USC School of Dramatic Arts

THTR BFA 457 63122R - Film Acting Practicum
Units: 4.0
Term: Spring 2021
Day/Time: MONDAY/ WEDNESDAY 12:00pm-1:50pm
LOCATION:https://usc.zoom.us/j/93228591140?pwd=eVFDR1l3azc5ZUk3Uzk0QXpUNkpxUT09
INSTRUCTOR: JULIÁN JUAQUÍN CONDE
OFFICE HOURS: BY APPOINTMENT: WED 2:00pm- 4:00pm
CONTACT: jconde@usc.edu

Course Description
Our Objectives of this class:

1.Understanding Story Telling Through Pictures: A clear vision of how we tell stories through moving images. With the terminology used in Blain Browns book, "Cinematography" we use the concepts of the visual language to tell our stories without words and just images.

2. Working as a cohesive group: We Collectively develop the skills to operate as an organism shifting responsibilities through the hierarchy system of film making. We will learn all the major jobs of pre-production, production and post production.

3. Dissect the technical components of filmmaking: We break down the methods and technology of filmmaking, learning how to use the tools of filmmaking and how to lower high cost.

4. Create your films: Each student will complete their "Adler package": which consists of four films.
Adler package
1. Film 1. 30 second black and white film, no cut, no sound and one prop.
2. Film 2. 60 second film with six cuts only, sound or music cannot dominate the project.
3. Film 3. A music video with no words.
4. Film 4. Applying all the tools we have created to put the film together.

Learning Objectives
1. **Learn Freytag's method of story telling along with the one act and other methods.**
2. **Learn the major jobs of filmmaking.**
3. **A brief understanding of the technology needed to make a film.**
4. **Putting a movie together from beginning to end.**

At the end of the course students will be able to understand how to put together a visual narrative story, know all the main jobs needed to create a project and have a basic understanding of the visual as well as the technical components of story telling.

Prerequisite(s): course(s) that must be taken prior to this course: **THTR 420A**
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Technological Proficiency and Hardware/Software Required
keep in mind you will need an editing software and hard drive space. If you have a phone you can use it to film your projects. You can also use a DSLR if you have one.

Recommended Reading:
1. *Cinematography* "Theory and practice" by Blain Brown
2. *Screenplay*. "The foundations of screenwriting" Syd Field
3. *In the blink of an eye* "A perspective on film editing" Walter Murch
4. *The Dramatic Imagination*. Robert Edmond Jones

Description and Assessment of Assignments
Grades are dictated by
- In class participation, contributing with questions, ideas and reflection of material.
- Constructive feedback of classmates. eg. asking supportive questions and giving your own creative feedback.
- Willingness to experiment and apply constructive feedback from instructors and students on your projects.
- Presenting your projects on time.
- Being available to classmates outside of class time for projects.

Submissions of projects must be presented the day they are due for review and feedback.

IMPORTANT:
in addition to in-class contact hours, students must also meet outside of class time to create and finish their projects.

Grading Breakdown
Including the above detailed assignments, how will students be graded overall? Participation should not exceed 15% of the total grade. Where it does, the syllabus must provide an added explanation. No portion of the grade may be awarded for class attendance but non-attendance can be the basis for lowering the grade, when clearly stated on the syllabus. The sum of percentages must total 100%.

Assessment Tool (assignments)	Points	% of Grade
Film 1	20	20
Film 2	30	30
Film 3	20	20
Film 4 final project	30	30

TOTAL	100	100

Film 1:
15 points: Submitting on time.
1 point: Use one prop
1 points: The edit must be exactly 30 seconds.
1 point: Use one visual concept discussed in class.
1 point: Film is submitted in black and white.
1 point: Film Is shot on a tripod.

Film 2
15 points: Submitting on time
5 points: Use six cuts in the edit.
5 points: The edit must be exactly 60 seconds
1 point: For your story board
1 point: For your shot list.
1 point : For your script.
1 points: Use two methods of visual story telling (camera shots and camera movement.)
1 points: For using diegetic sound.

Film 3
15 points: Submitting on time.
5 points: Submit and edit less than 5 minutes.

Film four
15 points: Submitting on time.
5 points: For your Script
2 points: For your Shot list
2 points: For your Storyboard
2 points: For your One sheet
2 points: For your Pitch
2 points: For your pre-production sheet (A list of locations, props, equipment, cast and crew.)

Grading Scale
(Optional – the following is only an example of what one might look like if included)

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

Assignment Submission Policy

Films should be submitted in MP4, MOV format either Dropbox, Vimeo or email.

Grading Timeline

After our third film we will have a progress check in.

EXTRA CURRICULAR COMMITMENTS AND ISPS

should you choose to participate in any extra curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of class participation resulting from your extra-curricular involvement.

Course Schedule: A Weekly Breakdown

KEEP IN MIND ALL IS SUBJECT TO CHANGE AND THERE WILL BE IMPROVISED WEEKS.

	Topics/Daily Activities	Readings/Preparation	Deliverables
Week 1	Visual language: Learning the terminology and methods used to tell story telling visually without words, The inciting incident.		
Week 2	We will Continue visual storytelling. Watch your 30 second films		Bring in first film. 30 seconds blk/white, one prop, one shot.
Week 3	Continue watching your 30 second films and go over camera movement with creating emotion and storytelling.		
Week 4	Begin writing your 60 seconds with six edits project and begin making a shot list for the project.		

Week 5	President's Day that Monday. We will go over storyboarding on Wednesday.		
Week 6	Editing ,directing and how to use sound.		
Week 7	We will go over your 6 edit 60 second films.		Bring in your film project of 6 edits in 60 seconds.
Week 8	We will work on developing your final project. How to produce your project and how to use music.		
Week 9	We will spend time on developing your final project scripts.		
Week 10	We will watch your music videos.		Bring in your music video.
Week 11	Pre-production will begin for your final project. We will visit what goes into design production.		
Week 12	This will be a production week where we will focus on creating solutions for your films. No Class Wednesday (Wellness day)		Hand in your pre production, lists of Props, location, cast and crew. Storyboard and Shot list as well.
Week 13	We will continue to focus on filming your final projects and then bring them to the editing process.		
Week 14	We will work on doing pick up shots and creating a one sheet for your film. How to Pitch your projects.		
Week 15	Pitch your projects.	Editing week	Bring in your pitches.

FINAL	We will watch your final projects.	Final film presentation	Refer to the final exam schedule in the USC *Schedule of Classes* at classes.usc.edu.

SDA PRODUCTIONS

SDA productions are courses and therefore do not supersede any other courses in which you are enrolled. When in an SDA production, students must not register for evening classes that conflict with regularly scheduled rehearsals. In short, being involved in an SDA production is a curricular assignment and must be treated as any other curricular assignment.

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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, http://policy.usc.edu/scientific-misconduct.

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 GFS 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 814-4618 (Vidoe Phone), (213) 740-8216 (FAX) ability@usc.edu.

Emergency Preparedness/Course Continuity in a Crisis
In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university's site on Campus Safety and Emergency Preparedness.

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Support Systems:

Campus Support & Intervention (CSI) – (213) 740-0411
Campus Support & Intervention is an office within Campus Wellbeing and Crisis Intervention. We are a team of professionals here to assist students, faculty, and staff in navigating complex issues. Whether you are here seeking support for yourself or someone else, we are available to help you problem solve, understand options, and connect with resources. https://uscsa.usc.edu

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255
Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call
Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center
For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: https://titleix.usc.edu/

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086
Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support
Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. https://titleix.usc.edu/

The Office of Disability Services and Programs
Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Diversity at USC
Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information
Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.
Provides overall safety to USC community. dps.usc.edu