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

**All Classes Online**

4 Units

Concurrent enrollment: CTPR 295 Cinematic Arts Laboratory

Wednesday 2-4:50 pm

**Fictional Narrative**

Professor:

Email:

Phone number:

Office hours:

SA:

Email:

Phone number:

**Documentary**

Professor:

Email:

Phone number:

Office hours: By Appointment

SA:

Email:

Phone number:

**TV/New Media**

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 4 week workshop will introduce each student to fundamentals of directing a narrative film with special emphasis on script analysis and actor - director grammar. Online classes will include practical on set directing procedures and techniques as well as collaborative project development. Each trio will create a 3 - 5 minute digital short produced, directed, performed and edited *virtually*. Online collaboration for each trio inside and outside of class is a key aspect of this creative journey.

*TV/New Media Practice*

This 4 week workshop will introduce students to creating New Media collaboratively with added emphasis placed on developing memorable characters and stories with open endings. Online classes with include analysis of successful pieces of digitally delivered content and discussions surrounding the ever-shifting landscape of New Media practice. Students will engage in practical time-based exercises conducted in break-out sessions culminating in a trio-based collaboratively conceived piece to be screened in the final class.

**Asynchronous Learning**

All class sessions will be Zoom recorded and made available for asynchronous viewing until end of the grading period in early December.  Students enrolled in this course from outside the U.S. Pacific Time Zone will still be expected to participate in real time assuming that the official class time falls between 7am and 10pm in their time zones.  Wherever possible faculty will be understanding and make accommodations to ease the inconvenience of asynchronous learning.

Students from outside the U.S. Pacific Time Zone for whom the class falls between the hours of 10pm and 7am may still be required to complete certain components of the course synchronously.  These components will be announced at the beginning of the semester and students with concerns about meeting these requirements should discuss them with their faculty at that time.

**Virtual Production and Safe Bubble Defined**

Student film production continues during this pandemic, including quarantine or lockdown conditions. Because of the current situation in Los Angeles County, filmmaking in Fall 2020 will be done with Virtual Production. This will provide a safe environment for the students and cast. It will also be in compliance with SAG’s regulations working with their members. Students will receive instruction in the crafts and artistry of traditional filmmaking as well as new virtual production while collaborating to make their films.

Filming plans during the time of coronavirus are subject to change.

**Virtual Production:**

* Pre-production will be done completely online.
* Production is filmed remotely with students fulfilling their roles from their homes. Each student will work on computers out of their separate homes. The communication between the students and the performers is through Zoom, Facetime or another remote service.
* Actors/Documentary Subjects in their own homes will perform and assist in lighting and recording sound. They will use smartphones or approved personal or rental cameras and equipment, as directed by the students. If the director chooses not to use professional Actors/Documentary Subjects, they may cast themselves and/or their own housemates, within their **Safe Bubble.** Students will list who is within their **Safe Bubble** before the first day of production.
* Additional photography, such as establishing shots and illustrative footage, may be shot in the students’ own houses or approved safe locations. Actors/Documentary Subjects may also shoot such footage within their own **Safe Bubble**.
* Projects may also include secondary footage such as, stock footage, still photographs, self-generated VFX, animation, within the limitations of the course as described in the syllabus.
* Post-production will be done completely online: picture editing on Avid, sound editing on ProTools, remote color grading on Avid, and sound mix.
* Workflow will be modified to support different cameras available to students & Actors/Documentary Subjects.
* As with any SCA production class, we will follow current safety and health guidelines for LA County, USC and SCA.

**Bubble Definitions**:

* Student **Safe Bubbles** are zones within which safe contact normally occurs for each participant. These are the student’s housemates (people with whom the student lives and interact without a mask or physical distancing on a daily basis). Each student has their own **Safe Bubble.** They must not meet in person with other students.
* Each Actor/Documentary Subject in a film is also in their own **Safe Bubble**. Students may not interact in-person with their Actors/Documentary Subjects. Unless Actors/Documentary Subjects live with one another, they will not have any in-person interaction with each other.
* Note: When casting Actors/Documentary Subjects you are also casting a location (their house, yard, apartment, stairway, etc.) available to that actor for production as well as others in the actor’s bubble – their roommate, housemate, spouse, etc.
* Students will sign a **Bubble Lock Agreement** signifying who is in their Bubble at the beginning of the semester.
* Actors/Documentary Subjects will sign a **Bubble Lock Agreement** certifying that everyone in their Bubble has been in it at least 14 days prior to the start of production; thereafter Actors/Documentary Subjects will not be able to add anyone to their **Safe** **Bubble**.
* Actors/Documentary Subjects may use their own faculty- approved personal equipment. Students may support them with production gear purchased or rented (from SAG approved rental houses).
* Students may use their own faculty-approved gear when filming and/or send Actors/Documentary Subjects their gear directly. All equipment sent must be sanitized and transferred back to the students or sent to another actor for additional filming. Equipment transfer will follow SCA guidelines.
* Physical location work must be approved by the student’s producing faculty on a case-by-case basis and comply with COVID Precautions (i.e. masks & physical distancing) and conform with all LA County Dept. of Public Health Guidelines & SCA Safety Rules.

**Production Numbers:**

Production Numbers will be given to any class who normally receives numbers. Students will be instructed when it is possible for them to go onto SCAcommunity and create numbers where authorized for their class. Class SAs will aid students in making, or correcting, production numbers if needed. Note many classes work in teams where they share a production number. Ask your SA about the needs for your particular class.

This semester, the School of Cinematic Arts will be covering all student Insurance Premiums and Lab Fees which are normally charged to students. Students will be required to use approved "Fast Track" Insurance companies only for rentals and equipment. No other insurance requests will be honored. USC does not insure Sharegrid or companies not on the "Fast Track List."

Students may still make requests for location insurance verifications (or COIs) when requested by locations. Students are reminded that these requests can take 3-10 days from request to final approval.

All necessary forms and online request forms are available on SCAcommunity under the "Student Productions" heading. Contact your SA with any questions that you may have.

In terms of shooting plans, student are required to vet their plans with their faculty including discussing any Hazardous Shooting Conditions as defined by the SCA's Safety Book as posted on SCAcommunity. This semester students will also be required to vet their plans for remaining Covid-safe with our Covid Safety Monitor. Ask your SA if you are unclear about these protocols.

**Projects:**

For each of the three components, students will complete exercises, making a total of five: one in narrative, three in documentaries, and one in TV/New Media. Students will screen cuts of the exercises for feedback. At the end of each rotation, the director will turn in a compressed file of the final cut.

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 notch lowering of the final course grade (eg. B to B-)

**A word about budgets**: Trios are encouraged to spend nothing or as little as possible on these projects. However, situations may arise 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.**

**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:

**Silver Group: TV/New Media to Documentary to Fictional Narrative**

**Gold Group:  Documentary to Fictional Narrative to TV/New Media**

**Platinum Group:  Fictional Narrative to TV/New Media to Documentary**

|  |  |  |  |
| --- | --- | --- | --- |
| **CTPR 294 (18461) & CTPR 295 (18482)**  **SILVER Master Schedule, Fall 2019**  **All Classes Online** | | | |
| **Week** | **CTPR 294** | **CTPR 295** | |
| Week 1  August 19 & 21 | 2-4:50pm W  TV/NEW MEDIA | 9:00-11:50am F  Cine. # 1 | 1:00-3:50pm F  Editing # 1 |
| Week 2  August 26 & 28 | 2-4:50pm W  TV/NEW MEDIA | 9:00-11:50am F  Producing # 1 | 1:00-3:50pm F  Sound # 1 |
| Week 3  September 2 & 4 | 2-4:50pm W  TV/NEW MEDIA | 9:00-11:50am F  Cine. # 2 | 1:00-3:50pm F  Editing # 2 |
| Week 4  September 9 & 11 | 2-4:50pm W  TV/NEW MEDIA | 9:00-11:50am F  Proucing # 2 | 1:00-3:50pm F  Sound # 2 |
| Week 5  September 16 & 18 | 2-4:50pm W  TV/NEW MEDIA | 9:00-11:50am F  Cine. # 3 | 1:00-3:50pm F  Editing # 3 |
| Week 6  September 23 & 25 | 2-4:50pm W  Documentary | 9:00-11:50am F  Producing # 3 | 1:00-3:50pm F  Sound # 3 – SCA 209 |
| Week 7  September 30  October 2 | 2-4:50pm W  Documentary | 9:00-11:50am F  Cine. # 4 | 1:00-3:50pm F  Editing # 4 |
| Week 8  October 7 & 9 | 2-4:50pm W  Documentary | 9:00-11:50am F  Producing # 4 | 1:00-3:50pm F  Sound # 4 |
| Week 9  October 14 & 16 | 2-4:50pm W  Documentary | 9:00-11:50am F  Cine. # 5 | 1:00-3:50pm F  Editing # 5 |
| Week 10  October 21 & 23 | 2-4:50pm W  Fiction | 9:00-11:50am F  Producing # 5 | 1:00-3:50pm F  Sound # 5 |
| Week 11  October 28 & 30 | 2-4:50pm W  Fiction | 9:00-11:50am F  Cine. # 6 | 1:00-3:50pm F  Editing # 6 |
| Week 12  November 4 & 6 | 2-4:50pm W  Fiction | 9:00-11:50am F  Producing # 6 | 1:00-3:50pm F  Sound # 6 |
| Week 13  November 11 & 13 | 2-4:50pm W  Fiction | 9:00-11:50am F  Cine. # 7 | 1:00-3:50pm F  Editing # 7 |
| Finals Week | **Friday November 20,**  **2-4 p.m.**  **TV/New Media recut** | **FINAL EXAM**  **TBA** | |

|  |  |  |  |
| --- | --- | --- | --- |
| **CTPR 294 (18462) & CTPR 295 (18480)**  **GOLD Master Schedule, Fall 2019**  **All Classes Online** | | | |
| **Week** | **CTPR 294** | **CTPR 295** | |
| Week 1  August 19 & 21 | 2-4:50pm W  Documentary | 9:00-11:50am F  Cine. # 1 | 1:00-3:50pm F  Editing # 1 |
| Week 2  August 26 & 28 | 2-4:50pm W  Documentary | 9:00-11:50am F  Sound # 1 | 1:00-3:50pm F  Producing # 1 |
| Week 3  September 2 & 4 | 2-4:50pm W  Documentary | 9:00-11:50am F  Cine. # 2- | 1:00-3:50pm F  Editing # 2 |
| Week 4  September 9 & 11 | 2-4:50pm W  Documentary | 9:00-11:50am F  Sound # 2 | 1:00-3:50pm F  Producing # 2 |
| Week 5  September 16 & 18 | 2-4:50pm W  Documentary | 9:00-11:50am F  Cine. # 3 | 1:00-3:50pm F  Editing # 3 |
| Week 6  September 23 & 25 | 2-4:50pm W  Fiction | 9:00-11:50am F  Sound # 3 | 1:00-3:50pm F  Producing # 3 |
| Week 7  September 30  October 2 | 2-4:50pm W  Fiction | 9:00-11:50am F  Cine. # 4 | 1:00-3:50pm F  Editing # 4 |
| Week 8  October 7 & 9 | 2-4:50pm W  Fiction | 9:00-11:50am F  Sound # 4 | 1:00-3:50pm F  Producing # 4 |
| Week 9  October 14 & 16 | 2-4:50pm W  Fiction | 9:00-11:50am F  Cine. # 5 | 1:00-3:50pm F  Editing # |
| Week 10  October 21 & 23 | 2-4:50pm W  TV/NEW MEDIA | 9:00-11:50am F  Sound # 5 | 1:00-3:50pm F  Producing # 5 |
| Week 11  October 28 & 30 | 2-4:50pm W  TV/NEW MEDIA | 9:00-11:50am F  Cine. # 6 | 1:00-3:50pm F  Editing # 6 |
| Week 12  November 4 & 6 | 2-4:50pm W  TV/NEW MEDIA | 9:00-11:50am F  Sound # 6 | 1:00-3:50pm F  Producing # 6 |
| Week 13  November 11 & 13 | 2-4:50pm W  TV/NEW MEDIA | 9:00-11:50am F  Cine. # 7 | 1:00-3:50pm F  Editing # 7 |
| Finals Week | **Friday November 20,**  **2-4 p.m.**  **Documentary recut** | **FINAL EXAM**  **TBA** | |

|  |  |  |  |
| --- | --- | --- | --- |
| **CTPR 294 (18464) & CTPR 295 (18481)**  **PLATINUM Master Schedule, Fall 2019**  **All Classes Online** | | | |
| **Week** | **CTPR 294** | **CTPR 295** | |
| Week 1  August 19 & 21 | 2-4:50pm W  Fiction | 9:00-11:50am F  Sound # 1 | 1:00-3:50pm F  Producing # 1 |
| Week 2  August 26 & 28 | 2-4:50pm W  Fiction | 9:00-11:50am F  Cine. # 1 | 1:00-3:50pm F  Editing # 1 |
| Week 3  September 2 & 4 | 2-4:50pm W  Fiction | 9:00-11:50am F  Sound # 2 | 1:00-3:50pm F  Producing # 2 |
| Week 4  September 9 & 11 | 2-4:50pm W  Fiction | 9:00-11:50am F  Cine. # 2 | 1:00-3:50pm F  Editing # 2 |
| Week 5  September 16 & 18 | 2-4:50pm W  Fiction | 9:00-11:50am F  Sound # 3 | 1:00-3:50pm F  Producing # 3 |
| Week 6  September 23 & 25 | 2-4:50pm W  TV/NEW MEDIA | 9:00-11:50am F  Cine. # 3 | 1:00-3:50pm F  Editing # 3 |
| Week 7  September 30  October 2 | 2-4:50pm W  TV/NEW MEDIA | 9:00-11:50am F  Sound # 4 | 1:00-3:50pm F  Producing # 4 |
| Week 8  October 7 & 9 | 2-4:50pm W  TV/NEW MEDIA | 9:00-11:50am F  Cine. # 4 | 1:00-3:50pm F  Editing # 4 |
| Week 9  October 14 & 16 | 2-4:50pm W  TV/NEW MEDIA | 9:00-11:50am F  Sound # 5 | 1-3:50pm F  Producing # 5 |
| Week 10  October 21 & 23 | 2-4:50pm W  Documentary | 9:00-11:50am F  Cine. # 5 | 1:00-3:50pm F  Editing # 5 |
| Week 11  October 28 & 30 | 2-4:50pm W  Documentary | 9:00-11:50am F  Sound # 6 | 1-3:50pm F  Producing # 6 |
| Week 12  November 4 & 6 | 2-4:50pm W  Documentary | 9:00-11:50am F  Cine. # 6 | 1:00-3:50pm F  Editing # 6 |
| Week 13  November 11 & 13 | 2-4:50pm W  Documentary | 9:00-11:50am F  Sound # 7 | 1-3:50pm F  Producing # 7 |
| Finals Week | **Friday November 20,**  **2-4 p.m.**  **Fiction recut** | **FINAL EXAM**  **TBA** | |

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

**WEEK ONE:** The first Week of the course will be a full cohort meet and greet, during which the courses CTPR 294 and CTPR 295 will be fully outlined. There will also be guest speakers. During the second half of the class, students will breakout into their first assigned sections, with faculty and SAs from those sections. The next week rotations begin.

**Documentary Component**

**Before First Class:** Each trio confer with one another and come up with three possible documentary ideas (person, place, process.)

**Week 1) Lecture/Discussion: Introductions** (All sections for the 1st hour.)

Schedule & course overview, grading, office hours.

Covid Shooting protocol

Guest speaker

**Lecture/Discussion- Doc Breakout**: **Styles of Documentary** (Remainder ofclass period)

**Discuss Three Documentary Ideas** -

What is a doc? How does it differ from fiction? Doc Ethics. Hybrid docs.

Overview of Doc Elements

Screen short samples.

**In Class**: Trio Breakout sessions to choose topic. If time allows, Trios return to present three doc ideas for a 3-4 minute film about either a person, place or process.

**Outside Class**: Trios compile doc shoot Location Examination: Define a place with image and sound, ideally that supports chosen idea. To the extent possible, all three members will be present for each shoot. Collaboration required. Edit together footage.

**Week 2) Lecture/Discussion: the Interview.**

Different interview set ups and backdrops**.**

Screen examples

**In class:** (if time allows) trios interview each other.

**Screen:** selects from interviews and from location examination shoots from last week- no more than 1 minute each.

If time allows: Breakout sessions for trios to discuss their plans for the shoot.

**Outside class**: Trios shoot *at least* one key interview. All trio members present for the shoot if possible.

**Week 3)** **Lecture/Discussion: The scene and the weave**

Integrating B-roll and other elements. The elusive A/B roll combo

Screen examples

**Screen**: interview selects, no more than 2 minutes each

**Outside class**: Trios continue to shoot A and B roll. Edit. All trio members must participate.

**Week 4) Lecture/Discussion: The Edit, Picture the Sound**

Shortening interviews, incorporating Montage

When to use Narration, and what kind

Music choices

**In Class**: Students screen and critique first cuts

**Outside Class**: finish picture and sound edit

**Week 5) Lecture/Discussion: Wrap up, In Class: Trios screen second cut**

**Fictional Narrative Component**

**\*\*\*Assignment 1 - BEFORE THE FIRST CLASS,** screen The Graduate directed by Mike Nichols.

**\*\*\* SCREEN NETFLIX HOMEMADE** (short films made by established filmmakers while quarantined)

**WEEK 1**

Conceiving & creating with virtual protocols. Home Made.

Triangle of Vision/Resources/Time

The essential ingredients of a good story. It’s all personal. (Keynote)

**A Director Prepares** - Screenplay Analysis, Uta Hagen and Director-Actor Grammar, Harold Clurman’s beat to beat breakdown

\*\*\***Assignment 2 -** Read the following: Objectives - Golden key,

Beat to Beat three column breakdown of The Graduate scene (Typed)

Continue to r**efine** your screenplay.

\*\*\*FIRST DRAFT SCREENPLAY DUE on the Tuesday 10 AM before next weeks online class.

**WEEK 2**

Prescheduled half hour FIRST DRAFT notes with each trio.

All trios: preproduction meetings in breakout rooms

American Beauty: Resonating images/the whole story in one frame

The Graduate: metaphor

What am I making a film about? A director’s mantra.

Communication and organization:

Production meetings: delegating responsibilities within time frame

Selecting department heads/crewing up

Location considerations: Online

Casting considerations: Online

Scheduling considerations: Online

**Assignment** **3:**

Refine screenplay - Please send to me by next Tuesday 10AM

Beat to beat breakdown of screenplay, research, casting and location

Review Alex Soth’s and Gregory Crewdson’s photos on google drive for a sense of place, mood and atmosphere.

Assemble your projects visual references.

**WEEK 3**

Composing the film - The rhythm and dynamic of motivated behavior

Blocking and staging

Editing pattern/coverage

On set: The run of the day & the run of the day, virtual. (The first AD)

On set: Quiet, focused, prepared, available to the moment. Creating the circumstances for others to create in.

**WEEK 4**

**SCREENINGS!**

**HAND IN PRODUCTION BOOK DIGITALLY.**

Your production book will contain your trio’s preparation:

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

Theme

Superobjective/spines

Given circumstances for major characters

antecedent action

3 Column Beat to beat breakdown

Research - **visual inspirations**

Shotlist/floorplan/storyboards (whatever you use)

Schedule

Permits

**TV/New Media Component**

**Week 1**

Introductions.

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

*The character driven concept?*

*Character as Contradiction.*

*In class: Wake of the Character*exercise (conducted in Breakout Zoom)

*Setup and Payoff*discussion.

*Purpose of Scene*& *Character Dimensions*.

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

Non-narrative New Media: Steve McQueen, Sam Taylor-Johnson, Pipilotti Rist.

Direct camera address and acting in your own media.

ASSIGNMENT: write 1st draft of pilot.

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

Every student must read each script from trio & take notes.

**Week 2**

Discuss pre-production: virtual casting, available locations in bubble, permits, HSF.

Read Pilots– *what stands out?*

*First Image – Final Image.*

Screen past 294 student New Media.

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

Auditions – Casting Online (now and forever).

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

ASSIGNMENT: do re-writes based on class notes. Create “visual look-book,” photograph locations, lock cast, complete all HSF and permits. Look-book contents: *casting, locations, shot list and mood board.*

**Week 3**

Meet in previously assigned breakout room for trio-presentation of *look-book* and plan for remote collaboration.

ASSIGNMENT: shoot pilot. Edit and finish.

**Week 4**

Screen New Media pieces in class.

All media must be up-loaded to Google-drive 2 hours before class meeting time.

**FINALS WEEK: Friday, December 13, 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) 25%

Project: execution and collaboration 60%

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

**Documentary Component**

Class Participation 15%

Collaboration 30%

Documentary Projects:

Location Examination 10%

Interview 10%

Final Project 35%

**TV/New Media Component**

Class Participation 10%

Character Wake 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 fist 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. Students must have their cameras on at all times. Not having camera on counts as an 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. These Seminars will be held online Friday, August 14. 3PM PST.

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](https://scacommunity.usc.edu/resources/physical%2520production/pdf/SafetyRulesHandout.pdf) All filming must adhere to the SCA COVID Protocols and LA County Guidelines, no matter where it takes place

The following policies are applicable to CTPR 294/295.

1. Motor Vehicles: Only POV shots from inside a closed automobile permitted. Cell Phone camera only. No other equipment may be used in a shoot involving a moving motor vehicle.

2. Minors (persons under 18 years of age) require the presence of a legal guardian living within the same **SAFE BUBBLE** as the minor.

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.

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.

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>

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.

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

**Safety:**

All students are expected to 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.

**Stressful Times:**

These are stressful times in our country, and Graduate School in and of itself is stressful. I encourage you to take care of yourself and your fellow students. USC provides opportunities for Mindful Meditation <http://mindful.usc.edu> and Mental health counseling is available at the Engemann Student Health Center, 1031 W. 34th Street, 213-740-9355.

**Support Systems:**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*

[studenthealth.usc.edu/counseling](https://studenthealth.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://www.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 and Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call*

[studenthealth.usc.edu/sexual-assault](https://studenthealth.usc.edu/sexual-assault/)

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

*Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298*

[equity.usc.edu](https://equity.usc.edu/), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help someone affected by 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. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

*Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298*

[usc-advocate.symplicity.com/care\_report](https://usc-advocate.symplicity.com/care_report/)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, 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 Campus Support & Intervention - (213) 821-4710*

[campussupport.usc.edu](https://campussupport.usc.edu/)

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](https://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) 442-1200 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu/)

Non-emergency assistance or information.

*Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)*

[ombuds.usc.edu](https://ombuds.usc.edu/)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

**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.

**Statement for 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 me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

**Suggested Reading**

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 7th edition by Herbert Zettl

Basic TV Technology 3rd edition by Robert L. Hartwig, Focal Press

Lighting for Video 3rd 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 Publilcations, 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

**Covid Safety Compliance Understanding and Agreement**

Due to concerns regarding the spread of COVID-19 in California and around the world, USC and the School of Cinematic Arts (SCA) have taken a strong stance regarding the need for safe and mindful behaviors among all members of the SCA community. Medical authorities agree that even the young and healthy are capable, if infected, of becoming ill, or of being non-symptomatic, unconscious vectors of the disease’s spread.

The health and wellbeing of all community members has to be our paramount concern as we return to learning and collaborating together. We understand that attentiveness to the concerns of all SCA community members – students, staff and faculty, including those with underlying health conditions -- is simply an extension of the key principle of creative collaboration that has guided our school for decades. We’re all in this pandemic together and need to behave accordingly.

All of SCA’s production work, whether “Virtual” or “in-person, will be governed by rules laid out in each course syllabus. Compliance with these regulations will be monitored by faculty in conjunction with SCA designated Covid Monitors. The rules follow the guidelines in SCA-Covid Production Protocols, which follows SAG/DGA and other industry protocols, and are being interpreted by a SAG-certified SCA Covid Advisor.

Students indicate their agreement to abide by these regulations by enrolling in the production program fall semester 2020.