

507 PRODUCTION I
CTPR 18603: Full Cohort Lectures & Lounges
CTPR 18612: Labs
CANARY
Course Description & Outline
Fall 2021
4 units — This course cannot be audited

Lead Instructor: Rebekah McKendry, rmckendr@usc.edu

Producing: Susan Arnold, sarnold@cinema.usc.edu

Cinematography: Jeremy Royce, jroyce@usc.edu

Editing: Jim Ruxin, jruxin@usc.edu

Sound: Stephen Flick, sflick@usc.edu

Avid: Elizabeth Sweeney, esweeney@usc.edu

Student Advisor: Ximena Davis, xdavis@usc.edu

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

FULL 507 COHORT LECTURES (*60 students*)

Tuesdays, 10:00 AM – 11:50, SCI 108

1. 8/24: Directing: Safety, HSC Forms; AVID Introduction
Prof. Everett Lewis; Beth Sweeney
2. 8/31: Cinematography: Image Systems
Prof. Jeremy Royce
3. 9/7: Creative Producing & Development- (1 of 4)
Susan Arnold
4. 9/14: Editing: Avid Editing Tools, Media Management
Prof. Beth Sweeney
5. 9/21: Sound: Capturing Performance
Prof. David MacMillan
6. 9/28: Producing Prep: Casting, Scheduling, Locations, Budgets
(2 of 4) Scott Kroopf
7. 10/5: Editing: Avid Editing Tools, Media Management
Prof. Beth Sweeney
8. 10/12: Sound: Sound Design
Prof. Midge Costin
9. 10/19: Introduction to Production Design
10. 10/26: Editing: Avid Editing Tools, Media Management

Prof. Beth Sweeney

11. 11/2: Producing: Prep for 508 (3 of 4)

Profs. Susan Arnold & Scott Kroopf

12. 11/9: Cinematography: 8 Great Shots

Prof. Angelo Pacifici

13. 11/16: Directing: Introducing Characters; Genre

Profs. James Savoca & Rebekah McKendry

14. 11/23: Producing: Packaging & Case Study (4 of 4) (Arnold)

15. 11/30: Directing: Acting Styles; Audience and the Rule of Three

Profs. Seth Koury & Tim Kirkman

LOUNGES (15 students)

Thursday, 9:00 – 11:00am, SCI207

Weekly Attendee: Directing Faculty

Other attendees: Producing, Cinematography, Editing, Sound Faculty

LABS (15 students)

Lab A: Mondays, 2:30 - 5:20 PM, SCE Stage 2

Lab B: Wednesdays, 2:30-5:20 PM, SCI 207

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 **five 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.

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, sync sound, sound effects allowed and encouraged. No credits. Camera and editing software flexibility on this exercise only; consult your faculty.

Hazardous Forms: No hazardous conditions of any kind permitted.

E2: PORTRAIT OF A PLACE

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, sync sound, sound effects allowed and encouraged. No credits. No on-campus shooting. Must use our Canon XC-15, and AVID, on this, and all subsequent exercises.

Objective: To capture a portrait of a place and in the process become acquainted with the processes of FilmLA and location permits. *No people on camera in this exercise.*

Hazardous Forms: No hazardous conditions of any kind permitted.

E3: 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. No credits. Must use our Canon XC-15 and AVID.

Hazardous Forms: No hazardous conditions of any kind permitted.

E4: 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. If you use a person in this exercise, you must have a USC student as actor/subject that has a TrojanCheck and shoot exteriors on-campus; permit required. No credits. Must use our Canon XC-15 and AVID.

Hazardous Forms: No hazardous conditions of any kind permitted.

E5: 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. Include title, credits, and USC copyright (see below for more information about copyright). Must use our Canon XC-15, and AVID. No mastering elements required.

Hazardous Forms: No hazardous conditions of any kind permitted.

SPECS FOR ALL EXERCISES 1-5:

Cinematography: All exercises will be shot with the Canon XC-15. Additional equipment requires a completed CTPR 507 Equipment Request Form available on SCA Community website.

Details about Cinematography Requirements

- Cinematography Kit – The items are listed on the “USC SCA CTPR 295, 310, 507 & 508 Cinematography Kit” document which is on the SCA Community website <https://scacommunity.usc.edu/> in the Student Production

- One 64 gb, SDXC Class 10 cards for capturing footage · One 2 to 8 gb SD card to store the camera settings

Cards from Kingston, Lexar, Transcend and Sandisk have all been tested with the camera and are available at local stores and on Amazon. No micro cards and both cards must be blank i.e. free of files.

Student use of Smartphone cameras, and any Editing software other than AVID for E1, is unsupported by SCA faculty, staff or SA's. Only our CANON XC-15 cameras and AVID Editing software are supported on E1 and are mandatory to be used on E2-5."

Editing: AVID and Sapphire only.

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

Screening: All screenings will take place in the Lounge. See schedule for deadlines.

Copyright

All exercises must include ©2021 University of Southern California. The copyright to all 507 exercises resides with the University. The student retains ownership of the underlying intellectual property rights to the work. 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.

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

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

Production equipment and workflow must be approved by appropriate 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:

https://knowledgebase.sca.usc.edu/_layouts/15/start.aspx#/SCA%20Knowledgebase/Avid%20Genius%20Bar.aspx

Grades

Grades will be based on creativity, clarity, craftsmanship, and professionalism.

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
Total points:	20 pts	20 pts	20 pts	20 pts	20 pts

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, inform the 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.

Students are encouraged to interact with both faculty and SAs outside of class. Please contact your instructor and SA if you have any concerns or questions concerning the course and be sure to let them know in advance if you cannot attend class.

Please notify your lead faculty & SA if your absence or tardiness issue to COVID. To notify the university of a case, please call 213-740-6291 or email covid19@usc.edu. Please see <https://coronavirus.usc.edu/> for USC guidelines about attendance.

COVID PROTOCOL:

Please refer to this document: **PRODUCTION PROTOCOLS FINAL 8/17/21**

If any of the Covid-19 safety protocols are violated, the SCA production may be suspended or shut down immediately and students could potentially receive a failing grade for the project.

MID-SEMESTER CONFERENCES (with Lead 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:

OSAS follows a thorough review process to verify a student's disability and to determine whether or not requests are considered "reasonable accommodations." All requests and decisions should go through OSAS. Additionally, OSAS is unable to support students who have concerns for COVID risks related to their family members as *our services are designated for USC students with disabilities*. COVID-19 hotline: **213-740-6291** Email: **covid19@usc.edu**. OSAS is located at 3601 Watt Way GFS 120, and is open 8:30 AM – 5:00 PM Monday through Friday. Contact: (213) 821-9620 <https://osas.usc.edu/>

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.

WEEKLY CLASS SCHEDULE

WEEK 1: August 23 – 29

LAB A

8/23 – Mondays, 2:30 - 5:20 PM, SCE Stage 2
Directing (1 of 8) with Rebekah McKendry
Introduction to Directing.

FULL COHORT LECTURE

8/24 – Tuesdays, 10:00 AM – Noon, SCI 108
Safety and Hazardous Shooting Conditions with Everett Lewis (1st half);
Avid Tools and Media Management with Beth Sweeney

LAB B

8/25 – Wednesdays, 2:30-5:20 PM, SCA B118
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.

8/26 LOUNGE

Thursday, 9:00 – 11:00am, SCI207
Intro to 507 and Exercise 1: Self-Portrait. Intro to Exercise 2: Portrait of a Place.
Off-Campus Permitting Basics.

FULL COHORT DIVERSITY SEMINAR 1 of 5

8/27 - Friday, 2:00–5:50 PM SCA108

Week 2: August 30 – September 5

LAB A

8/30 — Mondays, 2:30 - 5:20 PM, SCE Stage 2
Cinematography (1 of 8) with Jeremy Royce. Canon XC-15 Camera Check-Out. Introduce the concept of Exposure Triangle. Discuss, focus, aperture, shutter, ISO, white balance. Discuss composition; rule of thirds, symmetry, X, Y, Z axis.
Required Reading: All readings are from the text - *Introduction to Cinematography: Learning Through Practice* by Tania Hoser Section B, Chapter 3 - Fundamental Photographic Knowledge for Cinematography

FULL COHORT LECTURE

8/31 – Tuesdays, 10:00 AM – Noon, SCI 108
Cinematography with Jeremy Royce — Image Systems: themes, motifs and symbolic imagery.

LAB B

9/1 - Wednesdays, 2:30-5:20 PM, SCI 207

Sound Lab (1 of 5) with Stephen Flick.

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

9/2 LOUNGE

Thursday, 9:00 – 11:00am, SCI207

Open

Week 3: September 6 – 12

MONDAY, 9/6 — LABOR DAY HOLIDAY (No classes)

FULL COHORT LECTURE

9/7 - Tuesdays, 10:00 AM – Noon, SCI 108

Producing

Creative Producing & Development- (1 of 4) Susan Arnold

SPECIAL LOUNGE — ALL 4 SECTIONS MEET TOGETHER

9/7 - Tuesday, 6:30-8:20 PM, SCI 108

Screening of E1: Self-Portrait of all 4 sections together.

LAB B

9/8 - Wednesdays, 2:30-5:20 PM, SCA B120

Avid Tools Workshop (2 of 2) with Beth Sweeney.

PART 1: REVIEW DAILIES AND MEDIA MANAGEMENT (1hour)

PART 2: EDITING WITH AVID TOOLS CONTINUED (2 hour)

No Thursday Lounge

Week 4: September 13 – 19

LAB A

9/13 - Mondays, 2:30 - 5:20 PM, SCE Stage 2

Cinematography (2 of 8) with 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.

FULL COHORT LECTURE

9/14 - Tuesdays, 10:00 AM – Noon, SCI 108

AVID Tools & Media Management with Beth Sweeney

LAB B

9/15 — Wednesdays, 2:30-5:20 PM, SCI 207

Producing (1 of 3) with Susan Arnold

Script Development From Start to Finish

LOUNGE

9/16 - Thursday, 9:00 – 11:00am, SCI207

Open. Introduction to E3: Character Without People.

MAKEUP LAB A DIRECTING

9/16 - Thursday 12:00-2:50 SCE Stage 1

(For missed class on 9/6)

Directing (2 of 8) with Rebekah McKendry

Scene Analysis and introducing characters in a story.

Week 5: September 20-26

LAB A

9/20 - Mondays, 2:30 - 5:20 PM, SCE Stage 2

Directing (3 of 8) with Rebekah McKendry

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

FULL COHORT LECTURE

9/21 - Tuesdays, 10:00 AM – Noon, SCI 108

Recording Performance with David Macmillan

LAB B

9/22 - Wednesdays, 2:30-5:20 PM, SCI 207

Sound Lab (2 of 5) with Stephen Flick.

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

LOUNGE

9/23 Thursday, 9:00 – 11:00am, SCI207

Screening of E2: Portrait of a Place

FULL COHORT DIVERSITY SEMINAR 2 of 5

9/24 - Friday, 2:00–5:50 PM SCA108

Week 6: September 27 - October 3

LAB A

9/27 - Mondays, 2:30 - 5:20 PM, SCE Stage 2

Cinematography (3 of 8) with Jeremy Royce

Intro working with natural and existing light. Required Reading: Section F, Chapter 11b-

Lighting: Natural and Available Light

FULL COHORT LECTURE

9/28 - Tuesdays, 10:00 AM – Noon, SCI 108

Producing: Casting, Scheduling, Locations, Budgets

(2 of 4) Scott Kroopf

LAB B

9/29 - Wednesdays, 2:30-5:20 PM, SCI 207

Editing Aesthetics with Jim Ruxin

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.

LOUNGE

9/30 – Thursday 9:00-11:00 AM SCI207

Open

Week 7: October 4-10

LAB A

10/4 - Mondays, 2:30 - 5:20 PM, SCE Stage 2

Directing (4 of 8), with Rebekah McKendry.

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

FULL COHORT LECTURE

10/5 - Tuesdays, 10:00 AM – Noon, SCI 108

Avid Editing Tools, Media Management with Beth Sweeney

LAB B

No Cinematography lab this week

LOUNGE

10/7 - Thursday, 9:00-1100am SCI207

Open. Screening of E3: Character Without People

FULL COHORT DIVERSITY SEMINAR 3 of 5

10/8 - Friday, 2:00–5:50 PM SCA108

Week 8: October 11-17

LAB A

10/11 - Mondays, 2:30 - 5:20 PM, SCE Stage 2

Cinematography (4 of 8), with 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

LOUNGE

10/11- Mondays, 6:30 – 8:20 PM, SCA 310

Open. Intro to E4: Evoking Emotion

FULL COHORT LECTURE

10/12 - Tuesdays, 10:00 AM – Noon, SCI 108

Sound Design with Midge Costin.

LAB B

10/13 - Wednesdays, 2:30-5:20 PM, SCI 207

Sound Lab (3 of 5) with Stephen Flick.

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.

FALL BREAK — No classes

Thur-Fri. 10/14 - 15

Mid-semester meetings begin with Directing Faculty.

Week 9: October 18-24

LAB A

10/18 - Mondays, 2:30 - 5:20 PM, RZC "E"

Directing (5 of 8) with Rebekah McKendry

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

FULL COHORT LECTURE

10/19 - Tuesdays, 10:00 AM – Noon, SCI 108

Introduction to Production Design with ***TBD***

LAB B

10/20 - Wednesdays, 2:30-5:20 PM, SCI 207

Editing Aesthetics with Jim Ruxin

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.

LOUNGE

10/21 - Thursday, 9:00-11:00 AM, SCI207

Open. Intro to E5: Original Story, create groups for collaboration.

Week 10: October 25 - 31

LAB A

10/25 - Mondays, 2:30 - 5:20 PM, SCE Stage 2

Cinematography (5 of 8), with 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.

FULL COHORT LECTURE

10/26 - Tuesdays, 10:00 AM – Noon, SCI 108

AVID Tools & Media Management with Beth Sweeney

LAB B

10/27 – Wednesdays, 2:30-5:20 PM, SCI 207

Producing (2 of 3) with Susan Arnold

Production from Start to Finish

LOUNGE

10/28 - Mondays, 9:00-11:00 am, SCI207

Screen E4

FULL COHORT DIVERSITY SEMINAR 4 of 5

10/29 - Friday, 2:00–5:50 PM SCA108

Week 11: November 1-7

LAB A

11/1 - Mondays, 2:30 - 5:20 PM, SCE Stage 2

Directing (6 of 8) with Rebekah McKendry

Rehearsal 1 — First Group of Students.

FULL COHORT LECTURE

11/2 - Tuesdays, 10:00 AM – Noon, SCI 108

Producing Prep for 508 (3 of 4)
Prof. Susan Arnold & Scott Kroopf

LAB B

11/3 – Wednesdays, 2:30-5:20 PM, SCI 207

Sound (4 of 5) with Stephen Flick.

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

LOUNGE

11/4 - Thursdays, 9:00-11:00am SCI207

Open

Week 12: November 8 - 14

LAB A

11/8 - Mondays, 2:30 - 5:20 PM, SCE Stage 2

Cinematography (6 of 8) with 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

FULL COHORT LECTURE

11/9 - Tuesdays, 10:00 AM – Noon, SCI 108

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

LAB B

11/10 – Wednesdays, 2:30-5:20 PM, SCI 207

Editing Aesthetics with Jim Ruxin

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.

LOUNGE

11/11 - Thursday, 9:00-11:00am, SCI207

Open

Week 13: November 15 - 21

LAB A

11/15 - Mondays, 2:30 - 5:20 PM, SCE Stage 2
Directing (7 of 8) with Rebekah McKendry
Rehearsal 2 — Second Group of Students.

FULL COHORT LECTURE

11/16 – Tuesdays, 10:00 AM – Noon, SCI 108
• **Directing** with James Savoca (50 mins.)
• **Directing** with Rebekah McKendry (50 mins.)

LAB B

11/17 – Wednesdays, 2:30-5:20 PM, SCI 207
Sound (5 of 5) with Stephen Flick
Post Production Technology; Avid to ProTools; coordinating with picture; mixing ‘in the box’ and consoles; resources available.

LOUNGE

11/18 – Thursdays 9:00-11:00am, SCI207
Screening of E5 — Group A

Week 14: November 22 - 28

LAB A

11/22 - Mondays, 2:30 - 5:20 PM, SCE Stage 2
Cinematography (7 of 8), with Jeremy Royce
Students will break into two crews. Each crew will build identical hallway scenes, one light for day, the other night. With the FS5, students will practice pulling focus

LOUNGE

11/22 – Mondays 6:30 – 8:20 PM, SCA 310
Screening of Exercise 5 (Group B)

FULL COHORT LECTURE

11/23 - Tuesdays, 10:00 AM – Noon, SCI 108
Producing with Susan Arnold & Scott Kroopf
Packaging & Case Study (4 of 4) (Arnold)

THANKSGIVING HOLIDAY

11/24-26

Week 15: November 29 - December 5

LAB A

11/29 – Mondays, 2:30 - 5:20 PM, SCE Stage 2

Directing (8 of 8) with Rebekah McKendry

Rehearsal 3 — Third Group of Students.

FULL COHORT LECTURE

11/30 - Tuesdays, 10:00 AM – Noon, SCI 108

• **Directing** with Seth Koury (50 mins.)

• **Directing** with TBA (50 mins.)

LAB B

12/1 – Wednesdays, 2:30-5:20 PM, SCI 207

Producing (3 of 3) with Susan Arnold

Leadership & building the team

LOUNGE

12/2 – Thursday, 9:00-11:00am SCI207

Screening of Exercise 5 (Group C)

12/3 - Friday 9:00-11:50 RZC “A”

Make-up Cinematography Lab (8 of 8)

Jeremy Royce

FULL COHORT DIVERSITY SEMINAR 5 of 5

12/3 - Fri. 2:00–5:50 PM SCA108

Mandatory 508 Producing Sessions

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

Mandatory 508 Orientation: **TBA**

Recommended 508 screenings: **TBA**

Mandatory 508 Safety Seminar: **TBA**

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. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Safety

All students are expected to abide by USC School of Cinematic Arts Safety Guidelines. Violations of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.

Stressful Times

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

Other 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 Student Accessibility Services - (213) 821-9620 • <https://osas.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.

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

COVID-19 positive cases should contact:

USC COVID-19 24 hour hotline: 213-740-6291 • e: covid19@usc.edu

Coronavirus Resources:

Please see the **PRODUCTION PROTOCOLS FINAL 8/17/21** for the latest on safe USC attendance and production.

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

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