

CTPR 507: PRODUCTION I

(LIZARD)

SEMESTER: FALL 2020

COURSE DESCRIPTION and OUTLINE

4 units

WEEKLY FULL 507 COHORT LECTURES (ALL 60 STUDENTS)

Tuesdays, 10:00 AM — NOON PST, ONLINE via Zoom

Links supplied by 507 Coord. SA John Wagner,

1. 08/18: Directing: The Short exercise | The Art of Creativity
2. 08/25: The Industry & Producers' Roles, Development
3. 09/01: Cinematography: Image Systems
4. 09/08: Editing: What is an Editor? Why edit? The value of editing
5. 09/15: Sound: Capturing Performance
6. 09/22: Editing: Avid Editing Tools, Media Management
7. 09/29: Producing: Packaging, Casting, Scheduling, Locations, Budgets
8. 10/06: Sound: Sound Design
9. 10/13: Cinematography: Eight Great Shots & Why They're Great
10. 10/20: Editing: Aesthetics: Genre Editing; Politics of Editing
11. 10/27: Producing: How to get exercise & TV exercises Made
12. 11/03: Directing: Acting Styles; The Director's Domain
13. 11/10: Producing: Building your Team and Making it Work

LIZARD LOUNGE 18603

Thursdays, 10:00A - 11:50PM PST, ONLINE via Zoom

- Attending every week: Laura James (lead faculty, Directing)
- Other attendees: Angelo Pacifici (Cinematography), Susan Cartsonis (Producing), Jonathan Dudkowski (Editing) , Stephen Flick (Sound), Elizabeth Sweeney (AVID)

LIZARD LAB - 18612

• **Lab A: Mondays, 2:30–5:30 PM PST, ONLINE via Zoom**

Laura James (Directing), Angelo Pacifici (Cinematography)

• **Lab B: Wednesdays, 2:30-5:30 PM PST, ONLINE via Zoom**

Angelo Pacifici (Cinematography), Susan Cartsonis (Producing), Jonathan Dudkowski (Editing) , Stephen Flick (Sound), Elizabeth Sweeney (AVID)

INSTRUCTOR CONTACT (LIZARD)

REQUIRED TEXTS

- *Introduction to Cinematography: Learning through Practice*, Tania Hoser, Routledge, 2018. Available at USC Bookstore and online. Will also be used in later Cinematography classes.
- *The Film Sense*, Sergei Eisenstein, edited and translated by Jay Leyda
https://monoskop.org/images/6/68/Eisenstein_Sergei_The_exercise_Sense_1957.pdf

RECOMMENDED TEXTS

- *Directing Actors: Creating Memorable Performances for Exercise and Television*, Judith Weston, Michael Wiese Prod, 1996.
- *Motion Picture and Video Lighting (2nd Edition)*, Blaine Brown, Routledge, 2007.
- *This is Your Brain on Music: The Science of Human Obsession*, Daniel J. Levitin, Plume/Penguin, 2007.
- *The Filmmaker's Eye: Learning and Breaking the Rules of Cinematic Composition*, Gustavo Mercado, Focal Press, 2011.
- *THE HEALTHY EDIT: Creative Editing Techniques for Perfecting Your Movie* by John Rosenberg. Focal Press, 2018.
- *Editing with Avid Guide*, Reine-Claire Dousarkissian (provided)

Details about Mandatory Editing Requirements

Students entering the MFA Production exercise and Television program are required to have an SCA approved laptop along with the following:

- An SCA approved hard drive
- SONY MDR 7200 series headphones with a 1/4 inch phono jack
- An SCA approved laptop
- Avid Media Composer (editing software) as specified in enclosed links
- Sapphire software, (visual effects software for editing) which is free
- Apple Care for your laptop

The link that clarifies these requirements with all the specifications for your required purchases is: <http://cinema.usc.edu/laptops/>

We offer **on-line laptop orientations** on the following dates:

- Tuesday, August 18, 10:00 AM PST
- Wednesday, August 19, 1:00 PM PST

AVID Genius Bar, open all semester:

Monday, Noon-5:00 PM PST (On-Line only) Toi Juan Shannon _____

Tuesday, 2:00-4:00 PM PST (On-Line only) John Rosenberg _____

Tuesday, 4:00-9:00 PM PST (On-line only) Toi Juan Shannon _____

Thursday, Noon-5:00 PM PST (On-line only) Toi Juan Shannon _____

ZOOM GUIDELINES

You must turn video on unless you have made a previous arrangement with your instructor. Participation is essential. Please mute yourself unless you have a question or comment. Only post chat messages relevant to the lessons. While it's important to stay hydrated, please refrain from eating during zoom sessions. Try to find a quiet space. Consider your background and avoid sitting in front of a window which may either be too bright and distracting or properly exposed and you'll be a silhouette. We want to create a more direct sense of engagement with each student and among students.

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.

Hello and Welcome to CTPR 507!

There is no better way to learn how to tell a story than actually going through the process of doing it. Be patient and open to new ideas as you embark on this creative and personal journey of discovery.

Overview

Production I is about ideas and your ability to communicate effectively through the language of cinema. It combines introductions to the five major disciplines within the cinematic arts: producing, directing, editing, cinematography, and sound with guided opportunities to create individual and small group exercises. Students will have designated roles on five* short exercises as part of an exploration of visual storytelling, as well as participate in exercises in all labs. The core focus of the class is to communicate ideas, feelings, moods and emotions through the design of visual and aural environments. All approaches to cinema will be introduced including non-fiction, fiction, abstract, and experimental. CTPR 507 is the beginning of an educational process which we hope will awaken your instincts as a filmmaker. **Participation in this course is mandatory, absences are not permitted.** The goal of this class is for each student to learn how to express themselves and reach a place where they can be self-critical of their own work and critique the other students' work in a helpful way as well.

Course Goals

- Discover the basic elements of character and story.
- Learn how to tell a story effectively through the use of sounds and images that enhances the story.
- Explore a range of forms and genres—documentary, narrative, personal essay, etc.
- Deliver and receive cogent and constructive critiques of works in progress and completed works, by both faculty and fellow students.
- Establish ethical standards for exercise making and critiquing.
- Develop fundamental skills in the areas of producing, directing, cinematography, editing, production sound, and sound design.
- Highlight the fundamental relationship between form and content.
- Become aware of the cultural impact of cinema.
- ***Please note: This class cannot be audited.***

CTPR 507 will cover introductions to these skill-sets:

Producing: An overview of the industry and the role of the producer from inception of an idea to release/airing. Examines development, financing, pre-production, production, post-production and distribution from a producer's perspective. Creative, managerial, entrepreneurial and problem-solving skills necessary to succeed will be explored.

Directing: developing a comprehensive aesthetic approach to the goal, central idea, and theme of each exercise; introduction to the fundamental techniques for working with actors; examination of shots and scenes, creating complex visual frames and staging; beats, conflicts and moments; scene analysis and shot planning; coverage in contemporary media practice, and specific directorial use of camera regarding transitions and geography.

Cinematography: The use of images to reinforce a narrative and create an emotional experience, the role and responsibilities of crew members, the properties of light, the functions of a lens, composing and lighting matching reverse shots, lighting continuity, basic electrical distribution, blocking and covering a scene.

Editing: The aesthetics behind the art of telling a story with moving visual images. Learning AVID Tools and Editorial techniques in story shaping, continuity; parallel editing, montage, Visual Effects; non-linear editing; media management:

Sound: The use of Sound Design as a creative storytelling device. Introductory production recording and sound editing. The blending of dialogue, music and effects into a cohesive soundtrack.

COVID-19 CAUTIONS: Students must follow all California State, USC, and SCA Production Protocols during all phases of this course and production exercises. [CLICK HERE FOR MORE INFORMATION.](#)

Exercises 1-4 are solo; exercise 5 is collaborative. You can only make Exercises 1-4 within your own "Safe Bubble." "Safe Bubbles" are zones within which safe contact normally occurs for each participant. These are your housemates (people you live with and with whom you interact without a mask or physical distancing on a daily basis). Please see details at the end of this syllabus. For Exercise 5, you can broaden that approach:

- 1) You may cast an actor in your Safe Bubble or you may cast an actor outside of the bubble. If you cast outside of your Safe Bubble, each actor in your exercise is also in their own "Safe Bubble." You cannot interact in-person with your actors. **When you cast an actor, you are also casting the locations available to each actor for production.**
- 2) You will cast, rehearse, block and shoot remotely under these modifications.
- 3) You may support the actor with gear that is SAG approved, or actors may use their own. You may not loan your gear to the actor.
- 4) Physical Location work must comply with COVID Precautions (i.e. masks & physical distancing) and conform with all LA County Dept. of Public Health Guidelines & SCA Safety Rules (unless those in your jurisdiction are more restrictive).
- 5) Workflow will be modified to support different cameras available to students & actors. All AVID post-production will be on-line.

507 Exercises

Students will have designated roles on FIVE exercises. The time limits are invariable and there are no exceptions.

EXERCISE 1: Solo. Using the “**1 Second Everyday**” phone application, create an exercise in which you will shoot 1 second of footage everyday from the first day of the semester to the last week of the semester. Exercises to be screened on the last day of class. No hazardous shooting conditions/forms are permitted; available light only.

EXERCISE 2: Solo. “**30 Second Self Portrait**”
Create a 30 second self portrait documentary. Screens Week 3.

EXERCISE 3: Solo. “**Character Without People**”
Using only still and/or moving images, create an exercise in one minute or less that reveals a dynamic, specific character in a place. Think of ways to reveal circumstances and a character biography/personality with images only. Screens Week 5. (no minimum; max 1 minute)

EXERCISE 4: Solo. “**Emotion exercise**”
Write/shoot an original non-dialogue exercise that demonstrates an emotion. Maximum of one person in the exercise. (no minimum; max 1 minute) Screens week 8.

EXERCISE 5: Collaborative. “**Collaboration/One Story**”
Each student directs/shoots a 3-5 minute exercise from the same script which is developed in class and is then edited in collaboration with another student (the editor). Screens week 12 & 13.

Credit/Roles on Exercises:

Students may act in their own exercises with faculty permission. The goal is to place directing and working with actors as a priority in this course. Production sound must always be recorded. No proprietary credits are allowed (i.e.: A exercise by) on exercises. All works must display:

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Exercise 5 must include complete credits for all key positions, which must be performed by the students themselves. No credits on other exercises. Outside vendors

can be used for: make-up, additional approved grip and lighting gear, and approved visual and special effects. Students must provide their actors with a copy of their work via the most up to date industry standards. Actors may only use up to 30 seconds of their performance on their website.

Editing

Students must edit at home, using their individually owned SCA approved Laptops that have AVID Media Composer and Sapphire downloaded onto it.

The 507 editing component includes:

- Two Full cohort Editing Aesthetics Lectures (Bruce Green)
- One Full cohort AVID Tools Lecture (Beth Sweeney)
- Two Avid Labs per section.....AVID Tools (Toi Juan Shannon)
- Three Editing Aesthetic/Tools Lab presentations per section (Bruce Green)

Editing faculty will meet with each editor individually on-line, during the editing process to review cuts, procedures, and to make suggestions. These sessions will be independently arranged between student editors and editing faculty in each 507 section.

Full Cohort, Lectures

1. Editing: Aesthetics: Story, Style, Emotion, Character **Wk. 4 Bruce Green**
2. Editing: Avid Editing Tools, Media Management **Wk. 6 Beth Sweeney**
3. Editing: Aesthetics: Genre, Pacing, Effects **Wk. 10 Bruce Green**

Copyright

The copyright to all 507 exercises resides with the University. However, the student retains ownership of the underlying intellectual property rights to their work. All exercises produced in 507 may be uploaded to the internet but must be password protected in perpetuity. More info: <http://cinema.usc.edu/admissions/copyright.cfm>

In all cases, copyrighted material must be credited. For works to be screened outside of SCA, material must be cleared, and a complete production book with rights, releases, and permissions must be submitted to Prod/Dir faculty, Archives, and Student--Industry Relations.

Equipment Resources

Only your own production equipment approved by your instructors may be used on exercises. AVID visual effects will be supported.

USC and Non-USC Equipment for CTPR 507

NO GEAR WILL BE PROVIDED BY USC SCA FOR THIS COURSE.

Vehicles

- Moving vehicles are **not** permitted on or off campus. Shots involving stationary vehicles may be captured on private property but not on public property. Cameras, lights or other equipment involved in photographing a stationary vehicle cannot be placed on public sidewalks, driveways or streets.
- All exercises involving a motor vehicle requires a Hazardous Shooting Condition Form signed by appropriate faculty and staff.

Grades

Each student must work in designated roles on five exercises and all exercises in order to receive a grade. Grades will be based on both subjective and objective judgments; essentially we look for intelligence, clarity, craftsmanship and emotional depth indicative of a growing mastery of the art form. Success is necessarily predicated on an energetic and ongoing interaction between all members of the class. So, late exercises, tardiness and unexcused absences will have a negative impact on your grade. **Late exercises will be docked 10 percent per day.** If you must miss class, call your instructor or SA as soon as possible and always before class begins.

GRADING WEIGHTS (100 Points)

Producing (5) • Directing (15) • Cinematography (15); Editing (15) • Sound (15); Collaboration/Professionalism (15, 3 pts per track); Participation: 12 (2 pts per track)

Grading 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

In CTPR 507 a grade of C or better must be earned in order to move on to CTPR 508 (Production II). Students who earn a grade of C- (1.7) or less in 507 will be disqualified, and not be able to continue in the MFA program.

Production Division Attendance Policy

Students are expected to be on time and prepared for each class. One absence will affect your grade by one portion of a grade (A>A-) Two absences will result in your grade being lowered by one full point (ex: A > B). A third absence will result in your grade being lowered another full point (ex: B >C). Your grade will be lowered by one point for every additional absence.

One late will not affect your grade. Two late arrivals equate to one full absence. (A>A-). Three late arrivals will result in your grade being dropped by two portions (A>B+). Four late arrivals will result in your grade being dropped three portions (one full point: A>B) Lateness of more than 30 minutes will count as an absence.

The student must inform the SA when they arrive so that it will be noted as late and not absent.

If you have an emergency and must miss class please contact your professor prior to class, or contact the Production Division at 213-740-3317.

Mid-semester conferences between weeks 9-12 with Directing Faculty

These conferences allow you to get a sense of your overall progress, areas for improvement and an estimated grade at mid-point in the semester. If you are in danger of failing, you will be alerted in writing and in a conference; we will outline together what steps must be taken in order for you to pass. It is the student's responsibility to be aware of USC's add/drop and withdrawal deadlines.

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 all faculty (or the SA) 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 Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. SCampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located at:

<http://web-app.usc.edu/scampus/university-student-conduct-code/>

Issues of academic dishonesty are subject to an internal SCA review process.

Safety Guidelines

The personal safety of cast and crew is vitally important as you plan and shoot your exercises. All class members on a set are responsible for production safety. You are required to read The Safety Rules for Student Productions Handbook (available on the SCA Community website in the Production Documents Section within the Student Production Resources) and must abide by the policies that apply to CTPR 507. If you have any questions or concerns, please check with your lead instructor.

The following require a Hazardous Shooting Conditions Form at the discretion of the faculty (available on the SCA Community website in the Student Production Section / Safety & Hazards): stunts, prop guns, any object used as a weapon, minors, animals, vehicles, water work, fire (including candles and smoking), nudity, rooftop work, fog machines, drones and travel outside the 30 mile studio zone.

Never leave equipment unattended and take extra care when shooting at night. Don't store equipment in a car, not even the trunk.

Any violation of the course and safety guidelines is considered an academic, ethical violation, governed by the USC Code of Conduct. (see Statement on Academic Integrity http://www.usc.edu/student-affairs/student-conduct/grad_ai.htm) and is grounds for confiscation of footage, lowered grade, failing grade, probation, suspension, or expulsion from the University. Ethical violations are enforced by course faculty, the Head of Physical

Production, and are subject to an internal SCA review process. Any ethical or safety violation will become a part of the student's record at SCA.

507 COURSE SCHEDULE — Fall 2020

Week 1

LAB A ONLINE

8/17 — Mon. 2:30—5:30 PM PST

- Directing: Laura James (1 of 7) Topic: Introduction to Directing

FULL COHORT LECTURE ONLINE

8/18 — Tues. 10:00 AM–Noon PST

- Directing: Prof. Rebekah McKendry “The Short exercise,” considerations when creating a short exercise, how these challenges are different from the feature; and Prof. James Savoca “The Art of Creativity:” creating good habits, the conscious and unconscious mind and self-discipline as part of the creative process.

LAB B ONLINE

8/19 — Wed. 2:30–5:30 PM PST

- AVID: Prof. Beth Sweeney (1 of 2) Avid Tools Workshop
Focus in this tutorial is Learning AVID Media Composer Tools for Editing and media workflow. (Practice using Edit Stock dailies)

LIZARD LOUNGE ONLINE

8/20 — Thu. 10:00-11:50 AM PST

- Intro to 507 and Exercises 1 and 2.

Assign Exercise 1. A solo exercise, using the “1 Second Everyday” phone application, students will create an exercise by shooting 1 second of footage everyday from the second week of the semester (Monday, 8/24) to the last week of the semester. This exercise starts production in week 2 and will be screened on the last day of class.

Assign Exercise 2. A Solo exercise, create a “30 Second Self Portrait” documentary. Due in week 3, to be screened in the Lizard Lounge.

DIVERSITY LAB (CTPR 502) ONLINE

8/21 — Fri. 2:00-5:50 PM PST — MANDATORY ATTENDANCE

Week 2

LAB A ONLINE

8/24 — Mon. 2:30–5:30 PM PST

- Cinematography: Prof. Angelo Pacifici (1 of 7)

Introduce the concept of Exposure Triangle. Discuss, focus, aperture, shutter, ISO, white balance. Discuss composition; rule of thirds, symmetry, X, Y, Z axis.

Required Reading: All readings are from the text *Introduction to Cinematography: Learning Through Practice* by Tania Hoser Section B, Chapter 3: Fundamental Photographic Knowledge for Cinematography

FULL COHORT LECTURE ONLINE

8/25 – Tues. 10:00 AM—Noon

- Producing: Professors Gail Katz & Susan Cartsonis
 - The organization of the television industry and how it works.
 - Different kinds of producers.
 - How producers work with writers and directors.
 - Intro to ideas & development:
 - What is the story you want to tell?
 - How to find and shape your exercises?
 - Rights issues?
 - Who is your audience? Movie? TV?

LAB B ONLINE

8/26 — Wed. 2:30–5:30 PM PST

- Sound: Prof. Stephen Flick (1 of 5) Sound Lab 1: Listening exercises: brain vs. microphone; directed hearing; analytical listening.

LIZARD LOUNGE ONLINE

8/27 — Thu. 10:00-11:50 AM PST

Week 3

LAB A ONLINE

8/31 — Mon. 2:30–5:30 PM PST

- Directing: Prof. Laura James (2 of 7) Topic: Scene Analysis

FULL COHORT LECTURE ONLINE

9/1 - Tues. 10:00 AM—Noon PST

- Cinematography #1: Image Systems: Themes, motifs and symbolic imagery
Prof. Jeremy Royce

LAB B ONLINE

9/2 — Wed. 2:30–5:30 PM PST

- Editing: Prof. Jon Dudkowski (1 of 3) “The Aesthetics of Editing” Concepts of character and story shaping through Editing: shot selection and sizes, angles, matching action, the 180-degree line, script analysis. Review of basic AVID functions: Pull dailies from Edit Stock to use as media for instruction only.

LIZARD LOUNGE ONLINE

9/3 — Thu. 10:00-11:50 AM PST

- Screen Exercise 2
- **Assign E3: “Character Without People”**

Solo exercise. Using still and/or moving images, create an exercise in one minute or less that reveals a dynamic, specific character in a place. Think of ways to reveal circumstances and a character biography/personality with images. Screen in week 5.

Week 4

9/7 — Mon.

Labor Day Holiday, No Classes

FULL COHORT LECTURE ONLINE

9/8 — Tues. 10:00–Noon

- Prof. Bruce Green: What is an Editor? Why edit? The value of editing.

LAB B ONLINE

9/9 — Wed. 2:30–5:30 PM PST

- Producing: Prof. Susan Cartsonis (1 of 2) Development Case Study – From Book to exercise, Studio or Independent exercise:
 - Rights, Producer's Vision, Adaptation, Execution
 - Coverage Exercise

LIZARD LOUNGE ONLINE

9/10 — Thu. 10:00-11:50 AM PST

Week 5

LAB A ONLINE

9/14 — Mon. 2:30–5:30 PM PST

- Directing: Prof. Laura James (3 of 7) Topic: Fundamental Techniques for Working with Actors

FULL COHORT LECTURE ONLINE

9/15 – Tues. 10:00 AM - Noon PST

- Prof. David MacMillan – Recording Performance

LAB B ONLINE

9/16 — Wed. 2:30–5:30 PM PST

- Sound. Prof. Stephen Flick (2 of 5) Sound Lab 2: Production, technology usage exercises, hardware, software, recorders, microphones, mediums, coordinating with cinematography resources available.

LIZARD LOUNGE ONLINE

9/17 — Thu. 10:00-11:50 AM PST

- Screening: Exercise 3
- **Assign Exercise 4, Solo: "Emotion exercise"**

Write/shoot an original non-dialogue exercise that demonstrates an emotion. Maximum of one person in the exercise. Screen in Week 8.

DIVERSITY LAB (CTPR 502) ONLINE

9/18 — Fri. 2:00-5:50 PM PST — MANDATORY ATTENDANCE

Week 6

LAB A ONLINE

9/21 — Mon. 2:30–5:30 PM PST

- Cinematography. Prof. Angelo Pacifici. (3 of 7) Introduce working with natural or existing light.
- **Required Reading:** Section F, Chapter 11b, Lighting: Natural and Available Light

FULL COHORT LECTURE ONLINE

9/22 – Tues. 10:00 AM–Noon

Prof. Beth Sweeney - Editing: Avid Editing Tools, Media Management

LAB B ONLINE

9/23 — Wed. 2:30–5:30 PM PST

Editing: Prof. Jon Dudkowski, (2 of 3) “Aesthetics of Editing” Aesthetic concepts, such as editing for character, story, emotion. Genre editing horror, comedy and action.

- Music and sound effects.
- Review Opus, Netmix and more advanced editing tools.
- Practice using Edit Stock dailies

LIZARD LOUNGE ONLINE

9/24 — Thu. 10:00-11:50 AM PST

- **Assign Exercise 5, Collaboration One Story** Each student directs/shoots a 3-5 minute exercise from the same script which is developed in class and is then edited in collaboration with another student (the editor). Screens week 12 & 13.

Week 7

LAB A ONLINE

9/28 — Mon. 2:30–5:30 PM PST

- Directing: Prof. Laura James (4 of 7) Topic: Blocking the Scene — Entrances, Exits, Coverage, Transitions

FULL COHORT LECTURE ONLINE

9/29 – Tues. 10:00 AM–Noon PST

- Producing: Professors Gail Katz & Susan Cartsonis
Next Steps in Getting exercises Made: Packaging, Casting, Locations, Scheduling, and Budgets.
 - Packaging – Using Agents, Managers, and Synergism. From idea to sale-able package.
 - Casting as storytelling. How to do breakdowns, auditions.
 - Locations as storytelling. How to scout and negotiate deals.
 - Scheduling issues.
 - Budgets – How to work within boundaries.

LAB B ONLINE

9/30 — Wed. 2:30–5:30 PM PST

- AVID Tutorial (2 of 2) Prof. Beth Sweeney
Focus in this tutorial is Troubleshooting, Audio, Effects and Preparing for Screenings:
(Practice using Edit Stock dailies)

LIZARD LOUNGE ONLINE

10/1 — Thu. 10:00-11:50 AM PST

Week 8

LAB A ONLINE

10/5 — Mon. 2:30–5:30 PM PST

- Cinematography – Prof. Angelo Pacifici (4 of 7) Introduce working with DIY lights, grip equipment and ways to move the camera.

Required Reading: Section F, Chapter 12- Shaping and Controlling Light

Assign Exercise 5: "Interpretation" Each student directs/shoots a 3-5 minute exercise from the same script which is developed in class and is then edited in collaboration with another student (the editor). Screen week 12.

FULL COHORT LECTURE ONLINE

10/6 – Tues. 10:00 AM–Noon PST

- Prof. Midge Costin: Sound Design

LAB B ONLINE

10/7 — Wed. 2:30–5:30 PM PST

- Sound: Professor Stephen Flick (3 of 5) Lab 3 Sound design exercises: The 'streams' of a sound track; script analysis; the three P's of sound design (performance, perspective, personification); sound infra-structure and roles.

LIZARD LOUNGE ONLINE

10/8 — Thu. 10:00-11:50 AM PST

- Screen Exercise 4

DIVERSITY LAB (CTPR502) ONLINE

10/9 — Fri. 2:00-5:50 PM PST — MANDATORY ATTENDANCE

Week 9

LAB A ONLINE

10/12 — Mon. 2:30–5:30 PM PST

- Directing: Prof. Laura James, Directing (5 of 7) Rehearsal 1 (1st group of students)

FULL COHORT LECTURE ONLINE

10/13 – Tues. 10:00 AM-Noon

- Cinematography, Prof. Angelo Pacifici, Eight Great Shots & Why They're Great

LAB B ONLINE

10/14 — Wed. 2:30–5:30 PM PST

- Cinematography. Prof. Angelo Pacifici (5 of 7) Introduce the properties of a lens; focal length, aperture, focus.

Required Reading: Section C, Chapter 6, *Storytelling in Shots: Lenses and Composition*

#9 LIZARD LOUNGE ONLINE

10/15 — Thu. 10:00-11:50 AM PST

Week 10

LAB A ONLINE

10/19— Mon. 2:30–5:30 PM PST

• Cinematography. Prof. Angelo Pacifici (6 of 7) Introduce how to cover a scene; blocking, coverage, shot lists, shooting order.

Required Reading: Section C, Chapter 7- Storytelling in Scenes: Constructing the Scene and Working with the Director

FULL COHORT LECTURE ONLINE

10/20 — Tues. 10:00 AM–Noon PST

• Prof. Bruce Green: Aesthetics: Genre Editing; Politics of Editing

LAB B ONLINE

10/21 — Wed. 2:30–5:30 PM PST

• Sound. Prof. Stephen Flick (4 of 5) Sound Lab #4: Storytelling with sound exercises; sound only (answer machine, foley, etc.) Sound to still photos; moving image; world making.

LIZARD LOUNGE ONLINE

10/22 — Thu. 10:00-11:50 AM PST

Week 11

LAB A ONLINE

10/26 — Mon. 2:30–5:30 PM PST

- Directing: Prof. Laura James (6 of 7) Rehearsal 2 (2nd group of students)

FULL COHORT LECTURE ONLINE

10/27 — Tues. 10:00 AM-Noon PST

- Producing – Professors Gail Katz & Susan Cartsonis
 - How to get exercise and TV exercises Made.
 - Partnering – How to get help getting things made.
 - Pitching – Selling your exercise to investors, etc. A TV/streaming must.
 - Financing – The 3 main pieces – Foreign Sales, Tax Credits, Equity.
 - Different Roads – Studios vs. Indies. The Completion Bond.
 - Producers and Marketing.

LAB B ONLINE

10/28 — Wed. 2:30–5:30 PM PST

- Editing. Prof. Jon Dudkowski (3 of 3) “The Aesthetics of Editing, Part 3.” Aesthetic concepts, such as editing with VFX. Style vs. formal editing. Fragmented editing, parallel editing, non--linear storytelling, pacing, montage, jump cutting. Review basic AVID VFX tools; Practice using Edit Stock dailies

LIZARD LOUNGE ONLINE

10/29 — Thu. 10:00-11:50 AM PST

Week 12

LAB A ONLINE

11/2 — Mon. 2:30–5:30 PM PST

- Cinematography: Prof. Angelo Pacifici (7 of 7)

Introduce how to scout a location, plan for equipment and electrical distribution.

Students will take stills of the location in their 508-P1 scripts and a few will be selected for discussion.

Required Reading: Section B, Chapter 2a- Working on Set: Professional Practice

FULL COHORT LECTURE ONLINE

11/3 — Tues. 10:00 AM-Noon PST

- Directing: Prof. Laura James “Acting Styles: an overview of the variety of acting styles performers bring to a exercise and how to navigate them” and Prof. Tim Kirkman: “The Director’s Domain: a look at the ‘forgotten’ elements that too often get jettisoned or ignored, based on fundamental design principles.

LAB B ONLINE

11/4 — Wed. 2:30–5:30 PM PST

- Producing – Prof. Susan Cartsonis (2 of 2)
 - Presenting and Pitching exercises – Look Books
 - Problem Solving – How to pivot.
 - Production Packaging Game

LIZARD LOUNGE ONLINE

11/5 — Thu. 10:00-11:50 AM PST

- Screen Exercise 5, Group A

DIVERSITY LAB (CTPR502) ONLINE

11/6 — Fri. 2:00-5:50 PM PST — MANDATORY ATTENDANCE

Week 13

LAB A ONLINE

11/9 — Mon. 2:30–5:30 PM PST

- Directing. Prof. Laura James: (7 of 7) Topic: Faculty Choice TBD

FULL COHORT LECTURE ONLINE

11/10 — Tues. 10:00 AM–Noon PST

- Producing - Professors Gail Katz & Susan Cartsonis
Building your Team and Making it Work.
 - Hiring – How to get above and below-the-line talent. Vetting process.
 - Leading and managing – How to solve prep and production problems
 - Pivoting to save your exercise.
 - Making your exercise good and even great.

LAB B ONLINE

11/11 — Wed. 2:30–5:30 PM PST

- Sound. Prof. Stephen Flick (5 of 5) SOUND LAB 5: Post Production technology; AVID to ProTools; coordinating with picture; mixing 'in the box' and consoles; resources available.

LIZARD LOUNGE ONLINE

11/12 — Thu. 10:00-11:50 AM PST

- Screen Exercise 5 Group B
- Screen Exercise 1, all students (1 second a day)

508 Prep

Mandatory 508 Producing Sessions for December will be announced in October and may be scheduled as late as Dec 4th. *Do not make any travel plans until these dates are announced.*

Mandatory 508 Orientation: Wednesday, Dec 2, TO BE CONFIRMED

Recommended 508 screenings: Dec 5 & 6 (SAT/SUN) TO BE CONFIRMED
Mandatory 508 Safety Seminar, Friday, January 8, 9-11:00 TO BE CONFIRMED

Dornsife/The Writing Center

Students whose primary language is not English should check with The Writing Center at Dornsife which sponsors courses and workshops specifically for international graduate students. <https://dornsife.usc.edu/writingcenter/for-non-native-speakers/>

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.

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

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 and Services (RSVP) - (213)

740-9355(WELL), press "0" after hours – 24/7 on call

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, 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

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

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

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) 442-1200 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

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

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.

SPECIAL INFO:

<https://sites.usc.edu/coronavirus/>

Student Emergency Info

USC Health's 24/7 line: 213-740-9355

USC COVID-19 24 hour hotline: 213-740-6291

Student Affairs Basic Needs Office: basicneeds@usc.edu

Coronavirus Help: <https://coronavirus.usc.edu/support-funds-faqs>

507 Guidelines for Safe Production

1. Cast and subjects shall be from those in the student's immediate domicile and those who they interact with on a daily basis (roommates & family). Actors cannot gather in the same space unless they are currently living in that space with the student filmmaker.
2. All casting must be done remotely.
3. All exercises must be shot on smartphones or students' own cameras, and students are responsible for the workflow from capture to export with support from the faculty & SA.
4. If students use other individuals in their domicile as support in their exercises, those individuals must sign a "Hold Harmless" agreement & sign a "Volunteer Agreement" available on SCA Community.
5. Students must agree to produce exercises under USC's Safety & Legal guidelines with the direction of faculty, including all required "Hazardous Shooting Conditions" forms.
6. Exercise 5 will comply with the SCA "Bubble System" in compliance with guidelines announced during E5 development & pre-production.
7. Students may choose, out of creative design, or concern with working in proximity to others, to create an "actor-less" exercise, such as a documentary, imagistic, or experimental work.
8. The campus will not be available as a location.
9. All physical location work must conform to the CDC & LA County Dept. of Public Health Guidelines & SCA Safety Rules to promote public health and maximize social distancing – unless those in your jurisdiction are more restrictive.
10. Evidence of safety procedure compliance – "The Production Compliance Form" – must be provided.
11. CTPR507 students are responsible for their own safety, and must follow all safety rules as defined in the syllabus,

12. If students become quarantined, they must follow all State & Federal rules, and must communicate online with their faculty as to how to satisfy the requirements for completion of CTPR 507. All possible accommodations will be made.
13. If a participant in your exercise shows symptoms as described by the CDC – fatigue, sneezing, coughing, fever, etc. – they may not participate at all.
14. Students need to use their own judgment in exercising reasonable caution. When in doubt, please contact your faculty.

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.