

507 PRODUCTION I

CTPR 18607: Full Cohort Lectures & Lounges

CTPR 18614: Labs

FLAMINGO

Course Description & Outline

Fall 2021

4 units

Lead Instructor: James Savoca, jsavoca@usc.edu

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

Cinematography: Jeremy Royce, jroyce@usc.edu

Editing: Bruce Green, brucegre@usc.edu

Sound: Richard Burton, rburton@usc.edu

Avid: Elizabeth Sweeney, esweeney@usc.edu

Student Advisor: Aida Gevorgyan, aidagevo@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: 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 Costing

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)
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: Producing: Packaging & Case Study (4 of 4) (Arnold)
15. 11/30: Directing: Acting Styles; Audience and the Rule of Three
Profs. Seth Koury & Ben Cunis

LOUNGE (*15 students*)

Tuesdays, 6:30 – 8:20 PM, SCI 108

Weekly Attendee: Directing Faculty

Other attendees: Producing, Cinematography, Editing, Sound Faculty

LABS (*15 students*)

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

Lab B: Thursdays, 2:30-5:20 PM, SCA 316

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.

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.

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, sync sound, sound effects allowed and encouraged. No credits.

*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.

Objective: To capture a portrait of a place and in the process become acquainted with the processes of FilmLA and location permits.

*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.

* 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. No credits.

*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. 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.

*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.

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

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 A

8/24 – Tuesdays, 2:30 - 5:20 PM, SCE Stage 2

Directing (1 of 8) with James Savoca

Introduction to Directing.

LOUNGE

8/24 – Tuesdays, 6:30 – 8:20 PM, SCI 108

Intro to 507 and Exercise 1: Self-Portrait. Intro to Exercise 2: Portrait of a Place.

Off-Campus Permitting Basics.

LAB B

8/26 – Thursdays, 2:30-5:20 PM, SCA 316

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.

FULL COHORT DIVERSITY SEMINAR 1 of 5

8/27 - Friday, 2:00–5:50 PM SCA108

Week 2: August 30 – September 5

FULL COHORT LECTURE

8/31 – Tuesdays, 10:00 AM – Noon, SCI 108

Cinematography with Jeremy Royce — Image Systems: themes, motifs and symbolic imagery.

LAB A

8/31 — Tuesdays, 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

LOUNGE

8/31 — Tuesdays, 6:30 – 8:20 PM, SCI 108

Open

LAB B

9/2 - Thursdays, 2:30-5:20 PM, SCA 316

Sound Lab (1 of 5) with Richard Burton.

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

Week 3: September 6 – 12

FULL COHORT LECTURE

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

Producing with Susan Arnold

Creative Producing & Development(1 of 4)

LAB A

9/7 — Tuesdays, 2:30 - 5:20 PM, SCE Stage 2

Directing (2 of 8) with James Savoca

Scene Analysis and introducing characters in a story.

SPECIAL LOUNGE — ALL 4 SECTIONS MEET TOGETHER

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

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

LAB B

9/9 - Thursdays, 2:30-5:20 PM, SCA 316

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)

Week 4: September 13 – 19

FULL COHORT LECTURE

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

AVID Tools & Media Management with Beth Sweeney

LAB A

9/14 - Tuesdays, 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.

LOUNGE

9/14 - Tuesdays, 6:30 – 8:20 PM, SCI 108

Open. *Introduction to E3: Character Without People.*

LAB B

9/16 — Thursdays, 2:30-5:20 PM, SCA 316

Producing with Susan Arnold(2 of 4)

Script Development From Start to Finish

FULL COHORT DIVERSITY SEMINAR 1 of 4

9/17 - Friday, 2:00–5:50 PM SCA108

Week 5: September 20-26

FULL COHORT LECTURE

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

Recording Performance with David Macmillan

LAB A

9/21 - Tuesdays, 2:30 - 5:20 PM, SCE Stage 2

Directing (3 of 8) with James Savoca

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

LOUNGE

9/21 - Tuesdays, 6:30 – 8:20 PM, SCI 108

Screen E2: Portrait of a Place

LAB B

9/23 - Thursdays, 2:30-5:20 PM, SCA 316

Sound Lab (2 of 5) with Richard Burton.

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

FULL COHORT DIVERSITY SEMINAR 2 of 5

9/24 - Friday, 2:00–5:50 PM SCA108

Week 6: September 27 - October 3

FULL COHORT LECTURE

9/28 - Tuesdays, 10:00 AM – Noon, SCI 108
Producing: Casting, Scheduling, Locations, Budgets
(2 of 4) Scott Kroopf

LAB A

9/28 - Tuesdays, 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

LOUNGE

9/28 - Tuesdays, 6:30 – 8:20 PM, SCI 108
Open

LAB B

9/30 - Thursdays, 2:30-5:20 PM, SCA 316
Editing Aesthetics with Bruce Green
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.

Week 7: October 4-10

FULL COHORT LECTURE

10/5 - Tuesdays, 10:00 AM – Noon, SCI 108
Avid Editing Tools, Media Management with Beth Sweeney

LAB A

10/5 - Tuesdays, 2:30 - 5:20 PM, SCE Stage 2
Directing (4 of 8), with James Savoca.
Working with Actors II: The shot, the scene, the sequence; developing a character.

LOUNGE

10/5 - Tuesdays, 6:30 – 8:20 PM, SCI 108
Screen E3: Character Without People

LAB B

10/7 - Thursdays, 2:30-5:20 PM, STAGE 1
Cinematography (4 of 8), with 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

FULL COHORT DIVERSITY SEMINAR 2 of 4

10/8 - Friday, 2:00–5:50 PM SCA108

Week 8: October 11-17

FULL COHORT LECTURE

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

Sound Design with Midge Costin.

LAB A

10/12 - Tuesdays, 2:30 - 5:20 PM, SCE Stage 2

Cinematography (5 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

10/12- Tuesdays, 6:30 – 8:20 PM, SCI 108

Open. *Intro to E4: Evoking Emotion*

LAB B

10/14 - Thursdays, 2:30-5:20 PM, SCA 316

Sound Lab (3 of 5) with Richard Burton.

Sound design exercises: the ‘streams’ of a soundtrack; 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

Week 9: October 18-24

FULL COHORT LECTURE

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

Introduction to Production Design with TBD

LAB A

10/19 - Tuesdays, 2:30 - 5:20 PM, RZC “E”

Directing (5 of 8) with James Savoca

Coverage and entrances and exits, preparing for your shoot, and collaborating with your team.

LOUNGE

10/19 - Tuesdays, 6:30 – 8:20 PM, SCI 108

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

LAB B

10/21 - Thursdays, 2:30-5:20 PM, SCA 316

Editing Aesthetics with Bruce Green

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.

Week 10: October 25 - 31

FULL COHORT LECTURE

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

AVID Tools & Media Management with Beth Sweeney

LAB A

10/26 - Tuesdays, 2:30 - 5:20 PM, SCE Stage 2

Cinematography (6 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.

LOUNGE

10/26 - Tuesdays, 6:30 – 8:20 PM, SCI 108

Screen E4

LAB B

10/28 – Thursdays, 2:30-5:20 PM, SCA 316

Producing (3 of 4) with Susan Arnold

Production from Start to Finish

FULL COHORT DIVERSITY SEMINAR 4 of 5

10/29 - Friday, 2:00–5:50 PM SCA108

Week 11: November 1-7

FULL COHORT LECTURE

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

Producing Prep for 508 (3 of 4)

Profs. Susan Arnold & Scott Kroopf

LAB A

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

Directing (6 of 8) with James Savoca

Rehearsal 1 — First Group of Students.

LOUNGE

11/2 - Tuesdays, 6:30 – 8:20 PM, SCI 108

Open

LAB B

11/4 – Thursdays, 2:30-5:20 PM, SCA 316

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.

Week 12: November 8 - 14

FULL COHORT LECTURE

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

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

LAB A

11/9 - Tuesdays, 2:30 - 5:20 PM, SCE Stage 2

Cinematography (7 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

LOUNGE

11/9 - Tuesdays, 6:30 – 8:20 PM, SCI 108

Open

LAB B

11/11 – Thursdays, 2:30-5:20 PM, SCA 316

Editing Aesthetics with Bruce Green

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.

Week 13: November 15 - 21

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 A

11/16 - Tuesdays, 2:30 - 5:20 PM, SCE Stage 2

Directing (7 of 8) with James Savoca

Rehearsal 2 — Second Group of Students.

LOUNGE

11/16 – Tuesdays, 6:30 – 8:20 PM, SCI 108

Screen E5 (Group A)

LAB B

11/17 – Thursdays, 2:30-5:20 PM, SCA 316

Sound (5 of 5) with Richard Burton

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

Week 14: November 22 - 28

FULL COHORT LECTURE

11/23 - Tuesdays, 10:00 AM – Noon, SCI 108

Producing

Packaging & Case Study (4 of 4) (Arnold)

LAB A

11/23 - Tuesdays, 2:30 - 5:20 PM, SCE Stage 2

Cinematography 8 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

11/23 – Tuesdays, 6:30 – 8:20 PM, SCI 108

Screen E5 (Group B)

THANKSGIVING HOLIDAY

11/24-26

Week 15: November 29 - December 5

FULL COHORT LECTURE

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

- ***Directing*** with Seth Koury (50 mins.)
- ***Directing*** with Ben Cunis (50 mins.)

LAB A

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

Directing (8 of 8) with James Savoca

Rehearsal 3 — Third Group of Students.

LOUNGE

11/30 – Tuesdays, 6:30 – 8:20 PM, SCI 108

Screen E5 (Group C)

LAB B

12/2 – Thursdays, 2:30-5:20 PM, SCA 316

Producing with Susan Arnold

Leadership & building the team

FULL COHORT DIVERSITY SEMINAR 4 of 4

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 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>

CTPR 507 SAFETY – GENERAL GUIDELINES

EXERCISES 1-4, DO NOT allow HAZARDOUS SHOOTING CONDITIONS.

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)
 - 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

- Altered States
 - Heights of any kind, rooftops, balconies, ladders, stairs, nudity, 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.