

**CTPR 507 PRODUCTION I**  
**–CTPR 18607 (Flamingo), FULL COHORT LECTURES–**  
**–CTPR 18614 All Labs–**  
 SEMESTER: FALL '20  
 COURSE DESCRIPTION and OUTLINE  
 4 units 8.1.20 PF

**Full 507 Cohort Lectures (60 students):**

**Tuesday 10-12noon ONLINE**

507 ALL Lecture ZOOM

Link supplied by 507 Coord SA:

John Wagner

johnwagn@usc.edu

1. 08/18: Directing: The Short exercise; The Art of Creativity
2. 08/25: Producing: Organization of the Industry and Producer's 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 Movies & TV Projects Made
12. 11/03: Directing: Acting Styles; The Director's Domain
13. 11/10: Producing: Building your Team and Making it Work

All other 507 links supplied by your SA:

Aida Gevorgyan

[aidagevo@usc.edu](mailto:aidagevo@usc.edu)

818-390-0382

**“Flamingo Lounge”**

**Wednesday 6:00PM-8:00pm ONLINE**

Directing: James Savoca- Lead faculty

Other attendees:

Producing: Gail Katz

Cinematography: Jeremy Royce

Editing: Scott Gamzon

Sound: Richard Burton

## **18614 Two Labs/Week:**

- A. **Tuesday 2:00-5:00pm** ONLINE James Savoca & Jeremy Royce
- B. **Thursday 2:00-5:00pm** ONLINE/ Gail Katz/Beth Sweeney/  
Scott Gamzon/Richard Burton/Jeremy Royce

### **Instructor Contact:**

#### **Directing:**

James Savoca  
jsavoca@usc.edu

#### **Producing:**

Gail Katz  
gkatz@cinema.usc.edu

#### **Cinematography:**

Jeremy Royce  
jroyce@usc.edu

#### **Editing:**

Scott Gamzon  
[gamzon@usc.edu](mailto:gamzon@usc.edu)

#### **Avid:**

Beth Sweeney  
esweeney@usc.edu

#### **Sound:**

Richard Burton  
rburton@usc.edu

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Required text:

*Introduction to Cinematography: Learning through Practice*, Tania Hoser, Routledge, 2018.  
Available at USC Bookstore and online. Will also be used in later Cinematography classes.

*exercise Form & The exercise Sense, Sergei Eisenstein, edited and translated by Jay Leyda*  
[https://monoskop.org/images/6/68/Eisenstein\\_Sergei\\_The\\_exercise\\_Sense\\_1957.pdf](https://monoskop.org/images/6/68/Eisenstein_Sergei_The_exercise_Sense_1957.pdf)

Recommended textbooks:

*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 7500 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:**

**August 18 10:00am**

**August 19 1:00pm**

**AVID Genius Bar, open all semester:**

**Monday 12pm-5pm (On-Line only) Toi Juan Shannon**

**Tuesday 2pm-4pm (On-Line only) John Rosenberg**

**Tuesday 4pm-9pm (On-line only) Toi Juan Shannon**

**Thursday 12pm-5pm (On-line only) Toi Juan Shannon**

**Toi Juan Shannon: [tshannon@usc.edu](mailto:tshannon@usc.edu)**

**John Rosenberg: [jrosenberg@cinema.usc.edu](mailto:jrosenberg@cinema.usc.edu)**

**This class cannot be audited.**

*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.

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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.

Exercises 1-4 are solo; exercise 5 is collaborative.

**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 enhance 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.

**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; including: 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.

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

<http://publichealth.lacounty.gov/media/coronavirus/>

<https://covid19.ca.gov/stay-home-except-for-essential-needs/#:~:text=On%20March%2019%2C%202020%2C%20an,to%20shop%20for%20essential%20needs.>

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) 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 will be on-line.

### **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 which you will shoot 1 second of footage every day from the 2nd week of the semester to the last week of the semester. Screens week 13.

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.

#### **EXERCISE 4: Solo. “Emotion”**

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:

**© 2020 University of Southern California**

**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.

-Two Full cohort Editing Aesthetics Lectures (Bruce Green)

-One Full cohort AVID Tools Lecture (Beth Sweeney)

-Two Avid Labs per section. . . . .AVID Tools (Beth Sweeney)

-Three Editing Aesthetic/Tools Lab presentations per section (Scott Gamzon)

Editing faculty will meet with each editor individually online, 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, copy-written 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, email your instructor and SA as soon as possible and always before class begins.

## **Grading Weights:**

Producing -15 pts

Directing - 15 pts

Cinematography - 15 pts

Editing - 15 pts

Sound - 15 pts

Collaboration/Professionalism: 15 (3 pts each track)



Participation: 10 (2 pts each 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 w/Dir 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](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.**

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## **COURSE OUTLINE:**

### **Week 1**

#### **8/18 (Tues) 10am -12noon FULL COHORT LECTURE ONLINE**

Directing: Rebekah McKendry “The Short exercise:” considerations when creating a short exercise, how these challenges are different from the feature.

James Savoca “The Art of Creativity:” creating good habits, the conscious & unconscious mind and self-discipline as part of the creative process

#### **8/18(Tues)18614 2:00pm-5:00pm LAB A ONLINE**

James Savoca DIRECTING 1 of 7

Intro to Directing

#### **8/19(Wed) Flamingo Lounge 6:00pm-8:00pm**

Intro to 507 and Exercises 1 and 2:

EX1 Solo exercise. Using the “**1 Second Everyday**” phone application, create a exercise which you will shoot 1 second of footage every day from the 2nd week of the semester to the last week of the semester. Screens week 13.

EX2 Solo exercise: “**30 Second Self Portrait**”

Create a 30 second self-portrait documentary. Due week 3.

#### **8/20 (Thurs) 18614 2:00pm-5:00pm LAB B ONLINE**

Avid Tools Workshop (1 of 2) with Beth Sweeney

Focus in this tutorial is Learning AVID Media Composer Tools for Editing and media workflow. (Practice using Edit Stock dailies)

#### **8/21 (Fri) CTPR502 Diversity Lab 2:00-5:50 ONLINE MANDATORY**

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### **Week 2**

#### **8/25 (Tues) 10am -12noon FULL COHORT LECTURE ONLINE**

Producing: Professors Gail Katz & Susan Cartsonis

- The organization of the film and 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?

**8/25 (Tues) 18614 2:00pm-5:00pm LAB A ONLINE**

Royce CINEMATOGRAPHY 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

**8/26 (Wed) Flamingo Lounge 6:00pm-8:00pm**

**8/27 (Thurs) 18614 2:00pm-5:00pm LAB B ONLINE**

SOUND: Richard Burton 1 of 5

SOUND LAB 1 - LISTENING EXERCISES: BRAIN VS MICROPHONE; DIRECTED HEARING; ANALYTICAL LISTENING.

**Week 3**

**9/1 (Tues) 10am -12noon FULL COHORT LECTURE ONLINE**

Cinematography #1: Image Systems: Themes, motifs and symbolic imagery  
Professor Jeremy Royce

**9/1 (Tues) 18614 2:00pm-5:00pm LAB A ONLINE**

Directing: Professor James Savoca, 2 of 7  
Scene Analysis

**9/2 (Wed) Flamingo Lounge 6:00pm-8:00pm**

Screen Exercise 2

Intro to Exercise 3

**E3: “Character Without People”**

Solo exercise. Using only still and/or moving images, create a 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. Screen in week 5.

**9/3 (Thurs) 18614 2:00pm-5:00pm LAB B ONLINE**

Editing: Scott Gamzon  
“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.

#### **Week 4**

##### **9/8 (Tues) 10am -12noon FULL COHORT LECTURE ONLINE**

Bruce Green: What is an Editor? Why Edit? The Value of Editing

##### **9/8 (Tues) 2:00 PM - 5:00 PM Cinematography 18614 LAB A ONLINE**

Royce, Cinematography 2 of 7

Introduce the Properties of Light: angle, quality, color & quantity. Discuss the purpose of each light in the three-point lighting.

Required Reading

Section F, Chapter 11a- Lighting: The Fundamentals of Lighting, Light Metering and Exposure

##### **9/9 (Wed) Flamingo Lounge 6:00pm-8:00pm**

##### **9/10 (Thursday) 18614 2:00pm-5:00pm LAB B ONLINE**

Producing – Susan Cartsonis– 1 of 2

Development Case Study – From Book to film, Studio or Independent film

- Rights, Producer’s Vision, Adaptation, Execution
- Coverage Exercise

#### **Week 5**

##### **9/15 (Tues) 10am -12noon FULL COHORT LECTURE ONLINE**

David Macmillan – RECORDING PERFORMANCE

##### **9/15 (Tues) 18614 2:00pm-5:00pm LAB A ONLINE**

James Savoca: Directing 3 of 7

Directing the Actor

##### **9/16 (Wed) Flamingo Lounge 6:00pm-8:00pm**

Screen Exercise 3

Assign Exercise 4

**Solo: “Emotion ”**

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

**9/17 (Thurs) 18614 2:00pm-5:00pm LAB B ONLINE**

Prof. Richard Burton

Sound Lab 2: PRODUCTION TECHNOLOGY USAGE EXERCISES; HARDWARE, SOFTWARE, RECORDERS, MICROPHONES, MEDIUMS, COORDINATING WITH CINEMATOGRAPHY RESOURCES AVAILABLE.

**9/18 (Friday) CTPR502 Diversity Lab 2:00-5:50 ONLINE**

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### **Week 6**

**9/22 (Tues) 10am -12noon FULL COHORT LECTURE ONLINE**

Beth Sweeney – Editing: Avid Editing Tools, Media Management

**9/22 (Tues) 18614 2:00pm-5:00pm LAB A ONLINE**

Royce Cinematography 2 of 6

Introduce working with natural or existing light.

#### **Required Reading-**

Section F, Chapter 11b- Lighting: Natural and Available Light

E4 Dailies will be posted in a Google Drive for Cinematography faculty feedback during weeks 6-7.

**9/23 (Wed) Flamingo Lounge 6:00pm-8:00pm**

**9/24 (Thurs) 18614 2:00pm-5:00pm LAB B ONLINE**

Scott Gamzon- (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

### **Week 7**

**9/29 (Tues) 10am -12noon FULL COHORT LECTURE ONLINE**

Producing: Professors Gail Katz & Susan Cartsonis

Next Steps in Getting Projects Made: Packaging, Casting, Locations, Scheduling, and Budgets.

- Packaging – Using Agents, Managers, and Synergism. From idea to salable 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.

**9/29 (Tues) 18614 2:00pm-5:00pm LAB A ONLINE**

Directing: Professor James Savoca, 4 of 7

Blocking & Coverage

**09/30 (Wed) Flamingo Lounge 6:00pm-8:00pm**

**10/01 (Thurs) 18614 2:00pm-5:00pm LAB B ONLINE**

AVID Tutorial #2 of 2, Beth Sweeney

Focus in this tutorial is Troubleshooting, Audio, Effects and Preparing for Screenings:  
(Practice using Edit Stock dailies)

## **Week 8**

**10/6 (Tues) 10am -12noon FULL COHORT LECTURE ONLINE**

Prof. MIDGE COSTIN: Sound Design

**10/6(Tues) 18614 2:00pm-5:00pm LAB A ONLINE**

Royce, Cinematography 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

**10/7 (Wed) Flamingo Lounge 6:00pm-8:00pm**

Screen Exercise 4

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).

**10/8 (Thurs) 18614 2:00pm-5:00pm LAB B ONLINE**

Richard Burton, Sound 3 of 5

SOUND 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 & ROLES.

**10/9 (Friday) CTPR502 Diversity Lab 2:00-5:50 ONLINE**

## **Week 9**

**10/13 (Tues) 10am -12noon FULL COHORT LECTURE ONLINE**

Cinematography: Eight Great Shots & Why They're Great  
Professor Angelo Pacifici

**10/13 (Mon) 18614 2:00pm-5:00pm LAB A ONLINE**

James Savoca: Directing 5 of 7  
Rehearsal 1 (1st group of students)

**10/14 (Wed) Flamingo Lounge 6:00pm-8:00pm**

10/15 (Thurs) 18614 2:00pm-5:00pm LAB B ONLINE

Jeremy Royce CINEMATOGRAPHY 4 of 6  
Introduce the properties of a lens; focal length, aperture, focus.

**Required Reading:**

Section C, Chapter 6- Storytelling in Shots: Lenses and Composition

E5 Dailies will be posted in a Google Drive for Cinematography faculty feedback during weeks 9- 10.

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**Week 10**

**10/20 (Tues) 10am -12noon FULL COHORT LECTURE ONLINE**

Bruce Green: Aesthetics Lecture #2. Editing: Genre, Pacing, Effects

**10/20 (Tues) 18614 2:00pm-5:00pm LAB A ONLINE**

Jeremy Royce Cinematography 5 of 6

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

**10/21 (Wed) Flamingo Lounge 6:00pm-8:00pm**

**10/22 (Thurs) 18614 2:00pm-5:00pm LAB B ONLINE**

SOUND: Professor Richard Burton, 4 of 5

SOUND LAB 4: STORYTELLING WITH SOUND EXERCISES; SOUND ONLY (ANSWER MACHINE, FOLEY, ETC.) SOUND TO STILL PHOTOS; MOVING IMAGE, WORLD MAKING.

**Week 11**

**10/27 (Tues) 10am -12noon FULL COHORT LECTURE ONLINE**



Producing – Professors Gail Katz & Susan Cartsonis

How to get Film and TV Projects Made.

- Partnering – How to get help getting things made.
- Pitching – Selling your project 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.

**10/27 (Tues) 18614 2:00pm-5:00pm LAB A ONLINE**

Directing: James Savoca 6 of 7

Rehearsal 2 (2nd group of students)

**10/28 (Wed) Flamingo Lounge 6:00pm-8:00pm**

**10/29 (Thurs) 18614 2:00pm-5:00pm LAB B ONLINE**

Editing (3 of 3) with Scott Gamzon

“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

## **Week 12**

**11/3(Tues) (Tues) 10am -12noon FULL COHORT LECTURE ONLINE**

Directing: Laura James “Acting Styles: an overview of the variety of acting styles performers bring to a exercise and how to navigate them”

Tim Kirkman: “The Director’s Domain: a look at the ‘forgotten’ elements that too often get jettisoned or ignored, based on fundamental design principles. “

**11/3 (Tues) 18614 2:00pm-5:00pm LAB A ONLINE**

Jeremy Royce Cinematography 7 of 7

Introduce how to scout a location, plan for equipment and electrical distribution. Students will take stills of the location of P1 -508 scripts and a few will be selected and discussed.

Required Reading

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

**11/4 (Wed) Flamingo Lounge 6:00pm-8:00pm**

Screen Exercise 5

**11/5 (Thurs) 18614 2:00pm-5:00pm LAB B ONLINE**

- Producing – Gail Katz

- Presenting and Pitching projects – Look Books
- Problem Solving – How to pivot.
- Production Packaging Game

**11/6 (Friday) CTPR502 Diversity Lab 2:00-5:50 ONLINE**

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**Week 13**

**11/10 (Tues) 10am -12noon FULL COHORT LECTURE ONLINE**

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 project.
- Making your project good and even great.

**11/10 (Tues) 18614 2:00pm-5:00pm LAB A ONLINE**

James Savoca, Directing 7 of 7

Choice

**11/11 (Wed) Flamingo Lounge 6:00pm-8:00pm**

Screen Exercise 5 & Exercise 1

**11/12 (Thurs) 18614 2:00pm-5:00pm LAB B ONLINE**

Sound - Richard Burton 5 of 5

SOUND LAB 5 - POSTPRODUCTION TECHNOLOGY; AVID TO PROTOOLS;  
COORDINATING WITH PICTURE; MIXING 'IN THE BOX' & CONSOLES; RESOURCES  
AVAILABLE.

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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](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).

### **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. 34<sup>th</sup> Street, 213-740-9355.

### **Support Systems:**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*  
[studenthealth.usc.edu/counseling](http://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://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](http://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](http://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](http://usc-advocate.symplicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and micro-aggressions 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](http://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](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) 442-1200 – 24/7 on call*  
[dps.usc.edu](https://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.

### **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](mailto:basicneeds@usc.edu)

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

PF 7.31.20

### **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. Students need to use their own judgment in exercising reasonable caution. When in doubt, please contact your faculty.