

CTPR 294: Directing in TV/New Media, Fiction, and Documentary Spring 2021
All Class Online
Wednesdays 2-4:50pm

4 Units

Concurrent enrollment: CTPR 295 Cinematic Arts Laboratory

Fictional Narrative

Professor:

Email:

Phone Number:

Office hours: By Appointment

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 5 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 5 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 will 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.

SCA PRODUCTION DIVISION
VIRTUAL PRODUCTION PROTOCOLS
And
BUBBLE DEFINITIONS
Adopted Fall 2020
Revised Spring 2021

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.

USC and SCA are governed by LA County Health Regulations, according to which no in-person instruction or collaboration is allowed or sanctioned. This is the case on any USC project or exercise no matter where in the world it is executed.

In order to continue instruction and production for the purposes of cinema education the Production Division has adopted Virtual Production Protocols to govern our activities.

The underlying principle of our Virtual Production Protocols is:

NO IN-PERSON COLLABORATION, EXCEPT AMONG MEMBERS OF A DEFINED AND DECLARED "BUBBLE"

The specifics that follow may not apply to all courses but the principles do apply to all. Certain multi-section courses and groups of courses (e.g. Capstone Production Courses) may have additional guidelines. Those additions will be presented to classes by faculty at the beginning of semester.

These materials will be available at all times on SCA Community. They should also be incorporated into each course syllabus or distributed with course syllabi.

By registering for the semester students are automatically subject to the Production Division's Covid Compliance Agreement, also reviewable on SCA Community.

Virtual Production, Safe Bubbles Defined

Virtual Production:

- Pre-production will be done completely online.
- Production will be recorded remotely
- Students will fulfill their roles by working on computers from their separate homes. Communication among the students and between filmmakers and performers will be conducted via Zoom, FaceTime or similar platforms.
- Actors or Documentary Subjects in their own homes will perform and assist in adjusting lighting and sound. They will capture their performances, under student filmmaker direction, using smartphones or approved rental cameras.
- If the director chooses not to use professional actors, they may cast themselves and/or housemates within their defined Bubble.
- Additional photography, such as establishing shots and B-roll, may be shot on the students' own premises or approved adjacent locations. This must be property that the Bubble controls in order to prevent coming into accidental contact with the public.
- The use of stock footage is encouraged.
- 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.
- As with any SCA production class, we will follow current safety and health guidelines for LA County, USC and SCA.

Bubble Definitions:

- **Bubbles** are zones within which safer contact normally occurs for each participant. These are your housemates (people with whom you live and interact without a mask or physical distancing on a daily basis). Each student has their own **Bubble**. They must not meet in person with other students.

- Each actor or documentary subject in a film also has their own **Bubble**. Unless actors/doc subjects live with one another, they will not have any in-person interaction with each other. Filmmakers may not interact in-person with their actors/doc subjects unless those actors/doc subjects are part of the filmmaker's Bubble.
- Note: When you cast an actor, you are also casting a location (the house, yard, apartment, stairway, etc.) available to that actor and controllable for production. You also have potential access to the services of anyone else in the performer's bubble, their roommate, housemate, spouse, etc. as long as they are declared and certified as Bubble members in advance of production.
- You will cast, rehearse, block and shoot remotely as defined above.
- You may support actors only with production gear rented from SAG approved rental houses, or personal gear of theirs that is approved. You may use your own approved gear when you are filming. Any transfer of gear to actors must follow specified Production Division COVID-Safe guidelines posted on SCA Community.

**Additional Virtual Production Protocols
for CTPR 508, 310, 294, 507 (Final Project Only)**

Adopted Spring 2021

**These Additional Virtual Production Protocols apply only to
CTPR 508, 310, 294, and the Final Project in 507 in the Spring 2021 semester.**

COVID Safety Form

NOTE: All Pre-Production, Production, and Post Production will be done remotely and online. There are no exceptions to this. At no time during the semester will there be in person collaboration by anyone with anyone outside of their Bubble.

- Students (in CTPR 508, 310, 294, and 507 final project only) may propose plans that differ from the most straightforward application of the SCA COVID Safety Protocols by submitting a COVID Safety Form to their Faculty and then, upon approval, to the COVID Safety Coordinator for consideration.
- The only proposals that will be considered by the Faculty and Coordinator will be plans that request LIMITED shooting in exterior locations that allow for compliance with SCA COVID Safety Protocols.
- Locations cannot be used which may put people in the general public (anyone not living in the student's Home Bubble) in proximity to the cast or crew that is closer than 20 feet. For exterior locations outside the student's Home Bubble, the student must provide a clear and specific plan that ensures the general public will not come closer than 20 feet to any cast or crew member.

- Students will consult with their Lead Faculty Members for guidance on the locations, the length of shooting time, and the types of shots that are acceptable. Students and Faculty will discuss the protocols that are necessary for maintaining the safety protocols for their productions.
- Students must complete the COVID Safety Form found on SCA Community and submit it with a detailed safety plan – supported by Location Photos, Shot Lists, Storyboards, Schedules, etc., when necessary – to their Lead Faculty Member.
- The COVID Safety Form on SCA Community can be found by clicking the "Safety & Hazards" link under the "Student Productions" header. Once it has been completed, a PDF version of the form will be created.
- The student will then email the PDF of the COVID Safety Form to the Lead Faculty member, who will determine whether sufficient thought has gone into the Proposal and assess whether it has been articulated with clarity, precision, and the highest safety standards.
- If the Lead Faculty approves and digitally signs off on the COVID Safety Form, the Faculty or Lead SA will submit the form and relevant production materials to the COVID Safety Coordinator – **at least one week before the first day of the production** – for final approval and digital signature.
- The COVID Safety Coordinator will not consider proposals that are submitted less than one week before the first day of production.
- If the COVID Safety Coordinator does not approve the proposal, the student will have one opportunity to make the necessary changes to the production plan and re-submit the proposal for consideration.
- Students may re-submit their Production Proposal only one time.

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 SCA Community 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 SCA community. 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 (18481) & CTPR 295 (18487)
SILVER Master Schedule, Spring 2021**

Week	CTPR 294	CTPR 295	
Week 0 January 15		9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 1 January 20 & 22	2-4:50pm W TV/NEW MEDIA Online	9:00-11:50am F Prod. - Online	1:00-3:50pm F Sound # 1 – SCA 209
Week 2 January 27 & 29	2-4:50pm W TV/NEW MEDIA Online	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 3 February 3 & 5	2-4:50pm W TV/NEW MEDIA Online	9:00-11:50am F Prod. - Online	1:00-3:50pm F Sound # 2 – SCA 209
Week 4 February 10 & 12	2-4:50pm W TV/NEW MEDIA Online	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 5 February 17 & 19	2-4:50pm W TV/NEW MEDIA Online	9:00-11:50am F Prod. - Online	1:00-3:50pm F Sound # 3 – SCA 209
Week 6 February 24 & 26	2-4:50pm W Documentary. – Online	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 7 March 3 & 5	2-4:50pm W Documentary. – Online	9:00-11:50am F Prod. - Online	1:00-3:50pm F Sound # 4 – SCA 209
Week 8 March 10 & 12	2-4:50pm W Documentary. – Online	WELLNESS DAY (NO CLASS)	WELLNESS DAY (NO CLASS)
Week 9 March 17 & 19	2-4:50pm W Documentary. – Online	9:00-11:50am F Prod. - Online	1:00-3:50pm F Sound # 5 – SCA 209
Week 10 March 24 & 26	2-4:50pm W Documentary. – Online	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 11 March 31 & April 2	2-4:50pm W Fiction – Online	9:00-11:50am F Prod. - Online	1:00-3:50pm F Sound # 6 – SCA 209
Week 12 April 7 & 9	WELLNESS DAY (NO CLASS)	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 13 April 14 & 16	2-4:50pm W Fiction – Online	9:00-11:50am F Prod. - Online	1:00-3:50pm F Sound # 7 – SCA 209
Week 14 April 21 & 23	2-4:50pm W Fiction – Online	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 15 April 28 & 30	2-4:50pm W Fiction – Online	WELLNESS DAY (NO CLASS)	
Finals Week May 5-12	Monday, May 10 2pm New Media Recut	FINAL EXAM Thursday May 7, 1pm	

**CTPR 294 (18483) & CTPR 295 (18486)
GOLD Master Schedule, Spring 2021**

Week	CTPR 294	CTPR 295	
Week 0 January 15		9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 1 January 20 & 22	2-4:50pm W Documentary – Online	9:00-11:50am F Sound– Online	1:00-3:50pm F Producing– Online
Week 2 January 27 & 29	2-4:50pm W Documentary – Online	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 3 February 3 & 5	2-4:50pm W Documentary – Online	9:00-11:50am F Sound – Online	1:00-3:50pm F Producing– Online
Week 4 February 10 & 12	2-4:50pm W Documentary – Online	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 5 February 17 & 19	2-4:50pm W Documentary – Online	9:00-11:50am F Sound – Online	1:00-3:50pm F Producing– Online
Week 6 February 24 & 26	2-4:50pm W Fiction – Online	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 7 March 3 & 5	2-4:50pm W Fiction – Online	9:00-11:50am F Sound – Online	1:00-3:50pm F Producing– Online
Week 8 March 10 & 12	2-4:50pm W Fiction – Online	WELLNESS DAY (NO CLASS)	
Week 9 March 17 & 19	2-4:50pm W Fiction – Online	9:00-11:50am F Sound – Online	1:00-3:50pm F Producing– Online
Week 10 March 24 & 26	2-4:50pm W Fiction – Online	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 11 March 31 & April 2	2-4:50pm W TV/NEW MEDIA Online	9:00-11:50am F Sound – Online	1:00-3:50pm F Producing– Online
Week 12 April 7 & 9	WELLNESS DAY (NO CLASS)	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 13 April 14 & 16	2-4:50pm W TV/NEW MEDIA Online	9:00-11:50am F Sound – Online	1:00-3:50pm F Producing– Online
Week 14 April 21 & 23	2-4:50pm W TV/NEW MEDIA Online	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 15 April 28 & 30	2-4:50pm W TV/NEW MEDIA Online	WELLNESS DAY (NO CLASS)	
Finals Week May 5-12	Monday, May 10 2pm Documentary recut	FINAL EXAM Friday, May 7 9am	

CTPR 294 (18482) & CTPR 295 (18488) PLATINUM Master Schedule, Spring 2021			
Week	CTPR 294	CTPR 295	
Week 0 January 15		9:00-11:50am F Sound - Online	1:00-3:50pm F Prod. - Online
Week 1 January 20 & 22	2-4:50pm W Fiction – Online	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 2 January 27 & 29	2-4:50pm W Fiction – Online	9:00-11:50am F Sound - Online	1:00-3:50pm F Prod. - Online
Week 3 February 3 & 5	2-4:50pm W Fiction – Online	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 4 February 10 & 12	2-4:50pm W Fiction – Online	9:00-11:50am F Sound - Online	1:00-3:50pm F Prod. - Online
Week 5 February 17 & 19	2-4:50pm W Fiction – Online	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 6 February 24 & 26	2-4:50pm W TV/NEW MEDIA Online	9:00-11:50am F Sound - Online	1:00-3:50pm F Prod. - Online
Week 7 March 3 & 5	2-4:50pm W TV/NEW MEDIA Online	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 8 March 10 & 12	2-4:50pm W TV/NEW MEDIA Online	WELLNESS DAY (NO CLASS)	WELLNESS DAY (NO CLASS)
Week 9 March 17 & 19	2-4:50pm W TV/NEW MEDIA Online	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 10 March 24 & 26	2-4:50pm W TV/NEW MEDIA Online	9:00-11:50am F Sound - Online	1:00-3:50pm F Prod. - Online
Week 11 March 31 & April 2	2-4:50pm W Documentary – Online	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 12 April 7 & 9	WELLNESS DAY (NO CLASS)	9:00-11:50am F Sound - Online	1:00-3:50pm F Prod. - Online
Week 13 April 14 & 16	2-4:50pm W Documentary – Online	9:00-11:50am F Cine. - Online	1:00-3:50pm F Editing - Online
Week 14 April 21 & 23	2-4:50pm W Documentary – Online	9:00-11:50am F Sound - Online	1:00-3:50pm F Prod. - Online
Week 15 April 28 & 30	2-4:50pm W Documentary – Online	WELLNESS DAY (NO CLASS)	
Finals Week May 5-12	Monday, May 10 2pm Fiction Recut	FINAL EXAM Friday May 7 1pm	

Schedules for the five weeks of each of the components:

Documentary Component

**Week 1) Lecture/Discussion: Documentary defined. How does it differ from fiction?
Bring Three Documentary Ideas to First Class (person, place, or process)**

Styles of documentary.

What is a documentary?

Screening of short sample films.

In Class: Trios present three documentary ideas for a 3-4 minute film about either a person, a place, or a process.

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

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

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

The Interview

In Class: Screen street corner exercise

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

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

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

Shooting a documentary scene

Filmmaker/subject relationships. Documentary Ethics.

In Class: Screen interview selects and other dailies

Outside Class: Trio shoots and edits film

All trio members present at shoot and during editing.

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

The weave. Integrating elements of a documentary

The Score

In Class: Students screen and critique first cuts

Outside Class: Trio finishes edit.

Week 5) Lecture/discussion: Wrap up

In Class: Trio screens second cut

Fictional Narrative Component

This 5 week seminar will expose each student to the fundamentals of directing a narrative film. Classes will include basic film theory and grammar, sample clips from films and practical directing techniques. Each student will contribute to the collaborative preproduction essential to direct a narrative film. Each trio will create a 3 to 5 minute narrative short that will be shot, edited and screened in weeks 4 and 5.

TEXT:

Directing Actors by Judith Weston

Assignment:

Reading: Script Ideas pdf. (On google drive)

WEEK 1

Intro to FICTION Filmmaking

Rather than refer to this section as Narrative we can be considered fiction as all three sections of 294 are actually narrative (storytelling). Also fiction itself constitutes many different forms. So really this section is about the story you want to tell and the way you want to tell it. It is about your intent as filmmakers and the **process** you create to achieve your intent.

Our need to talk/share/explore about human experience. “we tell stories to try to come to terms with the world, to harmonize our lives with reality” (Bill Moyers with Joseph Campbell Power of Myth)

“One thing that comes out in myths is that at the bottom of the abyss comes the voice of salvation. The black moment is the moment when the real message of transformation is going to come. At the darkest moment comes the light.” Joseph Campbell

Directing

Triangle of Vision: Vision rides on the rails of organization and communication.

Script analysis, research and imagination are the paths to vision. Collaboration, organization and communication are how we bring vision to life.

Human behavior: imperfection & struggle - uncertainty of achieving a goal (surfing, slalom skiing)

Leadership/Management/Collaboration: organization and communication, relationships
1st AD and director, producer and director// PD, Cinematographer and director

Process: different directors have different processes

Hitchcock

Marvel Films - Mulan

Kurasawa storyboards

Werner Herzog

Mike Leigh

Wes Andersen - Grand Budapest Hotel

Bob Altman

Sydney Pollack vs Sidney Lumet

Nomenclature and procedure creating a fiction film

When it's fiction, the Art is in the detail you create

PROCESS: Intro to a directors prep -

Production Book and Directors preparation review: SPACED OUT

Directors prep: script analysis is the path to vision: the way you see & feel it.

Fiction - imagining and creating flesh and blood together

The paints on your palette are to a large part your partners talents and passion.

Review 3 column breakdown, Directing Actors chart

PRODUCTION BOOK:

Your production book will contain your trio's names, roles and preparation:

Research - **VISUAL INSPIRATION: PD, COSTUMES, CAMERA, MOOD, PALETTE, ETC. RULES**

Theme

Analysis:

Superobjective/spines

Given circumstances for both characters/antecedent action

3 Column Beat to beat breakdown

Shotlist and floorplan, storyboards if necessary

Call sheet

Schedule

Permits

Hazardous shooting forms etc.

BREAK

Introductions

Trio breakouts - schedules/ contacts

TRIO Resources - intro to your resources via Facetime or Ipad or Laptop tour.

BREAK

Casting review: and intro to Next Level Studios.

Resumes online

QTW

ASSIGNMENTS:

- THE FIRST DRAFT OF YOUR SCREENPLAY IS DUE MONDAY by 6pm.
- Develop a 3-5 minute screenplay with your trio. Set it in a visually interesting location that you can access easily for your shoot. *Focus on telling the story visually and through behavior.*

Delegate production roles. Please delineate responsibilities.

Reading:

The Intent to Live by Larry Moss

Chapter 1 - Given Circumstances

Chapter 2 - Superobjective and Objective

WEEK 2

QUIZ ON READINGS: 20 Minutes

Trios read scripts aloud

REVIEW.

ASSIGNMENT:

Refine screenplay & Preproduction

Read Directing Actors - pls. 1-48.

WEEK 3

Mise en scene and Montage - clips and discussion

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

ASSIGNMENT:

Continue to prep your project : Find visual references/inspirations for how you will render your scene.

WEEK 4 - PREP REVIEW - Production Books Review

Trios present preparation. Production plan is discussed.

Impress us with how you communicate the organization of your vision.

ASSIGNMENT: Shoot and edit your scene.

Read Directing Actors: pgs. 91-139

WEEK 5 - Exercises are screened in class.

Grading:

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

Fictional Narrative Component:

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

Documentary Component

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

TV/New Media Component

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

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

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

Grading Scale

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89

B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62

F 59 and below

Failure to turn in recut of final project from 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..

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, January 8, 9am 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%20production/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 result 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. 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 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.

Diversity and Inclusion

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

Disruptive Student Behavior:

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

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 Publications, Inc., paperback
Fearless Creating by Eric Maisel; ISBN 0-87477-805-0; Jeremy P. Tarcher/Putnam Book, paperback
Writing Your Life by Deena Metzger; ISBN 0-06-250612-9; Harper San Francisco, paperback
Developing Story Ideas by Michael Rabiger, ISBN 0-240-80398-1; Focal Press, paperback
Kazan by Jeff Young
Film Directing Fundamentals by Nicholas Proferes
Shot By Shot by Stephen Katz
A Director Prepares by Anne Bogart
The Visual Story by Bruce Block

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.