

507 PRODUCTION I

CTPR 18462: Full Cohort Lectures & Lounges

CTPR 18675: Labs

FLAMINGO

Course Description & Outline

Spring 2022

4 units — This course cannot be audited

Lead Instructor: James Savoca, jsavoca@usc.edu

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

Cinematography: Jeremy Royce, jroyce@usc.edu

Editing with AVID: Jim Ruxin, jruxin@usc.edu

Avid Tools Workshop: Elizabeth Sweeney, esweeney@usc.edu

Sound: Richard Burton, rburton@usc.edu

Student Advisor: Duc Anh Nguyen anhdn@usc.edu

AVID LABS EXTRA Support: Ya-Ting Yang, yatingy@usc.edu

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

FULL 507 COHORT LECTURES (60 students)

Tuesdays, 11:00 AM – 12:50, SCI 108

1. 1/11: Directing: Safety, HSC Forms; Editing Aesthetics (1 of 4)
Prof. Everett Lewis; Prof. Bruce Green
2. 1/18: Cinematography: Image Systems (1 of 2)
Prof. Jeremy Royce
3. 1/25: Creative Producing & Development- (1 of 4)
Prof. Susan Arnold
4. 2/1: Editing: Editing Aesthetics (2 of 4) Prof. Bruce Green
5. 2/8: Sound: Capturing Performance: Prof. Geoffrey Patterson
6. 2/15: Producing Prep: Casting, Scheduling, Locations, Budgets
(2 of 4) Prof. Scott Kroopf
7. 2/22: Editing Aesthetics (3 of 4) Prof. Jim Ruxin
8. 3/1: Sound: Sound Design (2 of 2)
Prof. Midge Costin
9. 3/8: Introduction to Production Design
Prof. Bruce Block

SPRING BREAK 3: MARCH 14-18

10. 3/22: Editing Aesthetics (4 of 4) Prof. Jim Ruxin

11. 3/29: Producing: Prep for 508 (3 of 4)
Prof. Arnold & Kroopf
12. 4/5: Cinematography: 8 Great Shots
Prof. Angelo Pacifici
13. 4/12: Directing: Introducing Characters; Genre
Prof. James Savoca & Rebekah McKendry
14. 4/19: Producing: Producing: Packaging & Case Study (4 of 4) (Prof. Arnold)
15. 4/26: Directing: Acting Styles; Audience and the Rule of Three
Prof. Seth Koury & Ben Cunis

LOUNGE (15 students)

Tuesdays, 6:30 – 8:20 PM, SCI207 ** (on 1/25: SCI 108)

Weekly Attendees: Directing Faculty

Other attendees: Producing, Cinematography, 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 310

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 critiques to the works of others.

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

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—non-fiction, fiction, 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, production design, 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. Examine 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. Each student will have one-on-one meetings with Professors outside of class time.

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 encouraged. No credits. Camera and editing software flexibility (preferably AVID) on this exercise **only**; consult your faculty.

Location: anywhere

Actors: none

Permit: not needed

Camera: One Smartphone only, no lights

Crew: solo project; no outside crew

Editing Software: AVID preferred

Hazardous Forms: No hazardous conditions of any kind permitted.

Max Budget: \$100

Intro: Week one

Production: weeks 1 & 2

Screen Week 3.

E2: EMOTION

Objective: To capture and evoke human emotion on the screen.

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. Voiceover, music, sync sound, sound effects encouraged.

Location: students' own apartment / house interiors only

Actors: SCA cohort; SDA students

Crew: you must perform all Prod, Dir, Cine, Edit; Sound Rec must come from your 507 equipment trio ; no crew outside trio or section

Permit: not needed

Camera: Canon XC-15 only

Lighting: SCA Kits if available (first come, first served)

Editing Software: **Avid only**

Hazardous Forms: No hazardous conditions of any kind permitted. Written explanation of Safety due at Pitch.

Max Budget: \$200

Intro: Week 2

Elevator Pitch: Week 4 LOUNGE to Directing Faculty

Production: weekend 4 – Feb 4, 5, 6

Screen Week 6

E3: GENRE

Objective: to work with known cinematic genre

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. Voiceover, music, sync sound, sound effects encouraged.

Location: on-campus only

Actors: SCA or SDA only

Crew: you must Produce, Direct & Edit; you can be your own Cinematographer or select a trio member; Sound Rec must come from your 507 equipment trio; no crew outside trio or section

Permit: on-campus permit required

Camera: Canon XC-15 only

Lighting: SCA if available (first come, first served)

Editing Software: **Avid only**

Hazardous Forms: No hazardous conditions of any kind permitted. Written explanation of Safety due at Pitch.

Max Budget: \$200

Intro: Week 4

Elevator Pitch: Week 7 LOUNGE to Directing Faculty

Production: weekend 7 – Feb 25, 26, 27

Screen Week 9

E4: ORIGINAL STORY

Objective: Within an assigned trio, students will serve as the *writer/director* on their own exercise, work as a *cinematographer/camera operator* on another, and collaborate as *producer/editor/sound designer* on another.

Location: anywhere within 30 miles of SCA; permits needed

Actors: casting breakdowns OK

Crew: trio only; no outside crew

Permit: required (\$30 FilmLA)

Camera: Canon XC-15 only

Lighting: SCA Kits

Editing Software: **Avid only**

Hazardous Forms: May be used

Max Budget: \$400.00

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). No mastering elements required.

Intro: Week 5

Pitch: Week 8

Group A Scripts Due: Week 9 Monday, March 7, 9am

Group B Scripts Due: Week 10 Monday March 21, 9am

Group C Scripts Due: Week 11 Monday March 28, 9am

Prep Week 10, 11, 12 to Producing & Directing Faculty in LOUNGE

Production: Week 11 – Group A: April 1, 2, 3

Week 12 – Group B: April 8, 9, 10

Week 13 – Group C: April 15, 16, 17

Screen: Group A – Week 13

Group B – Week 14

Group C – Week 15

SPECS FOR EXERCISES 2-4:

Cinematography: 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 on E2-E4.***

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 ©2022 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 (Taylor & Francis), 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 (3rd Edition), Blaine Brown, Routledge (Taylor & Francis), 2019.

This is Your Brain on Music: The Science of Human Obsession, Daniel J. Levitin, Plume/Penguin, 2007.

The Filmmaker's Eye: The Language of the Lens: The Power of Lenses and the Expressive Cinematic Image, Gustavo Mercado, Routledge (Taylor & Francis), 2019.

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](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 a class, please inform your instructor and SA 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 SPRING 1/4/22](#)

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.

OFFICE OF STUDENT ACCESSIBILITY SERVICES

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: January 10-16

FULL COHORT LECTURE

1/11 – Tuesday, 11:00 AM – 12:50, SCI 108

Safety and Hazardous Shooting Conditions with Everett Lewis (50 min);

Editing Aesthetics with Bruce Green (50 min) **(1 of 4)**

LAB A

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

Directing (1 of 8) with James Savoca

Introduction to Directing.

LOUNGE

1/11 – Tuesday, 6:30 – 8:20 PM, SCI 207

With James Savoca, Susan Arnold, Jeremy Royce, Richard Burton

Intro to 507

Intro to E1

LAB B

1/13 – Thursday, 2:30-5:20 PM, SCA B 118

Avid Tools Workshop (1 of 5) with Beth Sweeney. Focus is Learning AVID Media Composer Tools for Editing and media workflow. Practice using Edit Stock dailies.

Week 2: January 17- 23

FULL COHORT LECTURE

1/18 – Tuesday, 11:00 AM – 12:50, SCI 108

Cinematography with Jeremy Royce.

Image Systems: themes, motifs and symbolic imagery.

LAB A

1/18 — Tuesday, 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

1/18 — Tuesday, 6:30 – 8:20 PM, SCI 207

Intro to E2

LAB B

1/20 - Thursday, 2:30-5:20 PM, SCA 310

Sound Lab (1 of 5) with Richard Burton.

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

Week 3: January 24-30

FULL COHORT LECTURE

1/25 - Tuesday, 11:00 AM – 12:50, SCI 108

Producing with Susan Arnold

Creative Producing & Development(1 of 4)

LAB A

1/25 — Tuesday, 2:30 - 5:20 PM, SCE Stage 2

Directing (2 of 8) with James Savoca

Scene Analysis

SPECIAL LOUNGE — ALL 4 SECTIONS MEET TOGETHER

1/25 - Tuesday, 6:30-8:20 PM, SCI 108

James Savoca, Susan Arnold, Jeremy Royce, Richard Burton

Screen E1: all 4 sections together.

LAB B

1/27 - Thursday, 2:30-5:20 PM, SCA B134

Editing with Avid -with Jim Ruxin.

E2: Pitches Due Next Week

Week 4: Jan 31- Feb 6

FULL COHORT LECTURE

2/1 - Tuesday, 11:00 AM – 12:50, SCI 108

Editing Aesthetics 2 of 4 with Bruce Green

LAB A

2/1 - Tuesday, 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

2/1 - Tuesday, 6:30 – 8:20 PM, SCI 207

E2 Pitch

Introduction to E3: Genre

LAB B

2/3 — Thursdays, 2:30-5:20 PM, SCA 310

Producing (1 of 3) with Susan Arnold

Script Development From Start to Finish

>>>**WEEKEND: E2 PRODUCTION**

Week 5: Feb 7-13

FULL COHORT LECTURE

2/8 - Tuesdays, 11:00 AM – 12:50, SCI 108

Recording Performance with Geoffrey Patterson

LAB A

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

Directing (3 of 8) with James Savoca

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

LOUNGE

2/8 - Tuesdays, 6:30 – 8:20 PM, SCI 207

Intro to E4

LAB B

2/10 - Thursdays, 2:30-5:20 PM, SCA 310

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 1 of 4

2/11 - Friday, 2:00–5:50 PM SCA108

E2 Post-Production

Week 6: Feb 14-20

FULL COHORT LECTURE

2/15 - Tuesday, 11:00 AM – 12:50, SCI 108

Producing: Casting, Scheduling, Locations, Budgets
(2 of 4) Scott Kroopf

LAB A

2/15 - Tuesday, 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

2/15 - Tuesdays, 6:30 – 8:20 PM, SCI 207

with James Savoca, Susan Arnold, Jeremy Royce, Richard Burton
Screen E2

LAB B

2/17 - Thursdays, 2:30-5:20 PM, B118

AVID Tools Workshops with Beth Sweeney

>>>***E3 Pitches Due Next Week***

Week 7: Feb 21-27

FULL COHORT LECTURE

2/22 - Tuesdays, 11:00 AM – 12:50, SCI 108

Editing Aesthetics with Jim Ruxin (3 of 4)

LAB A

2/22 - Tuesdays, 2:30 - 5:20 PM, SCE Stage 2

Directing (4 of 8), with James Savoca.

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

LOUNGE

2/22 - Tuesdays, 6:30 – 8:20 PM, SCI 207

E3 Pitches

LAB B

2/24 - 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

Week 8: Feb 28-March 6

FULL COHORT LECTURE

3/1 - Tuesdays, 11:00 AM – 12:50, SCI 108

Sound Design with Midge Costin. (2 of 2)

LAB A

3/1 - 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

3/1- Tuesdays, 6:30 – 8:20 PM, SCI207

E4 Pitches

GROUP A SCRIPTS DUE: 3/7, 9am

GROUP B SCRIPTS DUE: 3/21, 9am

GROUP C SCRIPTS DUE: 3/28, 9am

E3's Due Next week for Screening

LAB B

3/3 Thursday 2:30-5:50 SCA310

Sound with Richard Burton

3/4 - Diversity Seminar (2 of 4)

Friday, 2:00–5:50 PM SCA108

>>>Weekend: E3 Post-Production

Mid-semester meetings begin with the Directing Faculty.

Week 9: March 7-13

FULL COHORT LECTURE

3/8 - Tuesdays, 11:00 AM – 12:50, SCI 108

Introduction to Production Design with Bruce Block

LAB A

3/8 - Tuesdays, 2:30 - 5:20 PM, STAGE 2

Directing (5 of 8) with James Savoca

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

LOUNGE

3/8 - Tuesdays, 6:30 – 8:20 PM, SCI 207

with James Savoca, Susan Arnold, Jeremy Royce, Richard Burton

Screen E3

E4A Prep Due Next Week

LAB B

3/10 - Thursdays, 2:30-5:20 PM, B 118

AVID Tools Workshop with Beth Sweeney

SPRING BREAK MARCH 14-18

Week 10: March 21-27**FULL COHORT LECTURE**

3/22 - Tuesdays, 11:00 AM – 12:50, SCI 108

Editing Aesthetics with Jim Ruxin (4 of 4)

LAB A

3/22 - 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

3/22 - Tuesdays, 6:30 – 8:20 PM, SCI 207

E4A Pre-pro meetings

E4B Prep Due Next Week

LAB B

3/24 – Thursdays, 2:30-5:20 PM, SCA 310

Producing (2 of 3) with Susan Arnold

Production from Start to Finish

FULL COHORT DIVERSITY SEMINAR (3 of 4)
3/25 - Friday, 2:00–5:50 PM SCA108

Week 11: March 28-April 3

FULL COHORT LECTURE

3/29 - Tuesdays, 11:00 AM – 12:50, SCI 108

Producing Prep for 508 (3 of 4)

Profs. Susan Arnold & Scott Kroopf

LAB A

3/29 - Tuesdays, 2:30 - 5:20 PM, SCE Stage 2

Directing (6 of 8) with James Savoca

Rehearsal 1 — Group A.

LOUNGE

3/29 - Tuesdays, 6:30 – 8:20 PM, SCI 207

E4B Pre-pro meetings

E4C Prep Due Next Week

LAB B

3/31 – Thursdays, 2:30-5:20 PM, SCA 310

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.

>>>E4A Production: April 1, 2 ,3

Week 12: April 4-10

FULL COHORT LECTURE

4/5 - Tuesdays, 11:00 AM – 12:50, SCI 108

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

LAB A

4/5 - 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

4/5 - Tuesdays, 6:30 – 8:20 PM, SCI 207

E4C Pre-pro meetings

E4A Screening due next Week

LAB B

4/7 – Thursdays, 2:30-5:20 PM, SCA B 118

AVID Tools Workshop with Beth Sweeney

>>>E4B Production: April 8, 9,10

Week 13: April 11-17

FULL COHORT LECTURE

4/12 – Tuesdays, 11:00 AM – 12:50, SCI 108

- **Directing** with James Savoca (50 mins.)
- **Directing** with Rebekah McKendry (50 mins.)

LAB A

4/12 - Tuesdays, 2:30 - 5:20 PM, SCE Stage 2

Directing (7 of 8) with James Savoca

Rehearsal 2 — Group B.

LOUNGE

4/12 – Tuesdays, 6:30 – 8:20 PM, SCI 207

With James Savoca, Susan Arnold, Jeremy Royce, Richard Burton

Screen E4A

E4B Screening due next Week

LAB B

4/14 – Thursdays, 2:30-5:20 PM, SCA 310

Sound (5 of 5) with Richard Burton

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

>>>E4C Production: April 15, 16, 17

Week 14: April 18-14

FULL COHORT LECTURE

4/19 - Tuesdays, 11:00 AM – 12:50, SCI 108

Producing

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

LAB A

4/19 - 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

4/19 – Tuesdays, 6:30 – 8:20 PM, SCI 207

With James Savoca, Susan Arnold, Jeremy Royce, Richard Burton

Screen E4B

E4C Screening due next Week

LAB B

4/21 Thursday 2:30-5:20 B 118

AVID Tools Workshop with Beth Sweeney

Week 15: April 25-May 1

FULL COHORT LECTURE

4/26 - Tuesdays, 11:00 AM – 12:50, SCI 108

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

LAB A

4/26 – Tuesdays, 2:30 - 5:20 PM, SCE Stage 2

Directing (8 of 8) with James Savoca

Rehearsal 3 — Group B.

LOUNGE

4/26 – Tuesdays, 6:30 – 8:20 PM, SCI 207

with James Savoca, Susan Arnold, Jeremy Royce, Richard Burton

Screen E4C

LAB B

4/28 – Thursdays, 2:30-5:20 PM, SCA 310

Producing (3 of 3) with Susan Arnold

Leadership & building the team

FULL COHORT DIVERSITY SEMINAR 4 of 4

4/29 - Fri. 2:00–5:50 PM SCA108

Mandatory 508 Orientation: Friday May 6, 2022

Recommended 508 screenings: Saturday & Sunday, May 7 & 8, 2022

Mandatory 508 Safety Seminar: Friday, August 19, 2022

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 1/4/22** 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>