



CTPR 565 (18688) and MEDIA FOR SOCIAL CHANGE:

Units: 2

Fall — Thursday — 2-4:50 PM:

Location: SCB 101

Instructor: Professor JEREMY KAGAN

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Instructor: Professor JOHN WATSON

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Course Description

This production class is an opportunity for students to make a film in any genre that advocates social change. Each student will have the chance to direct his/her own short with crew positions being shared by members of the class.

The films will be based on original ideas dealing with social issues that each student chooses with the intention to motivate viewers to change awareness or take action. The form can be any style of cinema from fiction to documentary, animation, or multi-media. It is recommended that the videos be under 12 minutes.

The class provides an opportunity in experiencing the group dynamics essential to filmmaking by having each student collaborate in producing, directing, shooting, editing and sound.

The projects are not limited to a specific format. Projects can be made on a camera phone or with more sophisticated equipment. The intermediate camera/lighting kits (CTPR 310/508-level) will be available for use but not required. Students are entitled to the CTPR 290 Orange Sound Kits ONLY. Please be advised that sound editing and mixing will be done within Media Composer if the choice is made to edit in-house.

The students will also do research into media.

Learning Objectives

To take the challenge of making media that makes a difference and to learn cinematic techniques that stimulate audience reaction and proactive behavior.

To practice filmmaking skills by making a film so that issues of leadership, vision and knowledge of techniques of motivating performance will be explored along with producing, camera, sound and editing techniques.

Prerequisite(s): Each student must have taken either an intermediate cinema production class – undergraduate (310) or graduate (508) - or have been the producer, director, cinematographer, editor, or sound designer on a CTPR 480 or CTPR 546/CTPR 547 project. Students from other schools and disciplines may apply and will be considered on an individual basis.

Class Requirements

1. Each student is required to attend each class.
2. Each student will make a film.
3. The fifteen weeks are divided:
 - a – first class on theory
 - b – five weeks on developing script and locking a script.
 - c – five weeks on preproduction and production which will include in class rehearsals with actors
 - d – three weeks to deliver a first cut

Course Schedule

Week 1	The first class will explain the requirements and also examine concepts of media effectiveness with examples from a variety of genres.
Week 2	Students will present the outlines for their projects.
Week 3	Students will present the first draft of their scripts. They will be read aloud for faculty and student responses.
Week 4	Students will present their second draft.
Week 5	Students will present their next drafts of their scripts and a production plan
Week 6	Students present shooting drafts of their script.
Week 7	Students will preset pre-production plans – casting ideas, locations, shooting schedule etc, with first in-class rehearsals.
Week 8	Students will bring in actors for scene work in class from their scripts.
Week 9	Students will bring in actors for scene work in class from their scripts.
Week 10	Students will bring in actors for scene work in class from their scripts. Production on third group of films begins.
Week 11	Production continues and dailies shared.
Week 12	Production continues and dailies shared.
Week 13	First groups edits shown.
Week 14	Second group edits shown.
Week 15	Third groups edits shown.
STUDY DAYS	There may be some additional classes for edit.
FINALS	A SCREENING of films.

Suggested Readings and Supplementary Materials

THE SCREENWRITER ACTIVIST, WRITING SOCIAL ISSUE MOVIES by Marilyn Beker, published by Routledge Taylor & Francis Group, July 3rd, 2012.

MEDIA EFFECTS, ADVANCES IN THEORY AND RESEARCH, edited by Jennings Bryant, Dolf Zillmann, Lawrence Erlbaum Associates, Publishers, New Jersey 2002

ENTERTAINMENT-EDUCATION AND SOCIAL CHANGE, edited by Arvind Singhal, Michael Cody, Lawrence Erlbaum Associates, Publishers, New Jersey 2004

THE TIPPING POINT, Malcolm Gladwell, Little, Brown and Company, New York, 2002

MADE TO STICK, Chip Heath and Dan Heath, Random House, New York, 2007

VIDEO FOR CHANGE, edited by Sam Gregory, Gillian Caldwell, Pluto Press, Ann Arbor, 2005

PUBLIC MEDIA 2.0: DYNAMIC, ENGAGED PUBLICS, 2009, Jessica Clark and Pat Aufderheide, Center for Social Media, 2009,

http://www.centerforsocialmedia.org/resources/publications/public_media_2_0_dynamic_engaged_public_s
<http://www.centerforsocialmedia.org/resources/publications/public_media_2_0_dynamic_engaged_public_s> pp 3-22

Suggested Films to be Watched

AMORES PERROS
BAD HOMBREWOD
BATTLESHIP POTEMKIN
BATTLE OF ALGIERS
THE BIG SHORT
THE CHINA SYNDROME
DO THE RIGHT THING
ENRON: THE SMARTEST GUYS IN THE ROOM
ERIN BROKOVICH
FRUITVALE STATION
THE GRAPES OF WRATH
GANDHI
HOPE
IF BEALE STREET COULD TALK
INCONVENIENT TRUTH
INNOCENT VOICES
THE INSIDER
IT'S A WONDERFUL LIFE
JUDAS AND THE BLACK MESSIAH
LOS OLVIDADOS
PHILADELPHIA
ROJO AMENECAR
RRR
SELMA
TRADING PLACES
3 episodes of TRANSPARENT
YOUTH
WHEN THEY SEE US (miniseries)

Films From Earlier Classes

A HUNTER'S BEST FRIEND

<https://vimeo.com/65978748>

ABLUTION

<https://vimeo.com/223384231> pw: ablution2020_

NO CHILD LEFT DEPRIVED

https://myhero.com/film_nclde

DOCUMENTERS

<https://vimeo.com/91588679>

THREE DREAMS

<http://www.wirewalkerstudios.com/three-dreams/>

COLOR

<https://vimeo.com/665400065>

DAUGHTERS IN DANGER

tinyurl.com/mrnzda2m

DISCONNECTED

<https://youtu.be/kYqnCs4YdsM>

A DECISION

<https://vimeo.com/98111470>

TIMES US

<https://vimeo.com/343565997>

NEW IN TOWN

<https://vimeo.com/781749639>

Grading Breakdown

Grading will be determined by evaluation of the learning over the semester that shows the student's understanding and expression of the concepts taught in the class as revealed in their final project.

For the film85%

For class participation.....15%

Grading Scale

Course final grades will be determined using the following scale:

Letter grade	Corresponding numerical point range
A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Attendance

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

Timely attendance is mandatory and failure to attend all class sections from beginning to end may affect grades.

- Exemptions will be allowed on a case-by-case basis and must be supported by a written accommodation request from the USC Office of Student Accessibility Services (OSAS).
- Students who become ill and need to self-isolate will be supported in their efforts to stay current with classwork and assignments. Faculty are no longer required to provide an option for students to zoom into class. However, Faculty may choose to use zoom at their discretion in an effort to help students stay current in their course work.

Students must contact the professor or SA 24 hours prior to class start time if they need to miss class for any reason.

Artificial Intelligence (AI) Policy:

In this course, you are allowed to use artificial intelligence (AI)-powered programs to help you with assignments that indicate the permitted use of AI. You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus, they are not yet prepared to produce text that meets the standards of this course. To adhere to our university values, you must cite any AI-generated material (e.g., text, images, etc.) included or referenced in your work and provide the prompts used to generate the content. Using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity. Please review the instructions in each assignment for more details on how and when to use AI Generators for your submissions.

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Statement on Academic Conduct and Support Systems

Academic Integrity:

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see [the student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. [The Office of Student Accessibility Services](#) (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

[Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services

(though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

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.

[Reporting Incidents of Bias or Harassment](#) - (213) 740-5086 or (213) 821-8298

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

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

[Diversity, Equity and Inclusion](#) - (213) 740-2101

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

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

Non-emergency assistance or information.

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

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.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

PLEASE NOTE:

FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACE IN THE SCHOOL OF CINEMATIC ARTS COMPLEX

Instructors reserves the right to change this syllabus at their sole discretion.