

# 507 PRODUCTION I

CTPR 18793: Full Cohort Lectures & Lounges

CTPR 18844: Labs

## FLAMINGO SECTION

Course Description & Outline

**Spring 2021**

4 units — This course cannot be audited

Instructors:

**Directing** (Lead Instructor): James Savoca, [jsavoca@usc.edu](mailto:jsavoca@usc.edu)

**Producing**: Susan Arnold, [sarnold@cinema.usc.edu](mailto:sarnold@cinema.usc.edu)

**Cinematography**: Jeremy Royce, [jroyce@usc.edu](mailto:jroyce@usc.edu)

**Editing**: Nancy Forner, [nforner@cinema.usc.edu](mailto:nforner@cinema.usc.edu)

**Sound**: Richard Burton, [rburton@usc.edu](mailto:rburton@usc.edu)

**Avid**: Beth Sweeney, [esweeney@usc.edu](mailto:esweeney@usc.edu)

**Student Advisor**: Vicky Wang [vswang@usc.edu](mailto:vswang@usc.edu)

507 consists of three parts — **Lectures, Labs and Lounges.**

### **FULL 507 COHORT LECTURES** (*60 students*)

Tuesdays, 10:00 AM–Noon

Via Zoom Link supplied by coordinating SA Cory Gorman, [crgorman@usc.edu](mailto:crgorman@usc.edu)

1. 1/12: Directing: Safety, HSC Forms; AVID INTRO
2. 1/19: Cinematography: Image Systems
3. 1/26: Producing: The Industry & Producers' Roles, Development
4. 2/2: Editing: Avid Editing Tools, Media Management
5. 2/9: Sound: Capturing Performance
6. 2/16: Editing: Avid Editing Tools, Media Management
7. 2/23: Producing: Packaging, Casting, Scheduling, Locations, Budgets
8. 3/2: Sound: Sound Design
9. 3/9: Cinematography: Eight Great Shots & Why They're Great
10. 3/16: Editing: Avid Editing Tools, Media Management
11. 3/23: WELLNESS DAY NO CLASS
12. 3/30: Producing: How to get Film & TV Projects Made
13. 4/6: Directing: Developing Characters; Genre
14. 4/13: Producing: Building your Team and Making it Work
15. 4/20: Directing: Acting Styles; Audience and the Rule of Three
16. 4/27: Producing: TBD

### **FLAMINGO LOUNGE** (15 students)

Wednesdays, 6:00-8:00 PM

Via Zoom Link supplied by section SA

Weekly Attendee: Prof. James Savoca

Others attendees: Prof. Susan Arnold; Prof. Jeremy Royce; Prof. Nancy Forner; Prof. Richard Burton

### **FLAMINGO LABS** (15 students)

Lab A: Tuesdays, 2:00-5:00 PM – Directing, Cinematography

Lab B: Thursdays 3:00-6:00 PM – Producing, Editing, Sound and Cinematography

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## **WELCOME TO 507**

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. This is the beginning of an educational process which was designed to awaken instincts as a filmmaker. Be patient and open to new ideas as you embark on this creative and personal journey of discovery.

The focus of Production I (507) is about learning ways of communicating stories, ideas, feelings, moods and emotions in cinema. All approaches to cinema will be introduced including non-fiction, fiction, abstract, and experimental. The goal is for each student to learn how to express themselves and reach a place where they can be critical of their own work and offer progressive critique to the work of others.

Course work is divided into three parts—full-cohort lectures, labs and lounges. In full-cohort lectures, students are introduced to the five major disciplines: directing, editing, cinematography, producing and sound. In labs, students explore each discipline in more depth through guided opportunities to create both individual and small collaboration exercises. All 507 students will complete four short exercises during the semester. Lounges are student-driven spaces to congregate, commiserate and collaborate. Exercises will be assigned, screened and critiqued here. Students will determine how time is spent.

### **Course Goals**

- Discover the basic elements of character and story.
- Learn how to tell a story effectively through the use of sound and visual images
- Explore a range of forms and genres—documentary, narrative, personal essay, etc.
- Learn to give and receive cogent and constructive critiques of work
- Acquire ethical standards for filmmaking
- 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:**

**Directing:** Develop a comprehensive understanding of the role of the director from script to screen; analyze scenes for production; learn fundamental techniques of working with actors; learn the importance of shots, scenes, coverage, beats, conflicts, moments, transitions, composition, geography; establish aesthetic approaches to the intention and theme of each exercise; and learn strategies for leading and collaborating.

**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.

**Cinematography:** The use of images to reinforce a narrative and create an emotion, the concept of the exposure triangle, the properties of light, working with natural light, the functions of a lens, composition, basic electrical distribution, blocking and covering a scene.

**Editing:** The aesthetics and editorial skills behind the art of telling a story with moving visual images. Learning AVID Tools, Media Management and Editorial techniques used in all genres by exploring dialogue, formal and stylistic editing. Cutting for emotion and character building. Creating tension and suspense. All classes will be a mixture of Zoom Lectures and one on one online meetings with Professors.

**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.

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## **The 507 Exercises**

### **E1: SELF PORTRAIT**

**Specs:** 30 seconds or less + 3 seconds of BLACK SCREEN at start of film. Student's name should appear at some point during those 3 seconds. Voiceover, music, sound effects allowed and encouraged. No credits.

**Hazardous Forms:** No hazardous conditions of any kind permitted.

### **E2: CHARACTER WITHOUT PERSON**

**Objective:** To introduce a character using props, lighting, audio, sound effects, camera placement and movement, and production design — but not people — is the spirit of this exercise. No dialogue allowed, but non-narrative voices may be used.

**Specs:** 30 seconds or less + 3 seconds of BLACK SCREEN at start of film. Student's name should appear at some point during those 3 seconds. Students may use individuals for this project who are in their Home Bubble (see below for definition). No credits.

**Hazardous Forms:** No hazardous conditions of any kind permitted.

### **E3: EMOTION**

**Objective:** To capture or elicit a strong emotion.

**Specs:** 60 seconds or less + 3 seconds of BLACK SCREEN at start of film. Student's name should appear at some point during those 3 seconds. Dialogue allowed. Students may use individuals who are in their Home Bubble (see definition below). No credits.

**Hazardous Forms:** No hazardous conditions of any kind permitted.

### **E4: ORIGINAL STORY**

**Objective:** Students will serve as the writer/director/cinematographer in their own exercise and collaborate as producer/editor/sound designer in another student's exercise. Each section will determine how the student collaborations are formed.

**Specs:** Four minutes or less + 3 seconds of BLACK SCREEN at front of film. Original scripts only. Students may opt for a Virtual Production (see below for details on Virtual Productions.). Include title, credits, and USC copyright (see below for more information about copyright). No mastering elements required.

**Hazardous Forms:** Hazardous forms and approval required for any hazardous conditions.

### **SPECS FOR ALL EXERCISES 1-4:**

**Cinematography:** Camera restrictions, see [Departmental Guidelines](#)

**Editing:** AVID and Sapphire only.

**Sound:** Production Sound must be recorded. Dual system allowed.

**Screening:** Via Zoom. All projects should be in the shared Google Drive prior to screening date and time. Each section will determine its own times for uploading.

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### **Copyright**

All exercises must include ©2021 University of Southern California at the end of the project. 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 here: <http://cinema.usc.edu/admissions/copyright.cfm>. In all cases, copywritten 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.

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## Required Texts

*Film Form & The Film 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)

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

## 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)

*Production Sound Mixing*, John Jay Murphy, Bloomsbury, 2016.

## Equipment and Resources

No gear will be provided by USC SCA for this course. Production equipment and workflow must be approved by instructors.

## Mandatory Editing Requirements

All students are required to edit exclusively on AVID. No exceptions. Students must have:

- An SCA-approved laptop and external hard drive
- Sony MDR 7500 Series Headphones
- 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 (recommended)
- AVID visual effects will be supported
- Requirements with all the specifications for your required equipment [here](#).
- AVID Genius Bar: [Schedule for Spring 2021](#)

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## Guidelines for Remote Learning

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. As of January 2021, USC has not been cleared for in-person production by the state of California and L.A. County. Since all SCA productions are owned by USC and therefore must abide by the restrictions placed on USC by Los Angeles County, regardless of location.

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 well-being 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.

Students indicate their agreement to abide by these regulations by enrolling in the Spring 2021 semester production program. All of SCA's production work, whether "Virtual" or in-person, will be governed by rules laid out in this 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 regulated by a certified SCA Covid Advisor. For more information, visit:

- USC Coronavirus Info: <https://coronavirus.usc.edu/>
- LA County Coronavirus Info: <http://publichealth.lacounty.gov/media/coronavirus/>
- State of CA InfoL <https://covid19.ca.gov>

### Zoom Classroom

All classes for Spring 2021 will be conducted entirely via Zoom. Try to find a quiet space. Consider the background and lighting. Avoid sitting in front of a window which may either be too bright and distracting or properly exposed and create a silhouette. The goal is to create a more direct sense of engagement with each student and among students, and to maintain a professional atmosphere.

Video must be turned on unless previous arrangements have been made with the instructor. Please mute yourself unless you have a question or comment. Use the "raise hand" function. Keep chat messages to a minimum and only post comments that are relevant to the lessons. While it's important to stay hydrated, please refrain from eating during zoom sessions.

### **Asynchronous Learning**

*All class sessions will be Zoom recorded and made available for asynchronous viewing until the end of the grading period in early May. 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 7 AM and 10 PM in their time zones. Wherever possible, faculty will 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 10 PM and 7 AM may still be required to complete certain components of the course synchronously. These components will be announced at the beginning of the semester and students with concerns about meeting these requirements should discuss them with their faculty at that time.*

### **Virtual Production**

Exercises 1-3 must be made within the student Home Bubble (defined as people who live with the student). Please see details at the end of this syllabus for more info about Home Bubbles. Exercise 4 allows a broader approach through Virtual Production (VP):

- 1) VP casting, rehearsing, blocking and shooting is entirely remote.
- 2) VP actors must work within their own Home Bubble. Student directors will interact with VP actors remotely and never in-person. Remember: when casting a VP actor, students are also casting the VP actor's locations, resources, gear, production design, props, and extra hands.
- 3) VP actors may use their own gear. SAG regulations must be followed for delivering any gear from a certified vendor to VP actors. No student-owned gear may be delivered to any actor.

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### **Grades**

Grades will be based on both subjective and objective judgments — evidence of 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. Late exercises will be docked 10 percent per day.

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.

	directing	producing	cinematography	editing	sound
<b>E1</b>	1	1	1	1	1
<b>E2</b>	2	2	2	2	2
<b>E3</b>	3	3	3	3	3
<b>E4 Production</b>	2.5	2.5	2.5	2.5	2.5
<b>E4 Post Prod.</b>	2.5	2.5	2.5	2.5	2.5
<b>Lab Work</b>	5	5	5	5	5
<b>Professionalism/ Attitude</b>	2	2	2	2	2
<b>Collaboration/ Participation</b>	2	2	2	2	2
<b>Total points:</b>	<b>20</b>	<b>20</b>	<b>20</b>	<b>20</b>	<b>20</b>

**Grading Scale:** A: 94-100 • A-: 90-93 • 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

### **Production Division Attendance Policy**

*Absences.* Students are expected to be on time and prepared for each class. If you must miss class, let instructor and SA know as soon as possible before class begins. 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) and one full point for every additional absence.

*Tardiness.* One late will not affect your grade. Two late arrivals equates 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.

*In order to avoid an absence being recorded, late students must inform the SA in the Zoom Chat. Please email your professor and SA prior to class if you cannot attend.*

### **MID-SEMESTER CONFERENCES: (between weeks 8-10 w/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**

In addition to the Safety Seminar, students must read [The Safety Rules for Student Productions Handbook](#) (available on the SCA Community website in the Production Documents Section within the Student Production Resources). If you have any questions or concerns, please check with your lead instructor. [More information about Safety Hazards available on SCA Community](#).

Any violation of the course and safety guidelines is considered an academic, ethical violation, governed by [the USC Code of Conduct](#) 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.

## FLAMINGO CLASS SCHEDULE

### WEEK 1: January 11-15

#### **FULL COHORT LECTURE**

1/12 — Tues. 10:00 AM – Noon

***Safety and Hazardous Shooting Conditions*** with Prof. Everett Lewis (1st half);

***Avid Tools and Media Management*** with Prof. Beth Sweeney

#### **FLAMINGO LAB A**

1/12 — Tues. 2:00–5:00 PM

***Directing*** (1 of 8) with Prof. James Savoca.

Introduction to Directing.

#### **FLAMINGO LOUNGE**

1/13 – Wed. 6:00–8:00 PM. *Intro to 507 and Exercise 1: Self-Portrait.*

#### **FLAMINGO LAB B**

1/14 — Thur. 2:00–5:00 PM

***Avid Tools Workshop*** (1 of 2) with Beth Sweeney. Focus is Learning AVID Media Composer Tools for Editing and media workflow. Practice using Edit Stock dailies.

#### **COVID WORKSHOP - FULL COHORT**

1/15 - Fri. 9:00 AM-Noon

*Attendance Required.*

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### Week 2: January 18-22

#### **HOLIDAY: MARTIN LUTHER KING, JR. DAY**

1/18 – Mon. No Classes.

#### **FULL COHORT LECTURE**

1/19 – Tue. 10:00 AM–Noon

***Cinematography*** with Prof. Jeremy Royce.

Image Systems: themes, motifs and symbolic imagery.

#### **FLAMINGO LAB A**

1/19 - Tue. 2:00-5:00 PM

***Cinematography*** (1 of 8) with Prof. Jeremy Royce. 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

### **FLAMINGO LOUNGE**

1/20 - Wed. 6:00–8:00 PM. *Intro to Exercise 2: Character Without People.*

### **FLAMINGO LAB B**

1/21 - Thur. 2:00–5:00 PM

**Sound Lab** (1 of 5) with Prof. Richard Burton.

Listening exercises: Brain vs. Microphone; directed hearing; analytical listening.

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### **Week 3: January 25-29**

*Note: COLLABORATION (502) and CINEMATIC ETHICS (530) begin as scheduled.*

### **FULL COHORT LECTURE**

1/26 - Tues. 10:00 AM – Noon

**Producing** with Professors Susan Arnold & 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 projects? Rights issues? Audience? Movie? TV?)

Audience? Movie? TV?)

### **FLAMINGO LAB A**

1/26 - Tues. 2:00–5:00 PM

**Directing** (2 of 8) with Professor James Savoca.

Scene Analysis and introducing characters in a story.

### **FLAMINGO LOUNGE**

1/27 - Wed. 6:00–8:00 PM. **Screening of E1: Self-Portrait.**

### **FLAMINGO LAB B**

1/28 - Thur. 2:00–5:00 PM

**Avid Tools Workshop** (2 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)

### **FULL COHORT DIVERSITY SEMINAR 1 of 4**

1/29 - Fri. 1:00–4:50 PM

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## **Week 4: February 1-5**

### **FULL COHORT LECTURE**

2/2 - Tues. 10:00 AM - Noon

**AVID Tools & Media Management** with Prof. Beth Sweeney.

### **FLAMINGO LAB A**

2/2 - Tue. 2:00-5:00 PM

**Cinematography** (2 of 8) with Prof. Jeremy Royce.

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

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

### **FLAMINGO LOUNGE**

2/3 - Wed. 6:00–8:00 PM. **Screening of E1: Self-Portrait of 3 other sections.**

### **FLAMINGO LAB B**

2/4 — Thur. 2:00–5:00 PM

**Producing** (1 of 3) with Prof. Susan Arnold.

Development Case Study: Book to Film; Studio or Independent Film; Rights, Producer's Vision, Adaptation, Execution; Coverage Exercise.

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## **Week 5: February 8-12**

### **FULL COHORT LECTURE**

2/9 - Tues. 10:00 AM - Noon

**Recording Performance** with Prof. David Macmillan

### **FLAMINGO LAB A**

2/9 - Tues. 2:00–5:00 PM

**Directing** (3 of 8) with Prof. James Savoca.

Working with Actors 1: Casting, Auditions, and the Table Read.

### **FLAMINGO LOUNGE**

2/10 - Wed. 6:00–8:00 PM. **Screening of E2: Character without People**

### **FLAMINGO LAB B**

2/11 - Thur. 2:00–5:00 PM

**Sound Lab** (2 of 5) with Prof. Richard Burton

Production technology usage exercises; hardware, software, recorders, microphones, mediums, coordinating with resources available.

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## **Week 6: February 15-19**

### **HOLIDAY: PRESIDENTS' DAY**

**2/15 – Mon. No Classes.**

### **FULL COHORT LECTURE**

2/16 - Tues. 10:00 AM - Noon

***Avid Editing Tools, Media Management*** with Prof. Beth Sweeney.

### **FLAMINGO LAB A**

2/16 - Tues. 2:00–5:00 PM

***Cinematography*** (3 of 8) with Prof. Jeremy Royce.

Intro working with natural or existing light. Required Reading: Section F, Chapter 11b-  
Lighting: Natural and Available Light

### **FLAMINGO LOUNGE**

2/17 - Wed. 6:00–8:00 PM. *Introduction to Exercise 3.*

### **FLAMINGO LAB B**

2/18 - Thur. 2:00–5:00 PM

***Editing*** (1 of 4) with Prof. Nancy Forner.

Editing presentation will cover the “Aesthetics of Editing;” concepts and techniques that are used to express story such as editing for character, style or emotion. How to edit for tension, suspense or comedy; how to effectively use music and sound effects.

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## **Week 7: February 22-26**

### **FULL COHORT LECTURE**

2/23 - Tues. 10:00 AM - Noon

***Producing*** with Professors Susan Arnold & Susan Cartsonis.

Next Steps in Getting Films Made: Packaging, Casting, Locations, Scheduling, and Budgets. (Packaging – Using Agents, Managers, and Synergism. From idea to saleable 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.)

### **FLAMINGO LAB A**

2/23 - Tues. 2:00–5:00 PM

***Directing*** (4 of 8), with Prof. James Savoca.

Working with Actors 2: The shot, the scene, the sequence; developing a character.

### **FLAMINGO LOUNGE**

2/24 - Wed. 6:00–8:00 PM. *Intro E4: Original Story (Collaboration) & create groups for E4.*

### **FLAMINGO LAB B**

2/25 - Thur. 2:00–5:00 PM

**Editing** (2 of 4) with Prof. Nancy Forner

Editing presentation will cover the “Aesthetics of Editing;” concepts and techniques that are used to express story such as editing for character, style or emotion. How to edit for tension, suspense or comedy; how to effectively use music and sound effects.

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### **Week 8: March 1-5**

#### **FULL COHORT LECTURE**

3/2 - Tues. 10:00 AM - Noon

**Sound Design** with Prof. Midge Costin.

#### **FLAMINGO LAB A**

3/2 - Tues. 2:00-5:00 PM

**Cinematography** (4 of 8), with Prof. Jeremy Royce.

Introduce working with DIY lights, grip equipment and ways to move the camera.

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

#### **FLAMINGO LOUNGE**

3/3 - Wed. 6:00–9:00 PM **Screening of Exercise 3.** (Note: extra hour for this session only)

#### **FLAMINGO LAB B**

3/4 - Thur. 2:00–5:00 PM

**Sound Lab** (3 of 5) with Prof. Richard Burton.

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.

#### **FULL COHORT DIVERSITY SEMINAR 2 of 4**

3/5 - Fri. 1:00–4:50 PM

*Mid-semester meetings begin with Directing Faculty.*

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### **Week 9: March 9-12**

#### **FULL COHORT LECTURE**

3/9 - Tues. 10:00 AM - Noon

**Cinematography** with Professor Angelo Pacifici.

Eight Great Shots & Why They’re Great.

### **FLAMINGO LAB A**

3/9 - Tues. 2:00–5:00 PM

**Directing** (5 of 8) with Prof. James Savoca.

Coverage and clean entrances and exits, preparing for your shoot, and collaborating with your team before you have shot a single frame.

### **FLAMINGO LOUNGE**

3/10 - Wed. **No Lounge Today**

*Mid-semester meetings continue with Directing Faculty.*

### **FLAMINGO LAB B**

3/11 - Thur. 2:00-5:00 PM

**Cinematography** (5 of 8) with Prof. Jeremy Royce.

Introduce the properties of a lens; focal length, aperture, focus. Creating depth in the frame through blocking, lighting, vectors, etc.

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

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## **Week 10: March 15-19**

### **FULL COHORT LECTURE**

3/16 - Tues. 10:00 AM - Noon

**AVID Tools & Media Management** with Prof. Beth Sweeney.

### **FLAMINGO LAB A**

3/16 - Tues. 2:00-5:00 PM

**Cinematography** (6 of 8), with Prof. Jeremy Royce.

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.

### **FLAMINGO LOUNGE**

3/17 - Wed. 6:00–8:00 PM

### **FLAMINGO LAB B**

3/18 - Thur. 2:00–5:00 PM

**Producing** (2 of 3) with Prof. Susan Arnold.

Presenting and Pitching Projects – Look Books; Problem Solving – How to pivot; Producer Packaging Game.

### **FLAMINGO LAB A**

3/19 - Fri. 2:00-5:00 PM (**Note: different day due to Wellness Day in Week 11**)

**Directing** (6 of 8) with Prof. James Savoca.

Rehearsal 1 — First Group of Students.

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**Week 11: March 22-26**

**WELLNESS DAY — NO CLASSES**

3/23 - Tues.

**FLAMINGO LOUNGE**

3/24 - Wed. 6:00–8:00 PM

**FLAMINGO LAB B**

3/25 – Wed. 2:00–5:00 PM

**Sound** (4 of 5) with Richard Burton.

Storytelling with Sound Exercises; Sound only (answer machine, foley, etc.); Sound to Still Photos; Moving Image, World Making.

**FULL COHORT DIVERSITY SEMINAR 3 of 4**

3/26 - Fri. 1:00–4:50 PM

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**Week 12: March 29-April 1**

**FULL COHORT LECTURE**

3/30 - Tues. 10:00 AM - Noon

**Producing** with Professors Susan Arnold & 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).

**FLAMINGO LAB A**

3/30 - Tues. 2:00-5:00 PM

**Cinematography** (7 of 8) with Prof. Jeremy Royce.

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

**FLAMINGO LOUNGE**

3/31 - Wed. 6:00–8:00 PM



### **FLAMINGO LAB B**

4/1 – Thur. 2:00–5:00 PM

**Editing** 3 of 4 with Prof. Nancy Forner.

Editing presentation will cover the “Aesthetics of Editing;” concepts and techniques that are used to express story such as editing for character, style or emotion. How to edit for tension, suspense or comedy; how to effectively use music and sound effects.

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### **Week 13: April 5-9**

#### **FULL COHORT LECTURE**

4/6 - Tues. 10:00 AM - Noon

- **Directing** with Prof. Laura James: Acting Styles. (50 mins.)
- **Directing** with Prof. Tim Kirkman: Audience and the Rule of Threes. (50 mins.)

### **FLAMINGO LAB A**

4/6 - Tues. 2:00–5:00 PM

**Directing** (7 of 8) with Prof. James Savoca.

Rehearsal 2 — Second Group of Students.

#### **WELLNESS DAY**

4/7 – Wed. No Classes.

### **FLAMINGO LAB B**

4/8 – Thur. 2:00–5:00 PM

**Sound** (5 of 5) with Prof. Richard Burton.

Post Production Technology; Avid to ProTools; coordinating with picture; mixing ‘in the box’ and consoles; resources available.

### **FLAMINGO LOUNGE (MAKE UP)**

4/9 - Friday. 2:00–5:00 PM

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### **Week 14: April 12-16**

#### **FULL COHORT LECTURE**

4/13 - Tues. 10:00 AM - Noon

**Producing** with Profs. Susan Arnold & 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 film good and even great.

### **FLAMINGO LAB A**

4/13 - Tues. 2:00-5:00 PM

**Cinematography** 8 of 8, with Prof. Jeremy Royce.

Demonstrate and discuss the lighting of three distinctly different scenes. Students will analyze and suggest lighting and camera choices to the instructor in an interactive session.

### **FLAMINGO LOUNGE**

4/14 - Wed. 6:00–8:00 PM.

**Screening of Exercise 4 (Group A)**

### **FLAMINGO LAB B**

4/15 – Thur. 2:00–5:00 PM

**Editing** (4 of 4) with Prof. Nancy Forner.

Editing presentation will cover the “Aesthetics of Editing;” concepts and techniques that are used to express story such as editing for character, style or emotion. How to edit for tension, suspense or comedy; how to effectively use music and sound effects.

### **FULL COHORT DIVERSITY SEMINAR 4 of 4**

4/16 - Fri. 1:00–4:50 PM

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## **Week 15: April 19-23**

### **FULL COHORT LECTURE**

4/20 - Tues. 10:00 AM - Noon

- **Directing** with Prof. Rebekah McKendry: Genre (50 mins.)
- **Directing** with Prof. James Savoca: Creating Compelling Characters (50 mins.)

### **FLAMINGO LAB A**

4/20 - Tues. 2:00–5:00 PM

**Directing** (8 of 8) with Prof. James Savoca.

Rehearsal 3 — Third Group of Students.

### **FLAMINGO LOUNGE**

4/21 - Wed. 6:00–8:00 PM. **Screening of Exercise 4 (Group B)**

### **WELLNESS DAY — NO CLASSES**

4/22 - Thur.

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## **Week 16: April 26-30**

### **FULL COHORT LECTURE**

4/27 - Tues. 10:00 AM - Noon

**Producing** with Professors Susan Arnold & Susan Cartsonis.

TBD.

### **NO FLAMINGO LAB A**

4/27 - Tues. **No Lab A.**

### **FLAMINGO LOUNGE**

4/28 - Wed. 6:00–8:00 PM. **Screening of Exercise 4 (Group C)**

### **FLAMINGO LAB B**

4/29 - Thur. 2:00-5:00 PM

**Producing** (3 of 3) with Prof. Susan Arnold.

TBD.

### **WELLNESS DAY — No Classes.**

4/30 - Fri.

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### **Mandatory 508 Producing Sessions**

**These sessions will be announced in March 2021** and may be scheduled as late as mid-May. *Do not make any travel plans until these dates are announced.*

Mandatory 508 Orientation: **TBA**

Recommended 508 screenings: **TBA**

Mandatory 508 Safety Seminar: **TBA**

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## **OTHER RESOURCES**

### **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/>

### **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.

## **Other 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 •  
[suicidpreventionlifeline.org](http://suicidpreventionlifeline.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](https://usc-advocate.symplicity.com/care_report)*

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

*The Office of Disability Services and Programs - (213) 740-0776 • [dsp.usc.edu](https://dsp.usc.edu)*

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Campus Support & Intervention - (213) 821-4710 • [campussupport.usc.edu](https://campussupport.usc.edu)*

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101 • [diversity.usc.edu](https://diversity.usc.edu)*

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

[dps.usc.edu](https://dps.usc.edu), [emergency.usc.edu](https://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.

**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)

**COVID-19 positive cases should contact:**

USC COVID-19 24 hour hotline: 213-740-6291 • e: [covid19@usc.edu](mailto:covid19@usc.edu)

## 507 Guidelines for Safe Production

1. 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](#).
  2. Students must agree to produce exercises under USC’s Safety & Legal guidelines, including all required [“Hazardous Shooting Conditions”](#) forms.
  1. All Exercises must comply with the SCA “Bubble System” in compliance with guidelines.
  3. Students may choose to create an “actor-less” exercise, such as a documentary, imagistic, or experimental work.
  4. The USC campus will not be available as a location to 507 Students.
  5. 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.
  6. If a participant in your exercise shows symptoms of Covid-19 as described by the CDC, please contact your faculty.
  7. When in doubt, please contact your faculty.
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## **CTPR 507 COVID SAFETY – GENERAL GUIDELINES**

Until further notice, SCA is operating under production conditions defined and regulated by the State of California and the County of Los Angeles. Presently, under Remote Instruction and Virtual Production, there can be no In-Person contact during Virtual Production outside of one's Home Bubble.

### **Home Bubbles**

Everyone lives in their own bubbles of exposure, designed to limit the chances of infection and the spread of the virus. These are commonly referred to as HOME BUBBLES. All 507 students are required to define their individual home bubbles upon the first class to the Lead Instructor and SA.

Any talent used during Virtual Production must likewise define their Home Bubbles prior to involvement in Production by signing and dating a document that certifies everyone in their home bubble has been in it for at least the prior 14 days.

Home Bubbles are geographically based concepts, they cannot move. Home Bubbles are limited to current residences that are under the control of the student or actor/s.

Exterior spaces are to be considered part of the residence when the space is or can be controlled by the filmmakers (talent included).

There cannot be cross-mingling of Home Bubbles.

Students may petition for an alteration in their defined Home Bubbles depending on extenuating circumstances.

### **Virtual Production**

Virtual Production does and will require the delivery and/or exchange of equipment between Home Bubbles. Latest research emphasizes the primary mode of transmission is through the air between individuals, emphasizing the importance of masks and physical distancing.

There is still a need to be cautious when exchanging equipment between Home Bubbles. Whenever possible, isolating gear for a duration of time (48-72 hours is recommended over cleaning). Virtual Production often necessitates a quicker turnaround for media, such as SD cards, thumb drives, etc., in these cases cleaning with sanitizing wipes will be necessary.

There are protocols outlined on the SCA Community and Knowledgebase websites describing best practice for cleaning gear when equipment is exchanged. Students should consult manufacturer's websites for their recommendations.

### **Coronavirus Resources:**

<https://scacommunity.usc.edu/includes/resources/covid19Production.cfm>

<https://scacommunity.usc.edu/includes/resources/covid19Students.cfm>

## CTPR 507 SAFETY – GENERAL GUIDELINES

EXERCISES 1, 2, & 3, DO NOT allow HAZARDOUS SHOOTING.

### **What are Hazardous Shooting Conditions (HSC)?**

Basically, if you just stop and ask, 'is there the potential for any individual or living thing to be harmed either physically, emotionally or legally,' you have a HSC situation on your hands.

The following is a partial 'trigger' list that you might be entering a HSC:

- Living Creatures
  - Animals
  - Minors (17 years of age and under)
  - Nudity
  - Stunts (falling, pushing, running, etc)
  
- Weapons
  - Any object used as a weapon
  - Guns, Knives, Spears, etc.
  - Fights of any kind
  
- Elements
  - Fire - any flame, large or small, even cigarettes
  - Water – moving or still, adjacent to
  - Electricity – Generators, Fog Machines, Stoves, etc.
  
- Vehicles
  - Air, Water, or Ground (yes bicycles, skateboards, etc.)
  - Roadways, Runways, Trainways, Streets
  - Remote Controlled, ex. Drones
  
- Heights of any kind, rooftops, balconies, ladders, stairs, standing on chairs, etc.

Again, these are a partial and general list. If you envision any shooting conditions that even vaguely resemble or simply raise the question 'is this a?' — you should seek advice from your Instructor.