



USC

**INTERMEDIATE DIRECTING
CTPR 532 - Fall 2019**

Section#: 18629D

Units: 2

THU 7:00 PM - 10:30 PM

Location: SCE STG 2.

Instructor: Jeremy Kagan

Office: SCA 439

Office Hours: By appointment

Contact Info:

Phone: 914-413-0318

Email: kagan@usc.edu

Teaching Assistant: Yuelin (Jolene) Zhao

Office Hours: By appointment

Contact Info:

Phone: 503-580-2699

Email: yuelinzh@usc.edu

Course Description

This class is a practicum in directing actors for all forms of cinematic expression.

The class is also an experiential application of a variety of directorial skills and tools that are used aesthetically and professionally to create effective performances whether dramatic or comic.

The class is a production class in a “lab” type structure where each student will make three digital films. The first is a one minute video “sketch” to explore sight and sound to elicit emotion. The second piece is a 5-minute scene exercise with two actors, and the third project is another 5-minute exercise with three or more actors.

The teacher will lead the class in an in depth examination of the rehearsal process as the scenes are presented and offer alternative ways of achieving affect in directing actors.

The class will also provide an opportunity to work directly with actors from USC’s MAF program. You will be required to use these actors for at least one role in your scenes. And as filmmaking is a bout collaboration this class also explores group dynamics that are essential to directing by having each student take on the production jobs of camera and sound for their fellow students when they themselves are not directing.

Learning Objectives and Outcomes:

To experience what a director does to translate a script into a living entity of moving images through motivating performance.

To learn various techniques of casting actors.

To experience in depth the rehearsal process.

To experience leadership qualities motivating others.

To examine use of camera and sound for effective presentation of performances.

To understand and experience how editing can effect the actor’s performance.

Prerequisites:

16 students will be admitted to the class. Each student must have taken the Core Courses 507 and 508.

Required Readings and Supplementary Materials:

the eTextbook – KEYS TO DIRECTING –
WWW.KEYSTODIRECTING.COM \$20.00

Suggested readings:

Elia Kazan’s lecture on Directing printed by the DGA

A Sense of Direction, William Ball, Drama Book Publishers Improv, Keith Johnstone, Routledge.

Boleslavski’s 6 Lessons on Acting,

Weston’s Directing Actors,

Checkov’s On The Techniques of Acting,

Meisner's On Acting,
Clurman's On Directing, and
The 5 C's of Cinematography and Katz's Shot by Shot.

Description and Assessment of Assignments:

1. Each student will make a one-minute exercise dealing with an emotion.
2. Each student will do a film (using digital equipment) of five minutes to come from copywriter-cleared exiting material like plays, or short stories or scenes from novels or graphic stories. Scenes from already produced movies are acceptable but not preferred.

PLEASE NOTE:

Students may not use copyrighted material to 'adapt' scenes without the permission of the author. No adaptations of copyrighted material may be used without the permission of the author or the author's estate. No scenes from plays, movies or books may be adapted or used without permission of the author's estate.

If you wish to use such scenes, you must apply to the authors, or the license holders of the copyrighted material for their adaptations.

Permission for such use will likely be granted if the students ask which should be done well in advance.

You may use the materials already included in the many books, such as *101 scenes for actors*. There are many of these books, which include scenes, which may be suitable for this purpose without attendant copyright issues.

Fair Use: students may use copyrighted material only in the classroom. This means if you do not have permission what you make only can only be shown in class and not on any social media, which may be an issue with some of your actors who expect to potentially show their work.

Each student will cast and rehearse the scene before presenting the scene in class "off book" with appropriate props and wardrobe. These scenes are to be NO MORE THAN % MINUTES. This is a strict rule.

These first scenes will be with only two characters. Two weeks later they will bring in the shot and edited version of the scene.

3. Their next project is also five minutes. As above the scene will be rehearsed in class and two weeks later the edited version will be presented. But in this exercise the students will be working with three of more actors.
4. Also during the semester each student will bring in two scenes from movies or TV shows or other cinema that they admire and present storyboards and camera placement floor plans that allow them to study how a good scene was shot and edited. These clip analysis will be continually presented through the semester.
5. As the class is attended by students from the Theater School they will be the primary performers in the exercises that the directing students will create.

Class Schedule

The first three classes are lectures on the process to be explored in this course and the following classes are lab work.

Week 1 – August 29th, 2019

The first class explains the expectations for the class and then examines concepts for casting actors.

Week 2 – September 5th, 2019

The second class is a lecture and demonstration of various principles of directing and rehearsal. The teacher examines three categories in directing - intentional, attitudinal, and technical.

Week 3 – September 12th, 2019

Demonstration with live actors of the variety of directing and rehearsal techniques.

Week 4 – September 19th, 2019

The class will be the presentation of all the students' one-minute expression exercises.

Week 5 – September 26th, 2019

This will begin the cycle of presenting the five minute directed scenes in class with actors "off book", with 45 minutes devoted to each student's work; and three film clip analyses will be the final section of class.

Dividing the class into 5 groups – 3 students per group.

Group A present five-minute scene workshop.

Group C present clip analysis 1.

Week 6 – October 3rd, 2019

Group B present five-minute scene workshop.

Group D present clip analysis 1.

Week 7 – October 10th, 2019

Group C present five-minute scene workshop.

Group A present edited scenes, followed by discussion.

Group E present clip analysis 1.

Week 8 – October 17th, 2019

Group D present five-minute scene workshop.

Group B present edited scenes, followed by discussion.

Group A present clip analysis 1.

Week 9 – October 24th, 2019

Group E present five-minute scene workshop.

Group C present edited scenes, followed by discussion.

Group B present clip analysis 1.

Week 10 – October 31st, 2019

Second round of 5-minute scenes workshop begins. There must be three or more actors in the scene.

Group A present five-minute scene workshop.

Group D present edited scenes, followed by discussion.

Group C present clip analysis 2.

Week 11 – November 7th, 2019

Group B present five-minute scene workshop.
Group E present edited scenes, followed by discussion.
Group D present clip analysis 2.

Week 12 – November 14th, 2019

Group C present five-minute scene workshop.
Group A present edited scenes, followed by discussion.
Group E present clip analysis 2.

Week 13 – November 21st, 2019

Group D present five-minute scene workshop.
Group B present edited scenes, followed by discussion.
Group A present clip analysis 2.

THANKS GIVING BREAK - NOV.27 - DEC.01

Week 14 – December 5th, 2019

Group E present five-minute scene workshop.
Group C present edited scenes, followed by discussion.
Group B present clip analysis 2.

Week 15 – December 12th, 2019

Group D present edited scenes, followed by discussion.
Group E present edited scenes, followed by discussion.

Week 16 (optional review) – December 19th, 2019

Grading Breakdown

Grading will be determined by evaluation of the exercises and learning over the semester as reflected in the student's understanding and expression of the concepts taught in the class.

Assignment	% of Grade
1 minute scene	5%
2 people scene	40%
3 people scene	40%
clip analysis	10%
class participation	5%

Production Division Attendance Policy

Students are expected to be on time and prepared for each class. Two unexcused absences will result in a student's grade being lowered by one full letter (IE: A becomes B). A third unexcused absence will result in a student's grade being lowered by one, additional full letter (IE: B becomes C). A student's grade will be lowered by one full letter for each additional unexcused absence. Two late class arrivals equate to one full absence.

In order for an absence to be excused, the student must have approval from the professor and provide documentation at the next attended class session.

If a student misses class due to an emergency, the student must contact the professor prior to class or contact the Production Office at 213-740-3317.

Your timely attendance is required and a sign of your commitment to your word and integrity. So if you are late more than twice there will be a consequence in your grading.

SAFETY & RESTRICTIONS

All students are expected to abide by SCA Safety Guidelines. Violations of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.

MAKE SPECIAL NOTE of policy regarding the use of minors, cars, or weapons which requires the employment of a studio teacher or an off-duty police officer.

STUDENTS WITH DISABILITIES: Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to Instructor (or D.A.) as early in the semester as possible. DSP is located in STU 301, and is open 8:30am-5:00pm Monday through Friday. The phone number for DSP is (213) 740-0776.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems:

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>

National Suicide Prevention Lifeline - 1-800-273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. <http://dsp.usc.edu>

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. <https://diversity.usc.edu/>

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible, <http://emergency.usc.edu>

USC Department of Public Safety – 213-740-4321 (UPC) and 323-442-1000 (HSC) for 24-hour emergency assistance or to report a crime.

Provides overall safety to USC community. <http://dps.usc.edu>

PLEASE NOTE:
FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX

Instructor reserves the right to change this syllabus at his sole discretion.