

507 PRODUCTION I

CTPR 18460: Full Cohort Lectures & Lounges

CTPR 18673: Labs

LIZARD

Course Description & Outline

SPRING 2023

4 units — This course cannot be audited

Lead Directing Faculty: Rebekah McKendry, rmckendr@usc.edu

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

Cinematography: Angelo Pacifici, pacifici@usc.edu

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

AVID TOOLS WORKSHOP: Toi Juan Shannon, tshannon@usc.edu

Sound: Martin Lopez, mlopez59@usc.edu

Student Advisor: Shubhi Sahni, shubhisa@usc.edu

*AVID LABS EXTRA Support: TBD

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

FULL 507 COHORT LECTURES (60 students)

Tuesdays, 11:00 AM – 12:50, SCI 108

1. 1/10 Prof. Susan Arnold & Hashem Selph (Safety); Prof. Tamera Martin (Editing Aesthetics) (1 of 4)
2. 1/17 Cinematography: Image Systems – (1 of 2) (Prof. Royce)
3. 1/24 Creative Producing & Development– (1 of 4)
(Prof Arnold)
4. 1/31 Editing Aesthetics (Prof. Tamera Martin) (2 of 4)
5. 2/7 Sound: Capturing Performance (1 of 2) (Prof. Geoffrey Patterson)
6. 2/14 Producing: Casting, Scheduling, Locations, Budgets
(2 of 4) (Prof Arnold)
7. 2/21 Editing Aesthetics (Prof. Jim Ruxin) (3 of 4)
8. 2/28 Sound Design (2 of 2) (Prof. Midge Costin)
9. 3/7 Producing: 507 E4 BOOT CAMP (Prof. Susan Arnold) (3 of 4)

SPRING BREAK March 13-17

10. 3/21 Cinematography: Eight Great Shots – (2 of 2) (Prof. Pacifici)
11. 3/28 Producing: Prep for 508 (4 of 4) (Profs. Cartsonis & Arnold)
12. 4/4 Production Design (Prof. Michael Provart)
13. 4/11 Directing: Introducing Characters, Genre (1 of 2)
(Profs. Savoca & McKendry)

14. 4/18 Directing Acting Styles, Audience & The Rule of Threes (2 OF 2) (Profs. Koury & McCall)
15. 4/25 Editing Aesthetics (Prof. Jim Ruxin) (4 of 4)

Lounge: Thursday 6:30pm-8:20pm **SCI207** Rebekah McKendry (lead faculty)

Exceptions:

Week 3 Special LOUNGE : Thursday 1/26 6:30-8:20 SCA 108

Weeks 6 & 9: Thursdays 6:30-9:20 SCI207

Weekly Attendee: Directing Faculty

Other attendees: Producing, Cinematography, Editing & Sound Faculty

LABS

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

Lab A: Thursdays, 2:30-5:20 PM, **SCE STAGE 2**

Classes Begin: Mon, Jan 9, 2023

MLK Day: Mon Jan 16

Presidents' Day: Feb 20

Spring Break: March 13-17

Classes End: Fri, April 28

Study Days: April 29-May 2

Exams: May 3-10

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. The 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. While the use of music is strongly encouraged, the over use is strongly discouraged. Thornton Scoring Students are not allowed to score CTPR 507 exercises.

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. Sound Effects, music, and sync sound, are encouraged. No credits. Smartphone and editing software flexibility (preferably AVID) on this exercise only; consult your faculty.

Location: anywhere

Actors: none

Permit: not needed

Camera: One Smartphone only

Only available lights allowed

Crew: solo project; no outside crew; one other crew member from cohort ALLOWED.

Editing Software: AVID preferred

Hazardous Forms: **No hazardous conditions of any kind permitted.**

Max Budget: \$100

Intro: Week one

Production: weeks 1 & 2

No pitching needed

Screen Week 3, THURSDAY 1/26 in SCA 108 6:30-8:20 FULL COHORT

E2: EMOTION

Objective: To create a fiction, non-fiction, hybrid, and/or experimental film that captures and evokes human emotion on the screen.

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.

Location: students' own apartment / house interiors only

Actors/subjects: SDA actors or, if needed, current 507 cohort; No non-USC or SAG actors allowed in this exercise.

Crew: must be your 507 equipment trio/duo; *no crew outside trio/duo or section*

Permit: not needed

Camera: **One 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: to be uploaded to the Drive before the scheduled E2 pitch (*E2 Safety* folder).

Max Budget: \$200

Intro Week 1 or 2

Elevator Pitch in Week 4 LOUNGE to Directing Faculty

Weekend 4: Production –Feb 3, 4, 5 (shared camera)

Screen Week 6

E3: PROMPTS

Objective: create a fiction, non-fiction, hybrid, and/or experimental film based on this prompt:

- A scene where one character (or characters, or non-fiction subject) must overcome an obstacle.

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 (takes at least 2.5 days to get a permit)

Actors/subjects: any SCA or USC School of Dramatic Arts student; No non-USC or SAG actors allowed in this exercise.

Crew: must be your 507 equipment trio/duo; *no crew outside trio/duo or section*. Within an assigned trio/duo, students will serve as the *writer/director/editor* on their own exercise, work as a *cinematographer/camera operator* on another, and collaborate as *producer/sound recordist/sound designer* on another. Each section will determine how the trio/duos are formed. (Duos will make special arrangements with faculty.)

Permit: on-campus permit required

Camera: **One Canon XC-15 only**

Lighting: borrow from 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 Week 7 Workshop.

Max Budget: \$200

Intro Week 4

Workshop with Directing Faculty: Week 7

Production: Weekend 7 –Feb 24, 25, 26

Screen Week 9.

E4: ORIGINAL IDEA

Objective: Create a fiction, non-fiction, hybrid, and/or experimental film.

Location: anywhere within 30 miles of SCA; permits needed

Actors/subjects: casting breakdowns OK

Crew: trio/duo only; *no outside crew*

Must be your 507 equipment trio/duo ; *no crew outside trio/duo or section*.

Within the assigned trio/duo, students will serve as the *writer / director / sound designer* on their own exercise, work as a *cinematographer/camera operator* on another, and

collaborate as *producer / editor / sound recordist* on another. Each section will determine how the trio/duos are formed. (Duos will make special arrangements with faculty.)

	E4-A	E4-B	E4-C
Group A	Writer/director	Producer/editor/sound design	Cinematographer
Group B	Cinematographer	Writer/director	Producer/editor/sound design
Group C	Producer/editor/sound design	Cinematographer	Writer/director

Permit: required (\$34 FilmLA)

Camera: **One Canon XC-15 only**

Lighting: SCA Kits

Editing Software: **Avid only**

Hazardous Forms: May be used and *must be limited to maximum 4 Hazardous Conditions vetted by faculty.*

Archival, animation, or pre-existing material is limited to 1 minute maximum.

Max Budget: \$400.00

Specs: Three pages maximum, 4 minutes TRT or less + 3 seconds of BLACK SCREEN at front of film. Original scripts will be due in Week 5. All genres of films may be created. Include title, credits, and USC copyright (see below for more information about copyright). Must use our Canon XC-15, and AVID. No mastering elements required.

Intro: Week 5

Workshop: Week 8

Group A Scripts Due Week 9 Monday, March 6, 9am

Group B Scripts Due Week 10 Monday, March 20, 9am

Group C Scripts Due Week 11 Monday, March 27, 9am

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

Production: Week 11 – Group A: March 31, April 1, April 2

Week 12 – Group B: April 7, 8, 9

Week 13 – Group C: April 14, 15, 16

Screen: Group A – Week 13

Group B – Week 14

Group C – Week 15

SPECS FOR ALL EXERCISES 2-4:

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

Details about Cinematography Requirements

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

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

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

Student use of Smartphone cameras, and any Editing software other than AVID for E1, is unsupported by SCA faculty, staff or SA’s. Only our CANON XC-15 cameras and AVID Editing software are supported on E1 and **are mandatory on E2-E4.**

We encourage and support students to make their films in any language they prefer.. For safety reasons, English should be the common language spoken on sets.

Editing: AVID and Sapphire only.

Besides Full Cohort Aesthetic lectures, Editing with AVID Labs and AVID Skills Labs, It is MANDATORY for each student to have at least One 30 minute meeting with their editing Professor outside of class time. The scheduling of when & where is up to the students to arrange with the Editing faculty.

The students must work from their AVID Timeline Only. All screenings of cuts in the Full Class, Labs, Lounges or meetings MUST be screened ONLY from an AVID Timeline. Screening from Exports is not allowed. On E4, only the assigned editor can edit.

E2, E3 & E4 Credits: Each exercise must have 3 seconds of black at the tail, followed by this credit template for 3 additional seconds:

507 E2, 3 and 4

Semester:

Color Section:

Student Producer:

Student Director:

Student Cinematographer:

Student Editor:

Student Sound Recordist:

Student Sound Designer:

Producing Faculty:

Directing Faculty:

Cinematography Faculty:

Editing with AVID Faculty:

Sound Faculty:

10 Hour Work Day:

Post will limit their workdays to 10 hours from call to wrap with a 12 hour turnaround from one day to the next.

After 6 hours a food break of ½ hour is mandatory if food is provided.

After 6 hours a food break of an hour is mandatory if food is not provided.

Periodic rest periods from the computer are advised.

Limit on the number of people in the editing room. No more than two people, other than the editor and assistant editor, shall be working with the editor in the room or on a Zoom call during note giving or editing sessions.

Editors are the only ones allowed to edit. Producers or directors are not allowed to take files home to work on or handle the keyboard while working with the Editor.

After Picture Lock there will be no more Picture Editing asked of the Editor.

Editors will be invited to all final sound mixes, since editor's feedback is very significant in shaping the final sound and music.

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 ©2023 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 <https://cinema.usc.edu/Laptops/>
- Sony MDR 7500 Series Headphones
- Avid Media Composer (editing software) as specified in enclosed links
- Sapphire software (visual effects software for editing) which is free
- Apple Care for your laptop (recommended)
- AVID visual effects will be supported
- Requirements with all the specifications for your required equipment [here](#).
- AVID Genius Bar:

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

Grades

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

In CTPR 507 a grade of C or better must be earned in order to move on to CTPR 508 (Production II). Students who earn a grade of C- (1.7) or less in 507 will be disqualified, and not be able to continue in the MFA program.

	directing	producing	cinematography	editing	sound
Total points:	20 pts	20 pts	20 pts	20 pts	20 pts

Grading Scale: A: 94-100 • A-: 90-93 • B+: 87-89 • B: 83-86 • B-: 80-82 • C+: 77-79 • C: 73-76 • C-: 70-72 • D+: 67-69 • D: 63-66 • D-: 60-62 • F: 59 and below

Production Division Attendance Policy

Absences. Students are expected to be on time and prepared for each class. If you must miss 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 the August 17, 2022 COVID GUIDELINES & AGREEMENT

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 9-16, 2023

FULL COHORT LECTURE

1/10 – Tuesday, 11:00 AM – 12:50, SCI 108

Safety and Hazardous Shooting Conditions with Susan Arnold & Hashem Selph (50 min);
Editing Aesthetics with Tamera Martin (50 min) (1 of 4)

LAB B

1/10 – Tuesday, 2:30 - 5:20 PM, B134

****Avid Tools Workshop*** (1 of 4) with Prof. Toi Juan Shannon. Focus is Learning AVID Media Composer Tools for Editing and media workflow. Practice using Edit Stock dailies.

LAB A

1/12 – Thursday, 2:30-5:20 PM, SCE Stage 2

Directing (1 of 8) with Prof. Rebekah McKendry
Introduction to Directing.

LOUNGE

1/12 – Thursday, 6:30 – 9:20 PM, **SCI207**

With Profs. Rebekah McKendry, Susan Arnold, Angelo Pacifici, Jim Ruxin, Martin Lopez
Intro to 507 and Exercise 1: ***Self-Portrait***

Week 2: January 16-22

NO CLASSES JANUARY 16 – MARTIN LUTHER KING JR'S BIRTHDAY

FULL COHORT LECTURE

1/17 – Tuesdays, 11:00 AM – 12:50, SCI 108

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

LAB B

1/17 — Tuesday, 2:30-5:20 PM, SCI207

Sound Lab (1 of 5) with Martin Lopez

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

LAB A

1/19 - Thursday, 2:30 - 5:20 PM, SCE Stage 2

Cinematography (1 of 8) with Prof. Angelo Pacifici.

Canon XC-15 Camera Check-Out. Introduce the concept of Exposure Triangle. Discuss, focus, aperture, shutter, ISO, and white balance.

Required Reading: All readings are from the text - *Introduction to Cinematography: Learning Through Practice* by Tania Hoser. Chapter 3 - Fundamental Photographic Knowledge for Cinematography.

LOUNGE

1/19 —Thursday, 6:30 – 9:20 PM, **SCI207**

With Profs. Rebekah McKendry, Susan Arnold, Angelo Pacifici, Jim Ruxin, Martin Lopez

Intro to E2

Week 3: January 23-29

FULL COHORT LECTURE

1/24 - Tuesday, 11:00 AM – 12:50, SCI207

Producing with Prof. Susan Arnold

Creative Producing & Development- (1 of 4)

LAB B

1/24 - Thursday, 2:30-5:20 PM, SCA B 134

****Avid Tools Workshop*** (2 of 4) with Prof. Toi Juan Shannon.

LAB A

1/26 - Thursday, 2:30 - 5:20 PM, SCE Stage 2

Directing (2 of 8) with Prof. Rebekah McKendry

Scene Analysis

SPECIAL LOUNGE — ALL 4 SECTIONS MEET TOGETHER

1/26 - Thursday 6:30-8:20 PM, SCA 108

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

E2: EMOTION Presentations Due Next Week

Week 4: January 30-FEB 5

FULL COHORT LECTURE

1/31 - Tuesday, 11:00 AM – 12:50, SCI 108

Editing Aesthetics 2 of 4 with Prof. Tamera Martin

LAB B

1/31 - Tuesday, 2:30-5:20 PM, SCI207

Producing (1 of 3) with Susan Arnold

Script Development From Start to Finish

LAB A

2/2 — Thursday, 2:30 - 5:20 PM, SCE Stage 2

Cinematography (2 of 8) with Prof. Angelo Pacifici

Introduce the properties of a lens; focal length, aperture, and focus. Creating depth in the frame. Discuss composition, rule of thirds, symmetry, X, Y, Z axis.

Required Reading: Chapter 6 - Storytelling in Shots: Lenses and Composition.

LOUNGE

2/2 - Thursday, 6:30 – 9:20 PM, **SCI 207**

Each student presents E2 idea

Introduction to E3: Prompts

>>>WEEKEND: E2 PRODUCTION; shared cameras

Week 5: FEB 6-12**FULL COHORT LECTURE**

2/7 - Tuesday, 11:00 AM – 12:50, SCI 108

Capturing Performance with Prof. Geoffrey Patterson

LAB B

2/7 - Tuesday, 2:30 - 5:20 PM, SCI 207

Sound Lab (2 of 5) with Martin Lopez

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

LAB A

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

Directing (3 of 8) with Prof. Rebekah McKendry

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

LOUNGE

2/9 - Thursday, 6:30 – 9:20 PM, **SCI 207**

Intro to E4

>>>E2 Post-Production

Week 6: FEBRUARY 13-19**FULL COHORT LECTURE**

2/14 - Tuesday, 11:00 AM – 12:50, SCI 108

Producing: Casting, Scheduling, Locations, Budgets
(2 of 4) Prof. Arnold

LAB B

2/14 - Tuesday, 2:30-5:20 PM, SCA B134

**Editing With Avid -with Prof. Jim Ruxin*

LAB A

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

Cinematography (3 of 8) with Prof. Angelo Pacifici

Introduce the properties of light: angle, quality, color & quantity. Discuss the purpose of each light in three-point lighting. Motivated lighting. Electrical distribution on stage.

Required Reading: Chapter 11a - Lighting: The Fundamentals of Lighting, Light Metering and Exposure.

LOUNGE

2/16 - Thursday, 6:30 – 9:20 PM, **SCI 207**

With Profs. Rebekah McKendry, Susan Arnold, Angelo Pacifici, Jim Ruxin, Martin Lopez
Screen E2's

>>>*E3 Presentations Due Next Week from all students*

Week 7: FEBRUARY 20-26**2/20 PRESIDENTS' DAY NO CLASSES****FULL COHORT LECTURE**

2/21 - Tuesdays, 11:00 AM – 12:50, SCI 108

Editing Aesthetics with Prof. Jim Ruxin (3 of 4)

LAB A

2/23- Thursday, 2:30 - 5:20 PM, SCA GALLERY

Directing (4 of 8), with Prof. Rebekah McKendry

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

LOUNGE

2/23 - Thursday, 6:30 – 9:20 PM, **SCI 207**

E3 Workshop with each student

LAB B RESCHEDULED

CINEMATOGRAPHY (4 of 8)

2/24 -FRIDAY 2:30-5:20 PM SCE STAGE 3

Cinematography with Prof Angelo Pacifici

Introduce working with natural and existing light. Introduce working with DIY lights and grip equipment.

Required Reading: Chapter 11b - Lighting: Natural and Available Light and Chapter 12 - Shaping and Controlling Light.

Week 8: FEBRUARY 27-MARCH 6

FULL COHORT LECTURE

2/28 - Tuesday, 11:00 AM – 12:50, SCI 108

Sound Design with Midge Costin. (2 of 2)

LAB B

2/28 - Tuesday, **2:30-5:20** SCI207

Sound with Martin Lopez

LAB A

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

Cinematography (5 of 8), with Prof. Angelo Pacifici

Introduce ways to move the camera and discuss why we move the camera. Slating and set protocol.

Required Reading: Chapter 10 - Camera Operating. Chapter 2a - Working on Set: Professional Practice.

LOUNGE

3/2- Thursday, 6:30 – 9:20 PM, **SCI 207**

E4 Workshop E4 Ideas with each student

GROUP A SCRIPTS DUE: 2/27, 9am

GROUP B SCRIPTS DUE: 3/6, 9am

GROUP C SCRIPTS DUE: 3/20, 9am

E3's Due Next week for Screening

>>>Weekend: E3 Post-Production

Mid-semester meetings begin with the Directing Faculty.

Week 9: MARCH 6-12

FULL COHORT LECTURE

3/7 - Tuesday, 11:00 AM – 12:50, SCI 108

507 E4 BOOT CAMP with Prof. Susan Arnold

LAB B

3/7 - Tuesday, 2:30-5:20 PM, B134

****AVID Tools Workshop*** (3 of 4) with Prof. Toi Juan Shannon

LAB A

3/9 - Thursday, 2:30 - 5:20 PM, Stage 2

Directing (5 of 8) with Prof. Rebekah McKendry

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

LOUNGE

3/9 - Thursday, 6:30 – 9:20 PM, **SCI 207**

With Profs. Rebekah McKendry, Susan Arnold, Angelo Pacifici, Jim Ruxin, Martin Lopez

Screen E3's

E4A Prep Due Next Week

SPRING RECESS MARCH 13-17**Week 10: MARCH 20-26****FULL COHORT LECTURE**

3/21 - Tuesday, 11:00 AM – 12:50, SCI 108

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

LAB B

3/21 - Tuesday, 2:30-5:20 PM, SCI207

Producing (2 of 3) with Prof. Susan Arnold

Production from Start to Finish

LAB A

3/23 – Thursday, 2:30 - 5:20 PM, SCE Stage 2

Cinematography (6 of 8), with Prof. Angelo Pacifici.

Introduce how to cover a scene; blocking, coverage, shot lists, look books and shooting order.

Required Reading: Chapter 7 - Storytelling in Scenes: Constructing the Scene and Working with the Director. Chapter 14 - Color, Image Control, and the 'Look' of the Film.

LOUNGE

3/23 - Thursday, 6:30 – 9:20 PM, SCI 207

Profs. Rebekah McKendry & Susan Arnold

E4A Prep Due

E4B Prep Due Next Week

Week 11: MARCH 27- APRIL 2**FULL COHORT LECTURE**

3/28 - Tuesday, 11:00 AM – 12:50, SCI 108

Producing Prep for 508 (3 of 4)

Profs. Susan Arnold & Susan Cartsonis

LAB B

3/28 - Tuesday, 2:30-5:20 PM, SCI 207

Sound (4 of 5) with Prof. Martin Lopez

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

LAB A

3/30 – Thursday, 2:30 - 5:20 PM, SCE Stage 2

Directing (6 of 8) with Prof. Rebekah McKendry

Rehearsal 1 — First Group of Students.

LOUNGE

3/30 - Thursday, 6:30 – 9:20 PM, **SCI 207**

Profs. Rebekah McKendry & Susan Arnold

E4B Prep Due

E4C Prep Due Next Week

>>>**E4A Production: March 31, April 1, April 2; equipment sharing**

Week 12: APRIL 3-9**FULL COHORT LECTURE**

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

Production Design with Prof. Michael Provart

LAB B

4/4 - Tuesday, 2:30-5:20 PM, SCA B120

***AVID Tools Workshop** (4 of 4) with Prof. Toi Juan Shannon

LAB A

4/6 – Thursday, 2:30 - 5:20 PM, SCE Stage 2

Cinematography (7 of 8) with Prof. Angelo Pacifici

Introduce how to scout a location, plan for equipment and electrical distribution. Students will come to class with a prepared shooting plan for a scene from their E4 and will workshop those plans on stage using the flats.

Required Reading: Chapter 13 - Lighting Location and Studio Sets.

LOUNGE

4/6 - Thursday, 6:30 – 9:20 PM, SCI 207
 Profs. Rebekah McKendry & Susan Arnold

E4C Prep Due

E4A Due for Screening next Week

>>>E4B Production: April 7, 8, 9

Week 13: APRIL 10-16**FULL COHORT LECTURE**

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

Directing: Introducing Characters, Genre

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

LAB B

4/11 - Tuesday, 2:30-5:20 PM, SCI207

Sound (5 of 5) with Prof. Martin Lopez

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

LAB A

4/13 – Thursdays, 2:30 - 5:20 PM, SCE Stage 2

Directing (7 of 8) with Prof. Rebekah McKendry

Rehearsal 2 — Second Group of Students.

LOUNGE

4/13 – Thursday, 6:30 – 9:20 PM, SCI 207

With Profs. Rebekah McKendry, Susan Arnold, Angelo Pacifici, Jim Ruxin, Martin Lopez

Screen all E4A's

>>>E4C Production: April 14, 15, 16

Week 14: APRIL 17-23**FULL COHORT LECTURE**

4/18 - Tuesdays, 11:00 AM – 12:50, SCI 108

Directing Acting Styles, Audience & The Rule of Threes

- ***Directing*** with Prof. Seth Koury (50 mins.)
- ***Directing*** with Prof. Davy McCall (50 mins.)

LAB B

4/18 - Tuesday, 2:30-5:20 PM, SCA B 134

***Editing With Avid –with Prof. Jim Ruxin**

LAB A

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

Cinematography 8 of 8, with Prof. Angelo Pacifici

Students will break into two crews. Each crew will build identical hallway scenes, one light for day, the other night. Using the Sony FS5, students will practice pulling focus.

Required Reading: Chapter 2b - Camera Assistant Skills.

LOUNGE

4/20 – Thursday, 6:30 – 9:20 PM, SCI 207

With Profs. Rebekah McKendry, Susan Arnold, Angelo Pacifici, Jim Ruxin, Martin Lopez

Screening all E4B's

Week 15: APRIL 24-30

FULL COHORT LECTURE

4/25 - Tuesday, 11:00 AM – 12:50, SCI 108

Editing Aesthetics with Prof. Jim Ruxin (4 of 4)

LAB A

4/25 – Tuesday, 2:30-5:20 PM, SCI 207

Producing (3 of 3) with Prof. Susan Arnold

Leadership & building the team

LAB B

4/27– Thursday, 2:30 - 5:20 PM, SCE Stage 2

Directing (8 of 8) with Prof. Rebekah McKendry

Rehearsal 3 — Third Group of Students.

LOUNGE

4/27 – Thursday, 6:30 – 9:20 PM, SCI 207

With Profs. Rebekah McKendry, Susan Arnold, Angelo Pacifici, Jim Ruxin, Martin Lopez

Screening all E4C's

Mandatory 508 Orientation: May 5, 2023 to be confirmed

Recommended 508 screenings: Saturday & Sunday, May 6 & 7, 2023

Mandatory 508 Safety Seminar: Friday, August 18, 2023, 10am

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 and Student Agreement Issued 8/2022** for the latest on safe production.

<https://coronavirus.usc.edu/>