



CTPR 565

Making Media for Social Change

Units: 2

**Fall 2019 — Tues. — 3:00-5:50pm
(18688D)**

Location: SCA 214

Instructors: Professor Michael Taylor

Office: SCA 441

Office Hours: By Appointment

Contact Info: taylor@cinema.usc.edu, (213) 821-3113

Instructors: Professor Jeremy Kagan

Office: SCA 439

Office Hours: Thursday Afternoons

Contact Info: kagan@usc.edu, (914) 413-0318

Teaching Assistant: August K. Burton

Contact Info: kaleembu@usc.edu, (256) 651-5626

Course Description

This production class is an opportunity for students to make a film in any genre that advocates social change. Each student will have the chance to direct his/her own short with crew positions being shared by members of the class.

The films will be based on original ideas dealing with social issues that each student chooses with the intention to motivate viewers to change awareness or take action. The form can be any style of cinema from fiction to documentary, animation, or multi-media. It is recommended that the videos be under 12 minutes.

The class provides an opportunity in experiencing the group dynamics essential to filmmaking by having each student collaborate in producing, directing, shooting, editing and sound.

The projects are not limited to a specific format. Projects can be made on a camera phone or with more sophisticated equipment. The intermediate camera/lighting kits (CTPR 310/508-level) will be available for use but not required. Students are entitled to the CTPR 290 Orange Sound Kits ONLY. Please be advised that sound editing and mixing will be done within Media Composer if the choice is made to edit in-house.

The students will also do research into media effectiveness by watching selected films assigned each week and will submit by email a paragraph with observations about form and content.

Learning Objectives and Outcomes

To take the challenge of making media that makes a difference and to learn cinematic techniques that stimulate audience reaction and proactive behavior.

To practice filmmaking skills by making a film so that issues of leadership, vision and knowledge of techniques of motivating performance will be explored along with producing, camera, sound and editing techniques.

Prerequisites:

Each student must have taken either an intermediate cinema production class – undergraduate (310) or graduate (508) - or have been the producer, director, cinematographer, editor, or sound designer on a CTPR 480 or CTPR 546/CTPR 547 project. Students from other schools and disciplines may apply and will be considered on an individual basis.

Description and Assessment of Assignments

1. Each student is required to attend each class.
2. Each student will make a film.
3. Each student will watch assigned films and send in their reflections on these movies via email.
4. The fifteen weeks are divided:
 - a) First class on theory.
 - b) Five weeks on developing script and locking a script.
 - c) Five weeks on preproduction and production which will include in class rehearsals with actors.
 - d) Three weeks to deliver a first cut.

The following films are to be watched—one each week:

BATTLESHIP POTEMKIN

BATTLE OF ALGIERS

THE BIG SHORT

ENRON:THE SMARTEST GUYS IN THE

ROOM

TRADING PLACES

THE GRAPES OF WRATH

GANDHI

THE INSIDER

PHILADELPHIA

3 episodes of TRANSPARENT

INCONVENIENT TRUTH

THE CHINA SYNDROME

ERIN BROKOVICH

WHEN THEY SEE US (miniseries)

ITS A WONDERFUL LIFE

A comment on these films is required that speaks to

1. What is the “message” the filmmakers intended?
2. What film and storytelling devices did they use?
3. For you personally, what worked and what didn’t?

Suggested Readings and Supplementary Materials

THE SCREENWRITER ACTIVIST, WRITING SOCIAL ISSUE MOVIES by Marilyn Beker, published by Routledge Taylor & Francis Group, July 3rd 2012

MEDIA EFFECTS, ADVANCES IN THEORY AND RESEARCH, edited by Jennings Bryant, Dolf Zillmann, Lawrence Erlbaum Associates, Publishers, New Jersey 2002

ENTERTAINMENT-EDUCATION AND SOCIAL CHANGE, edited by Arvind Singhal, Michael Cody, Lawrence Erlbaum Associates, Publishers, New Jersey 2004

THE TIPPING POINT, Malcolm Gladwell, Little, Brown and Company, New York, 2002

MADE TO STICK, Chip Heath and Dan Heath, Random House, New York, 2007

VIDEO FOR CHANGE, edited by Sam Gregory, Gillian Caldwell, Pluto Press, Ann Arbor, 2005

PUBLIC MEDIA 2.0: DYNAMIC, ENGAGED PUBLICS, 2009, Jessica Clark and Pat Aufderheide, Center for Social Media, 2009

http://www.centerforsocialmedia.org/resources/publications/public_media_2_0_dynamic_engaged_publics
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FILMS FROM EARLIER CLASSES

A HUNTER’S BEST FRIEND

<https://vimeo.com/65978748>

NO CHILD LEFT DEPRIVED

https://myhero.com/film_nclcd

DOCUMENTERS

<https://vimeo.com/91588679>

A DECISION

<https://vimeo.com/98111470>

DISHWASHER

<https://vimeo.com/91763932>

THREE DREAMS

<https://vimeo.com/130063200>

NON-DISCLOSURE

<https://vimeo.com/247547732>

password: firstlook

ABLUTION

<https://vimeo.com/223384231>

password: ablutition2018_

HAPPY BIRD

<http://happybirdfilm.com/>

Grading Breakdown

Assignment	% of Grade
Film	60%
Research Topic Presentation	10%
Short Paper	10%
Class Participation	10%
Final Focus Group Report	10%
TOTAL	100%

Grading Scale

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Production Division Attendance Policy

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

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.

Course Schedule: A Weekly Breakdown

	Topics/Daily Activities
Week 1	Explain the requirements and examine concepts of media effectiveness with examples from a variety of genres.
Week 2	Students will present the outlines for their projects.
Week 3	Students will present the first draft of their scripts. They will be read aloud for faculty and student responses.
Week 4	Students will present their second draft.
Week 5	Students will present the next drafts of their scripts and a production plan.
Week 6	Students present shooting drafts of their script.
Week 7	Students will present pre-production plans – casting ideas, locations, shooting schedule etc., with first in-class rehearsals.
Week 8	Students will bring in actors for scene work in class from their scripts.
Week 9	Students will bring in actors for scene work in class from their scripts.

Week 10	Students will bring in actors for scene work in class from their scripts. Production on third group of films begins.
Week 11	Production continues and dailies shared.
Week 12	Production continues and dailies shared.
Week 13	First groups edits shown.
Week 14	Second group edits shown.
Week 15	Third groups edits shown.

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” 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, policy.usc.edu/scientific-misconduct.

Support Systems:

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

engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

Student Health Leave Coordinator – 213-821-4710

Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed.

<https://policy.usc.edu/student-health-leave-absence/>

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

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

engemannshc.usc.edu/rsvp

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086

equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421

studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776

dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssa

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

Diversity and Inclusion

Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self-expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison, <http://cinema.usc.edu/about/diversity.cfm>; e-mail diversity@cinema.usc.edu. You can also report discrimination based on a protected class here <https://equity.usc.edu/harassment-or-discrimination/>

Disruptive Student Behavior:

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

PLEASE NOTE:

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