

**CTPR 294: Directing in TV/New Media, Fiction, and  
Documentary Spring 2020**

4 Units

Concurrent enrollment: CTPR 295 Cinematic Arts Laboratory

Wednesday 2-4:50 pm

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**Fictional Narrative SCE Stage 2**

Professor:

Email:

Phone number:

Office hours: TBA

SA:

Email:

Phone number:

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**Documentary SCA 214**

Professor:

Email:

Phone number:

Office hours: By Appointment

SA:

Email:

Phone number:

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**TV/New Media SCA 203**

Professor:

Email:

Phone number:

Office hours:

SA:

Email:

Phone number:

## **Course Objectives:**

CTPR 294 has three components that overall introduce Production students in the School of Cinematic Arts to the major aspects of contemporary cinematic practice. Each component is explored for 5 weeks. Three different instructors will guide students through each aspect.

- 1) Fictional Narrative Practice.
- 2) Documentary Practice
- 3) TV/New Media Practice.

Students will participate in exercises, lectures, and discussions in each of the three components.

### *Documentary Practice*

The student will learn the unique characteristics of documentary, how to find cinematic material in the world around the student, how to cover a scene while it is happening, and how to film an interview. The student will learn how to reveal character through action and the unique elements of cinema.

### *Fictional Narrative Practice*

This 5 week seminar will expose each student to the fundamentals of directing a narrative film. Classes will include basic film theory and grammar, sample clips from films and practical directing techniques. Each student will be introduced to the fundamentals of preparing to direct a narrative film. Each trio will create a narrative scene that will be shot, edited and screened in weeks 4 and 5.

### *TV/New Media Practice*

Students will create a pilot episode for a short content TV/web series. The focus will be on the importance of developing a strong character and a quick, effective setup - learning the differences between plot and character driven shows. Emphasis will be placed on creativity and establishing a strong voice.

## **Projects:**

For each of the three components, students will complete exercises, making a total of six: one in narrative, three in documentaries, and two in TV/New Media. Students will screen cuts of the exercises for feedback. NOTE: All cuts will be screened from the Avid project. At the end of each rotation, the director will turn in a compressed file of the final cut.

Directing the Fictional Narrative:

- The Wallet Exercise – Week 2
- Each trio will create a 3-5minute narrative and handle all production aspects from inception through post.

Directing the Documentary:

- Street Corner and Interview exercises
- One 'mini-documentary'

Directing TV/New Media:

- 5 page pilot script
- 5 minute pilot episode

NOTE:

During the course, each student will assume a major role in directing one project from one of the three components. The directors for the various components are randomly chosen before the semester begins.

As a final summative experience, each group will submit to the instructor and SA of their first rotation a recut of the final project of that rotation. The recut will determine the grade for that final project. Failure to submit a recut will result in a one

**A word about budgets:** Trios are encouraged to spend nothing or as little as possible on these projects. However, situations may arise (eg. Minimal grip equipment rental) that require out of pocket expenditures. In such cases, the director of the project will decide on what is to be spent and will pay for any expenses themselves. In no case may these out of pocket expenses exceed \$200. **Spending more than \$200 will impact the director's grade one notch.**

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### **Course Structure and Schedule:**

Students in CTPR 294 and CTPR 295 are divided into three groups (Silver, Gold, and Platinum) which rotate at five-week intervals through the three components of the CTPR 294. See the attached schedule for your group. It is important to be aware of the schedule for both CTPR 294 and CTPR 295, as they are interrelated.

The rotations for groups in CTPR 294 are:

<b>Silver Group:</b>	<b>TV/New Media to Documentary to Fictional Narrative</b>
<b>Gold Group:</b>	<b>Documentary to Fictional Narrative to TV/New Media</b>
<b>Platinum Group:</b>	<b>Fictional Narrative to TV/New Media to Documentary</b>

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**Schedules for the five weeks of each of the components:**

**Documentary Component**

**Week 1) Lecture/Discussion: Documentary defined. How does it differ from fiction?**

**Bring Three Documentary Ideas to First Class (person, place, or process)**

**Styles of documentary.**

What is a documentary?

Screening of short sample films.

In Class: Trios present three documentary ideas for a 3-4 minute film about either a person, a group, a place, or a process. Experimentation in style or subject is encouraged

Outside Class: Trios shoot Street-corner exercise. **All trio members present at shoot and during editing.**

**Week 2) Lecture/Discussion: How to conduct a good interview.**

Demonstration: Documentary Style Coverage, working as a documentary team.

The Interview

In Class: Screen street corner exercise

Students critique ideas, Trios settle on one, Plan their approach for shooting.

Outside Class: Trios begin shooting. Shoot a key interview or other element of project. **All trio members present at shoot and in preparing selects.**

**Week 3) Lecture/discussion/demo: How to structure reality.**

Shooting a documentary scene

Filmmaker/subject relationships. Documentary Ethics.

In Class: Screen interview selects and other dailies

Outside Class: Trio shoots and edits film

**All trio members present at shoot and during editing.**

**Week 4) Lecture/discussion: How to ‘SHOW,’ not ‘TELL.’**

The weave. Integrating elements of a documentary

The Score

In Class: Students screen and critique first cuts

Outside Class: Trio finishes edit.

**Week 5) Lecture/discussion: Wrap up**

In Class: Trio screens second cut

## **Fictional Narrative Component**

This 5 week seminar will expose each student to fundamentals of directing a narrative film with emphasis on script analysis and actor director grammar. Classes will include sample clips from films and practical directing techniques. Each student will be introduced to the fundamentals of preparing to direct a narrative film. Each trio will create a narrative 5 minute digital short that will be shot, edited in week 4-5 and screened in week 5. Please *Focus on telling the story visually and through behavior.*

\*\*\*ASSIGNMENT 1 - BEFORE THE FIRST CLASS, please WATCH The Graduate directed by Mike Nichols.

### **WEEK 1**

**A Director Prepares** - Screenplay Analysis, Uta Hagen and Director-Actor Grammar, Dramatic Structure. Research, Visual inspirations (Alec Soth), Character

THIS WORK IS DONE BEFORE AND REFINED DURING CASTING & REHEARSAL!

**ASSIGNMENT** - Read the following from your packet: Objectives - Golden key, **Re-write** your screenplay.

#### **ASSIGNMENTS:**

- Develop a 5 minute screenplay with your trio. Set it in a visually interesting location that you can access easily for your shoot.

- **FIRST DRAFT SCREENPLAY DUE** on the Tuesday before next weeks class.

### **WEEK 2**

#### **Narrative Structure**

**In Class reading and discussion of all First Drafts**

**Assignment:**

**Wallet exercise**

**Refine screenplay**

**Pre - Production meeting**

**Define rolls, casting breakdown, research, visual inspiration**

## **WEEK 3**

### **SCREEN EXERCISES**

Mise en scene and Montage - clips and discussion

Rehearsal techniques - setting the scene in context of the story and character arcs, spontaneous combustion, physical life of the scene, playing the actions not the words, keeping it real

#### **ASSIGNMENT:**

Continue to prep your film: Find visual references for how you will render your scene. Write character bios. TYPED Beat to beat 3 column breakdown, Given circumstances, create shotlist, floorplan, etc. Permits, Hazardous shooting forms, etc.

#### **PRODUCTION BOOK:**

Your production book will contain your trio's preparation:

*(Please include each trio members name and production responsibility)*

Theme

Superobjective/spines

Given circumstances for both characters/antecedent action

3 Column Beat to beat breakdown

Research - **visual inspirations**

Shotlist and floorplan

Call sheet

Schedule

Permits etc.

*To be handed in Digitally*

## **WEEK 4 - PREP REVIEW - Production Books Review**

**Trios present preparation. Production plan is discussed.**

ASSIGNMENT: Shoot and edit project.

## **WEEK 5 -**

Projects are screened in class

#### **Grading:**

**15% - Participation - asking questions. providing constructive feedback**

**30% - Story & Screenplay (narrative)**

**55% - Project: execution and collaboration**

**Project production book *including* look book, shot list, floor plan, permits, given circumstances and three column beat to beat breakdown, theme, actor resumes, call sheet, schedule**

**All students are expected to understand and abide by USC School of Cinematic Arts Safety Guidelines. Violations of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University. Please make special note of policy regarding the use of minors, weapons, or cars— which may require the employment of a studio teacher or an off-duty police officer.**

## **TV/New Media Component**

### **Week 1**

Introductions.

Schedule & course overview, grading, office hours, HSF.

*Series - character driven concept?*

*Wake of the Character* discussion & screen examples.

*Character as Contradiction.*

*Setup and Payoff* discussion.

*Purpose of Scene & Character Dimensions.* Screen examples.

Screen episodes of High Maintenance, Broad City & Awkward Black Girl - no setup, no back story. Ending Open?

ASSIGNMENT: write a *one page character study (wake)* of your protagonist, and a *one paragraph synopsis* of your idea for a character driven series.

### **Week 2**

Discuss pre-production: casting, location, permits, HSF.

Read character wakes – *what stands out?*

Screen past 294 student pilots.

Screen episodes from Cleaner Daze and from Snapchat's vertical Co-Ed.

Auditions/Casting seminar.

ASSIGNMENT: write 1st draft of pilot.

\*Scripts DUE no later than 2pm on the Tuesday before class. Five pages maximum, scene #'s must be included. Title page filled out with all 3 trio names & positions. Scripts must be PDF's.

Every student must read each script, take notes in order to give notes in class.

### **Week 3**

Rehearsal techniques: *objectives, moment before, stakes.*

Workshop scripts. Scripts must be read prior to class.

Production update - casting, location, permits & HSF.

ASSIGNMENT: do re-writes, create “visual look-book,” lock down locations and cast, complete all HSF and permits. Look-book contents: *casting, locations, shot list and mood board.*

### **Week 4**

Meet individually with each trio to discuss re-writes, location, visual look-book, HSF/permits.

ASSIGNMENT: shoot pilot.

### **Week 5**

Screen pilot; critique/discuss.

**FINALS WEEK: Friday, May 8, 2PM.** Submit recut of first session project to the Instructor and SA of the section. (Gold = Documentary, Silver = TV/New media, Platinum = Fictional Narrative)

**Grading:**

Each of the three components contributes 1/3 of the final grade. The grades for the individual components are determined as follows:

**Fictional Narrative Component:**

Class Participation	15%
Story and Screenplay (narrative)	20%
Project: execution and collaboration	35%
Project production book - <i>including</i> look book, shot list, floor plan, permits, given circumstances, and three column beat to beat breakdown, theme, actor resumes, call sheet, schedule	30%

**Documentary Component**

Class Participation	15%
Collaboration	30%
Documentary Projects:	
Street corner	10%
Interview	10%
Final Project	35%

**TV/New Media Component**

Class Participation	10%
Character Study & Synopsis	20%
Pilot Script	20%
Collaboration	20%
Pilot	30%

“Participation” is defined as constructive in-class activity, including, but not limited to, asking questions, giving constructive opinions on lessons and other students’ work.

“Collaboration” is defined as working well with your trio mates, both in spirit and as an equal contributing partner.

**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

Failure to turn in recut of final project from first session (Gold = Documentary, Silver = TV/New media, Platinum = Fictional Narrative) reduces overall grade one increment.

### **Production Division Attendance Policy**

Students are expected to be on time and prepared for each class. Two absences over the entirety of the course 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.

### **SAFETY**

#### **SAFETY SEMINAR – MANDATORY ATTENDANCE**

All students are required to attend the safety seminar in order to obtain a Production Number. The production number covers, actors, equipment, stages, insurance, additional equipment, locations, on and off campus permits, audition rooms and access to SCA facilities for filming (Courtyard, class rooms, bathrooms, stairwells).

Three seminars are offered at the start of every semester.

**All students MUST attend the SCA Safety Seminar and present proof of attendance to their instructor before any equipment may be issued.**

Students must adhere to the USC School of Cinematic Arts Safety Guidelines as well as professional, ethical and safety standards that will protect everyone on the set. They can be found at <https://scacommunity.usc.edu/resources/physical-production/pdf/SafetyRulesHandout.pdf>

The following policies are applicable to CTPR 294/295.

#### 1. Motor Vehicles

In addition to POV shots from inside a closed automobile, moving motor vehicles may be used in CTPR 294/295 productions only on University of Southern

California Property. Such motor vehicle use, either moving or non-moving will require the necessary permits and oversight of the University, as well as an approved Hazardous shooting Form, all of which must be presented to the section instructor and SCA Head of Production prior to shooting.

The Permit Exemption Request does not apply in these situations.

Moving motor vehicles may not be used as a dolly to record staged action.

No grip or electrical equipment may be used in a shoot involving a moving motor vehicle.

The driver may not be interviewed or deliver dialogue while the vehicle is in motion.

2. Minors (actors under 18 years of age) require the presence of a studio teacher and legal guardian, along with valid work permits.
3. No guns are allowed under any situation. The use of weapons is not allowed except with approval of the instructor. Stunt coordinators are mandatory for any action that could in any way injure your actor.
4. USC Insurance never covers any vehicle of any kind.
5. Jib arms, cranes, scissor lifts, camera cars are not allowed on student projects.
6. No creature may be harmed during the filming of any USC Student Project. The American Humane Society must approve use of all animals.
7. The use of motor boats/speed boats is prohibited, as are helicopters, drones, and fixed-wing aircraft.
9. Students are authorized to use 290 light kits and practical lights (300 watts and under) only.
10. Fire is limited to the use of LED candles and cigarette lighters. Candy Glass (a special stunt glass) must be used when glass, plates, mirrors, etc. are broken as part of a stunt or when these objects present a possible danger to an actor.
11. The maximum shooting day for USC projects is 12 hours. The minimum turn around time before the next shooting day is 12 hours.
12. No open-toed shoes on sets, stages, or around any heavy equipment.
13. Students may not go beyond the 50 Mile Studio Zone.

Failure to follow these policies may results in:

1. Confiscation of the student's film.
2. Lowering of the student's grade. Serious violations will result in a grade of F for the project.
3. Suspension of the student's production number.
4. Class failure.
5. Appearance before the SCA Academic Violation Committee of both peers and

faculty members.

6. Appearance before the University Judicial Affairs Committee.

All students must consult with the instructor on any shot that might raise a safety issue. The hazardous shooting form can be found online at:

[https://scacommunity.usc.edu/resources/physical\\_production/hazardous\\_form.cfm](https://scacommunity.usc.edu/resources/physical_production/hazardous_form.cfm)

You must have Hazardous Shooting Conditions Forms, signed by your instructor and the Head of Physical Production, prior to shooting in any situation or location that might be considered dangerous or when using weapons, projectiles, or stunts. This process must be completed by the Thursday before shooting. If you cannot complete the process before shooting, you must cancel whatever would require the form. Students are expected to work with others in the class whenever on location. Everyone (crew and cast) is responsible for safety on the set.

Do not store equipment in your car, even in a locked trunk. It is not insured for loss if stolen from a vehicle.

### **Equipment and Facilities:**

Students in CTPR 294 and CTPR 295 will be divided into pods of three and share a camera package. Each student must pay a lab fee of \$75 for CTPR 294 and \$225 for CTPR 295, and an insurance premium of \$300 for CTPR 294.

### **The School will provide:**

1. **Canon XC15 HD Cameras and tripods.**

**N.B. WITH THE XC15 CAMERA, THIS SETTING IS THE ONLY SETTING THAT WILL ENABLE YOU TO EDIT YOUR FOOTAGE ON AVID: *HD 23.98P 35Mbps MXF***

2. **MC AVID editing stations in the Avid Labs**

### **Students will provide their own:**

1. **Headphones (required) for Avid lab.** We recommend Sony MDR 7506, which are available at the *USC Bookstore*.
2. **2 SD Memory Cards (4GB & 64GB) for the camera** Any of the following ones will work
  - <https://www.amazon.com/SanDisk-Extreme-SDSDXVE-064G-GNCIN-Newest->

[Version/dp/B01LORO7BA/ref=sr\\_1\\_9?s=electronics&ie=UTF8&qid=1497534425&sr=1-9&keywords=64gb+class+10+sd+card+sandisk](https://www.bestbuy.com/site/sandisk-ultra-plus-64gb-sdxc-uhc-i-memory-card-black-gray-red/3142571.p?skuld=3142571)

- <http://www.bestbuy.com/site/sandisk-ultra-plus-64gb-sdxc-uhc-i-memory-card-black-gray-red/3142571.p?skuld=3142571>
- [http://frys.com/product/8879282?site=sr:SEARCH:MAIN\\_RSLT\\_PG](http://frys.com/product/8879282?site=sr:SEARCH:MAIN_RSLT_PG)
- Cards will also be stocked at the Bookstore.

3. **One of the following SCA approved and supported External Hard Drives:**

- Samsung T3 SSD Portable (bus-powered, USB-C\*\*, laptop friendly), approximate retail price \$170 - \$370
- Glyph Black Box Plus (bus-powered, USB-C\*\*, laptop friendly), approximate retail price \$99-\$120
- Glyph Studio (requires AC power), approximate retail price \$149 G-Tech G-Drive Mobile USB-C (bus-powered, USB-C\*\*, laptop friendly), approximate retail price \$130
- G-Tech G-Drive (requires AC power), approximate retail price \$230 and up
- G-Tech G-Drive Mobile USB-C Bus-powered, USB-C\*\*, laptop friendly (Approximate retail price \$130)
- Notes: The hard drives listed are recommended to have a drive speed of 7200rpm. Capacity: 500GB to 2TB. We do not recommend hard drives over 2TB.

\*\*All of the "mobile" drives are USB-C, also known as USB3.1

**Check SCA Approved Drives on Supported Hard Drive document at**

<https://cinema.usc.edu/Laptops/> before purchasing a drive.

**A second drive or 16GB flash drives are required to back up material in the case of drive failure.**

At SCA we provide students with great flexibility and options where they choose to edit.

Students can use The AVID Labs or if they have AVID on their laptops they can edit at home or anywhere in the school. Room B152 is designed for editing on a laptop, plugged into two monitors, a keyboard and a mouse.

**If you choose to edit on a laptop please follow the following requirements:**

You must use an SCA approved laptop **along** with the following:

- -An SCA approved hard drive
- -A thumb drive
- -Headphones with a 1/4 inch phono jack (in B152)

- -Avid software and Sapphire software (free) as specified in enclosed links (you will need to have the same versions of AVID and Sapphire as those in the lab in order to move your project between your laptop and the lab or classroom computers.)

**Check out this link and purchase only approved SCA equipment and software.** <http://cinema.usc.edu/laptops/> On the link that there are special laptop prices available for students through the USC bookstore. In addition, our IT Department has established a special relationship for us with Melrose Mac. If you are experiencing difficulty reaching Melrose Mac or the contact listed on the Cinema site for Sapphire plugins, please email [creativetech@cinema.usc.edu](mailto:creativetech@cinema.usc.edu) with as much detail as possible about the issue you are experiencing.

## **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](http://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](http://policy.usc.edu/scientific-misconduct).

### **Support Systems:**

*Student Health Counseling Services - (213) 740-7711 – 24/7 on call*  
[engemannshc.usc.edu/counseling](http://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](http://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](http://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](http://equity.usc.edu), [titleix.usc.edu](http://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](http://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](http://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](http://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](http://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](http://dps.usc.edu), [emergency.usc.edu](http://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](http://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](mailto: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.

### **Suggested Reading**

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Directing Actors by Judith Weston, (1996) Michael Wiese Productions  
Action! Acting for Film and TV/New Media by Robert Benedetti, (2001) Pearson Education Company  
The Sitcom Career Book by Mary Lou Belli and Phil Ramuno, (2004) Backstage Books  
TV/New Media Production Handbook 7<sup>th</sup> edition by Herbert Zettl  
Basic TV Technology 3<sup>rd</sup> edition by Robert L. Hartwig, Focal Press  
Lighting for Video 3<sup>rd</sup> edition by Gerald Millerson, Focal Press  
The Artist's Way by Julia Cameron, ISBN 0-87477-694-5; Jeremy P. Tarcher/Perigee Books; paperback  
Writing Down the Bones by Natalie Goldberg; ISBN 0-87773-375-9; Shambala Publications, Inc., paperback  
Fearless Creating by Eric Maisel; ISBN 0-87477-805-0; Jeremy P. Tarcher/Putnam Book, paperback  
Writing Your Life by Deena Metzger; ISBN 0-06-250612-9; Harper San Francisco, paperback  
Developing Story Ideas by Michael Rabiger, ISBN 0-240-80398-1; Focal Press, paperback  
Kazan by Jeff Young  
Film Directing Fundamentals by Nicholas Proferes  
Shot By Shot by Stephen Katz  
A Director Prepares by Anne Bogart  
The Visual Story by Bruce Block

## **Statement of Understanding**

I have read and understand the policies and procedures outlined in the CTPR 294 and CTPR 295 Syllabi, and the Student Production Office Handbook, and have attended the SCA Safety Seminar.

I agree to conference with my instructors before creating any situation that might put my actors, crew, bystanders, or myself in jeopardy.

I am equally committed to protecting and enhancing the reputation of the USC School of Cinematic Arts through my actions.

Signature:

Print Name:

Date:

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