

CTPR 294: Directing in TV/New Media, Fiction, and Documentary Fall 2021

THIS SYLLABUS DOES NOT TAKE INTO ACCOUNT RESTRICTIONS OR REQUIREMENTS THAT MAY BE IN PLACE DUE TO THE CORONA VIRUS AT THE BEGINNING OF THE FALL SEMESTER 2021. CHANGES WILL BE MADE TO INCLUDE THESE AS REQUIRED WHEN THE SEMESTER STARTS

4 Units

Concurrent enrollment: CTPR 295 Cinematic Arts Laboratory

Wednesday 2-4:50 pm

Fictional Narrative SCE Stage 2

Professor:

Email:

Phone number:

Office hours:

SA:

Email:

Phone number:

Documentary SCA 214

Professor:

Email:

Phone number:

Office hours:

SA:

Email:

Phone number:

TV/New Media SCB 104

Professor:

Email:

Phone number:

Office hours:

SA:

Email:

Phone number:

Course Objectives:

CTPR 294 has three components that overall introduce Production students in the School of Cinematic Arts to the major aspects of contemporary cinematic practice. Each component is explored for 5 weeks. Three different instructors will guide students through each aspect.

- 1) Fictional Narrative Practice.
- 2) Documentary Practice
- 3) TV/New Media Practice.

Students will participate in exercises, lectures, and discussions in each of the three components.

Documentary Practice

In this 5-week workshop students will learn the unique characteristics of documentary, how to find cinematic material in the world around the student, how to cover a scene while it is happening, and how to film an interview. The student will learn how to reveal character through action and the unique elements of cinema.

Fictional Narrative Practice

This 5 week workshop will introduce each student to fundamentals of directing a narrative film with special emphasis on script analysis and actor - director grammar. Classes will include practical on set directing procedures and techniques as well as collaborative project development. Each trio will create a 3 - 5 minute digital short produced, directed, performed and edited *virtually*. Online collaboration for each trio inside and outside of class is a key aspect of this creative journey.

TV/New Media Practice

This 5 week workshop will introduce students to creating New Media collaboratively with added emphasis placed on developing memorable characters and stories with open endings. Online classes will include analysis of successful pieces of digitally delivered content and discussions surrounding the ever-shifting landscape of New Media practice. Students will engage in practical time-based exercises conducted in break-out sessions culminating in a trio-based collaboratively conceived piece to be screened in the final class.

Projects:

For each of the three components, students will complete exercises, making a total of six: one in narrative, three in documentaries, and two in TV/New Media. Students will screen cuts of the exercises for feedback. NOTE: All cuts will be screened from the Avid project. At the end of each rotation, the director will turn in a compressed file of the final cut.

Directing the Fictional Narrative:

- The Wallet Exercise – Week 2
- Each trio will create a 3-5minute narrative and handle all production aspects from inception through post.

Directing the Documentary:

- Street Corner and Interview exercises
- One ‘mini-documentary’

Directing TV/New Media:

- 5 page pilot script
- 5 minute pilot episode

NOTE:

During the course, each student will assume a major role in directing one project from one of the three components. The directors for the various components are randomly chosen before the semester begins.

As a final summative experience, each group will submit to the instructor and SA of their first rotation a recut of the final project of that rotation. The recut will determine the grade for that final project. Failure to submit a recut will result in a one

A word about budgets: Trios are encouraged to spend nothing or as little as possible on these projects. However, situations may arise (eg. Minimal grip equipment rental) that require out of pocket expenditures. In such cases, the director of the project will decide on what is to be spent and will pay for any expenses themselves. In no case may these out of pocket expenses exceed \$200. **Spending more than \$200 will impact the director’s grade one notch.**

Course Structure and Schedule:

Students in CTPR 294 and CTPR 295 are divided into three groups (Silver, Gold, and Platinum) which rotate at five-week intervals through the three components of the CTPR 294. See the attached schedule for your group. It is important to be aware of the schedule for both CTPR 294 and CTPR 295, as they are interrelated.

The rotations for groups in CTPR 294 are:

Silver Group:	TV/New Media to Documentary to Fictional Narrative
Gold Group:	Documentary to Fictional Narrative to TV/New Media
Platinum Group:	Fictional Narrative to TV/New Media to Documentary

Schedules for the five weeks of each of the components:

Documentary Component

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

Styles of documentary.

What is a documentary?
Screening of short sample films.

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

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

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

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

In Class: Screen street corner exercise
Students critique ideas, Trios settle on one, Plan their approach for shooting.

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

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

Shooting a documentary scene
Filmmaker/subject relationships. Documentary Ethics.

In Class: Screen interview selects and other dailies

Outside Class: Trio shoots and edits film
All trio members present at shoot and during editing.

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

The weave. Integrating elements of a documentary
The Score

In Class: Students screen and critique first cuts

Outside Class: Trio finishes edit.

Week 5) Lecture/discussion: Wrap up

In Class: Trio screens second cut

Fictional Narrative Component

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

TEXT:

Directing Actors by Judith Weston

Assignment:

Reading: Script Ideas pdf. (On google drive)

WEEK 1

Intro to FICTION Filmmaking

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

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

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

Directing

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

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

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

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

Process: different directors have different processes

Hitchcock

Marvel Films - Mulan

Kurasawa storyboards

Werner Herzog

Mike Leigh

Wes Andersen - Grand Budapest Hotel

Bob Altman

Sydney Pollack vs Sidney Lumet

Nomenclature and procedure creating a fiction film

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

PROCESS: Intro to a directors' prep -

Production Book and Directors preparation review: SPACED OUT

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

Fiction - imagining and creating flesh and blood together

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

Review 3 column breakdown, Directing Actors chart

PRODUCTION BOOK:

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

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

Theme

Analysis:

Superobjective/spines

Given circumstances for both characters/antecedent action

3 Column Beat to beat breakdown

Shotlist and floorplan, storyboards if necessary

Call sheet

Schedule

Permits

Hazardous shooting forms etc.

BREAK

Introductions

Trio breakouts - schedules/ contacts

BREAK

Casting review: and intro to Next Level Studios.
Resumes online
QTW

ASSIGNMENTS:

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

Reading:

The Intent to Live by Larry Moss

Chapter 1 - Given Circumstances

Chapter 2 - Superobjective and Objective

WEEK 2

QUIZ ON READINGS: 20 Minutes

Trios read scripts aloud

ASSIGNMENT:

Refine screenplay & Preproduction

Read Directing Actors - pls. 1-48.

WEEK 3

Mise en scene and Montage - clips and discussion

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

ASSIGNMENT:

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

WEEK 4 - PREP REVIEW - Production Books Review

Trios present preparation. Production plan is discussed.

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

ASSIGNMENT: Shoot and edit your scene.

Read Directing Actors: pgs. 91-139

WEEK 5 - Exercises are screened in class.

TV/New Media Component

Week 1

Introductions.

Schedule & course overview, grading, office hours, HSF.

Series - character driven concept? New Media Practice?

In class: Observation exercise.

Setup and Payoff discussion.

Character as Contradiction.

Purpose of Scene & Character Dimensions. Screen examples.

Screen episodes of High Maintenance, Broad City & Awkward Black Girl - no setup, no back story. Ending Open?

Non-narrative New Media: Steve McQueen, Sam Taylor-Johnson, Pipilotti Rist.

Direct camera address and acting in your own media.

ASSIGNMENT: write a *one page character study or WAKE* of your protagonist, and a *one paragraph synopsis* of your idea for a character driven series or stand-alone piece of new media.

Week 2

Discuss pre-production: virtual casting, available locations in bubble, permits, HSF.

Read Character Studies – *what stands out?*

First Image – Final Image.

Screen past 294 student New Media projects.

Screen episodes from YouTube's Cleaner Daze, from Snapchat's vertical Co-Ed, and from TikTok's NPC.

Gallery-based new media.

Screen piece by Christian Marclay.

Auditions – Casting Online (now and forever).

ASSIGNMENT: write 1st draft of pilot.

*Scripts DUE no later than 2pm on the Tuesday before class. Three - Five pages, scene #'s must be included. Title page filled out with all 3 trio names & positions. Scripts must be PDFs.

Every student must read each script in TRIO, take notes in order to give notes in class.

Week 3

Rehearsal techniques: *objectives, moment before, stakes.*

Workshop scripts. Scripts from TRIO must be read prior to class.

Production update - casting, location, permits & HSF.

ASSIGNMENT: do re-writes, create “visual look-book,” lock down locations and cast, complete all HSF and permits. Look-book contents: *casting, locations, shot list and mood board.*

Week 4

Meet individually in class with each trio to discuss re-writes, location, visual look-book, HSF/permits.

ASSIGNMENT: shoot pilot or stand-alone media piece.

Week 5

Screen pilots; productive critique & discussion.

FINALS WEEK: Friday, December 13, 2PM. Submit recut of first session project to the Instructor and SA of the section. (Gold = Documentary, Silver = TV/New media, Platinum = Fictional Narrative)

Grading:

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

Fictional Narrative Component:

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

Documentary Component

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

TV/New Media Component

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

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

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

Grading Scale

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76

C- 70-72
D+ 67-69
D 63-66
D- 60-62
F 59 and below

Failure to turn in recut of final project from first session (Gold = Documentary, Silver = TV/New media, Platinum = Fictional Narrative) reduces overall grade one increment.

Production Division Attendance Policy

Students are expected to be on time and prepared for each class. Two absences over the entirety of the course will result in a student's grade being lowered by one full letter (IE: A becomes B). A third absence will result in a student's grade being lowered by one, additional full letter (IE: B becomes C). A student's grade will be lowered by one full letter for each additional absence. Two late class arrivals equate to one full absence.

If a student misses class due to an emergency, the student must contact the professor prior to class or contact the Production Office at 213-740-3317.

SAFETY

SAFETY SEMINAR – MANDATORY ATTENDANCE

All students are required to attend the safety seminar in order to obtain a Production Number. The production number covers, actors, equipment, stages, insurance, additional equipment, locations, on and off campus permits, audition rooms and access to SCA facilities for filming (Courtyard, class rooms, bathrooms, stairwells).

Three seminars are offered at the start of every semester.

All students MUST attend the SCA Safety Seminar and present proof of attendance to their instructor before any equipment may be issued.

Students must adhere to the USC School of Cinematic Arts Safety Guidelines as well as professional, ethical and safety standards that will protect everyone on the set. They can be found at <https://scacommunity.usc.edu/resources/physical-production/pdf/SafetyRulesHandout.pdf>. All filming must adhere to the SCA COVID Protocols and LA County Guidelines, no matter where it takes place

The following policies are applicable to CTPR 294/295.

1. Motor Vehicles

In addition to POV shots from inside a closed automobile, moving motor vehicles may be used in CTPR 294/295 productions only on University of Southern

California Property. Such motor vehicle use, either moving or non-moving will require the necessary permits and oversight of the University, as well as an approved Hazardous shooting Form, all of which must be presented to the section instructor and SCA Head of Production prior to shooting.

The Rule of six does not apply in these situations.

Moving motor vehicles may not be used as a dolly to record staged action.

No grip or electrical equipment may be used in a shoot involving a moving motor vehicle.

The driver may not be interviewed or deliver dialogue while the vehicle is in motion.

2. Minors (actors under 18 years of age) require the presence of a studio teacher and legal guardian, along with valid work permits.
3. Stunt coordinators are mandatory for any action that could in any way injure your actor.
4. USC Insurance never covers any vehicle of any kind.
5. Jib arms, cranes, scissor lifts, camera cars are not allowed on student projects.
6. No creature may be harmed during the filming of any USC Student Project. The American Humane Society must approve use of all animals.
7. The use of motor boats/speed boats is prohibited, as are helicopters, drones, and fixed-wing aircraft.
9. Students are authorized to use 290 light kits and practical lights (300 watts and under) only.
10. Fire is limited to the use of LED candles and cigarette lighters. Candy Glass (a special stunt glass) must be used when glass, plates, mirrors, etc. are broken as part of a stunt or when these objects present a possible danger to an actor.
11. The maximum shooting day for USC projects is 12 hours. The minimum turn around time before the next shooting day is 12 hours.
12. No open-toed shoes on sets, stages, or around any heavy equipment.
13. Students may not go beyond the 50 Mile Studio Zone.

Failure to follow these policies may result in:

1. Confiscation of the student's film.
2. Lowering of the student's grade. Serious violations will result in a grade of F for the project.
3. Suspension of the student's production number.
4. Class failure.
5. Appearance before the SCA Academic Violation Committee of both peers and faculty members.
6. Appearance before the University Judicial Affairs Committee.

All students must consult with the instructor on any shot that might raise a safety issue. The hazardous shooting form can be found online at:

https://scacommunity.usc.edu/resources/physical_production/hazardous_form.cfm

You must have Hazardous Shooting Conditions Forms, signed by your instructor and the Head of Physical Production, prior to shooting in any situation or location that might be considered dangerous or when using weapons, projectiles, or stunts. This process must be completed by the Thursday before shooting. If you cannot complete the process before shooting, you must cancel whatever would require the form. Students are expected to work with others in the class whenever on location. Everyone (crew and cast) is responsible for safety on the set.

Do not store equipment in your car, even in a locked trunk. It is not insured for loss if stolen from a vehicle.

Equipment and Facilities:

Students in CTPR 294 and CTPR 295 will be divided into pods of three and share a camera package. Each student must pay an insurance premium of \$250 for CTPR 294.

The School will provide:

1. Canon XC15 HD Cameras and tripods.

N.B. WITH THE XC15 CAMERA, THIS SETTING IS THE ONLY SETTING THAT WILL ENABLE YOU TO EDIT YOUR FOOTAGE ON AVID: *HD 23.98P 35Mbps MXF*

2. MC AVID editing stations in the Avid Labs

Students will provide their own:

- 1. Headphones (required) for Avid lab.** We recommend Sony MDR 7506, which are available at the USC *Bookstore*.
- 2. 2 SD Memory Cards (4GB & 64GB) for the camera** Any of the following ones will work
 - <https://www.amazon.com/SanDisk-Extreme-SDSDXVE-064G-GNCIN-Newest->

[Version/dp/B01LORO7BA/ref=sr_1_9?s=electronics&ie=UTF8&qid=1497534425&sr=1-9&keywords=64gb+class+10+sd+card+sandisk](http://www.bestbuy.com/site/sandisk-ultra-plus-64gb-sdxc-uhc-i-memory-card-black-gray-red/3142571.p?skuld=3142571)

- <http://www.bestbuy.com/site/sandisk-ultra-plus-64gb-sdxc-uhc-i-memory-card-black-gray-red/3142571.p?skuld=3142571>
- http://frys.com/product/8879282?site=sr:SEARCH:MAIN_RSLT_PG
- Cards will also be stocked at the Bookstore.

3. **One of the following SCA approved and supported External Hard Drives:**

- Samsung T3 SSD Portable (bus-powered, USB-C**, laptop friendly), approximate retail price \$170 - \$370
- Glyph Black Box Plus (bus-powered, USB-C**, laptop friendly), approximate retail price \$99-\$120
- Glyph Studio (requires AC power), approximate retail price \$149 G-Tech G-Drive Mobile USB-C (bus-powered, USB-C**, laptop friendly), approximate retail price \$130
- G-Tech G-Drive (requires AC power), approximate retail price \$230 and up
- G-Tech G-Drive Mobile USB-C Bus-powered, USB-C**, laptop friendly (Approximate retail price \$130)
- Notes: The hard drives listed are recommended to have a drive speed of 7200rpm. Capacity: 500GB to 2TB. We do not recommend hard drives over 2TB.

**All of the "mobile" drives are USB-C, also known as USB3.1

Check SCA Approved Drives on Supported Hard Drive document at

<https://cinema.usc.edu/Laptops/> before purchasing a drive.

A second drive or 16GB flash drives are required to back up material in the case of drive failure.

At SCA we provide students with great flexibility and options where they choose to edit.

Students can use The AVID Labs or if they have AVID on their laptops they can edit at home or anywhere in the school. Room B152 is designed for editing on a laptop, plugged into two monitors, a keyboard and a mouse.

If you choose to edit on a laptop please follow the following requirements:

You must use an SCA approved laptop **along** with the following:

- -An SCA approved hard drive
- -A thumb drive
- -Headphones with a 1/4 inch phono jack (in B152)

- -Avid software and Sapphire software (free) as specified in enclosed links (you will need to have the same versions of AVID and Sapphire as those in the lab in order to move your project between your laptop and the lab or classroom computers.)

Check out this link and purchase only approved SCA equipment and software. <http://cinema.usc.edu/laptops/> On the link that there are special laptop prices available for students through the USC bookstore. In addition, our IT Department has established a special relationship for us with Melrose Mac. If you are experiencing difficulty reaching Melrose Mac or the contact listed on the Cinema site for Sapphire plugins, please email creativetech@cinema.usc.edu with as much detail as possible about the issue you are experiencing.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

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) 740-0776

<https://osas.usc.edu/>
OSASFrontDesk@usc.edu
(213) 740-0776

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

USC Campus Support & Intervention - (213) 821-4710

campussupport.usc.edu

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

Diversity at USC - (213) 740-2101

diversity.usc.edu

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

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

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

ombuds.usc.edu

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Diversity and Inclusion

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

Disruptive Student Behavior:

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

of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Office of Student Accessibility Services (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. OSAS is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for OSAS is (213) 740-0776.

Suggested Reading

Directing Actors by Judith Weston, (1996) Michael Wiese Productions
Action! Acting for Film and TV/New Media by Robert Benedetti, (2001) Pearson Education Company
The Sitcom Career Book by Mary Lou Belli and Phil Ramuno, (2004) Backstage Books
TV/New Media Production Handbook 7th edition by Herbert Zettl
Basic TV Technology 3rd edition by Robert L. Hartwig, Focal Press
Lighting for Video 3rd edition by Gerald Millerson, Focal Press
The Artist's Way by Julia Cameron, ISBN 0-87477-694-5; Jeremy P. Tarcher/Perigee Books; paperback
Writing Down the Bones by Natalie Goldberg; ISBN 0-87773-375-9; Shambala Publications, Inc., paperback
Fearless Creating by Eric Maisel; ISBN 0-87477-805-0; Jeremy P. Tarcher/Putnam Book, paperback
Writing Your Life by Deena Metzger; ISBN 0-06-250612-9; Harper San Francisco, paperback
Developing Story Ideas by Michael Rabiger, ISBN 0-240-80398-1; Focal Press, paperback
Kazan by Jeff Young
Film Directing Fundamentals by Nicholas Proferes
Shot By Shot by Stephen Katz
A Director Prepares by Anne Bogart
The Visual Story by Bruce Block

Statement of Understanding

I have read and understand the policies and procedures outlined in the CTPR 294 and CTPR 295 Syllabi, and the Student Production Office Handbook, and have attended the SCA Safety Seminar.

I agree to conference with my instructors before creating any situation that might put my actors, crew, bystanders, or myself in jeopardy.

I am equally committed to protecting and enhancing the reputation of the USC School of Cinematic Arts through my actions.

Signature: _____

Print Name: _____

Date: _____