507 PRODUCTION I *(PROVISIONAL 12.20 PF))*
CTPR 18460: Full Cohort Lectures & Reviews
CTPR 18673: Labs
LIZARD
Course Description & Outline **Spring 2024**
4 units — This course cannot be audited

Lectures: Tuesdays 11:00-12:50 **SCI108**
Review Sessions: Thursdays 6:30-8:20pm **SCI207**
Labs: Tues/Thurs 2:30-5:20 **SCI207** / **SCE STG2**
(see course schedule for exceptions)

Instructors:
Directing and Lead Instructor: Rebekah McKendry, rmckendr@usc.edu
Producing: Scott Kroopf, skroopf@cinema.usc.edu
Cinematography: Angelo Pacifici, pacifici@usc.edu
AVID Editing: Toi Juan Shannon, tshannon@usc.edu
Editing: Jim Ruxin, jruxin@usc.edu
Sound: Martin Lopez, mlopez59@usc.edu

Student Advisor: Dhruvraj Bhati dbhati@usc.edu

*AVID LABS EXTRA Support: TBD

507 consists of three parts — **Lectures**, **Labs & Reviews**

FULL-COHORT LECTURES (Tuesdays 11am-12:50) SCI108

1. Jan 9; Safety (Profs. Arnold & Hashem Selph); Intro to AVID (1 of 4) (Prof. Glick)
2. Jan 16; Intro to AVID (2 of 4) (Prof. Glick)
3. Jan 23; Creative Producing & Development– (1 of 4) (Prof. Arnold, Kroopf, & Taylor)
4. Jan 30; Cinematography: Image Systems – (1 of 2) (Prof. Royce)
5. Feb 6; Sound: Capturing Performance (1 of 2) (Prof. Peter Devlin)
6. Feb 13; Producing: Casting, Scheduling, Locations, Budgets
       (2 of 4) (Prof. Arnold, Kroopf, & Taylor)
7. Feb 20; Editing Aesthetics (Prof. Jim Ruxin) (3 of 4)
8. Feb 27; Sound Design (2 of 2) (Prof. Midge Costin)
9. March 5; Producing: 507 E4 BOOT CAMP (Profs. Arnold & Kroopf) (3 of 4)

    March 10-17 SPRING BREAK

10. March 19; Cinematography: Eight Great Shots – (2 of 2) (Prof. Pacifici)
11. March 26; Producing: Prep for 508 (4 of 4) (Profs. Arnold, Kroopf, & Taylor)

12. April 2; Production Design (Prof. Michael Provart)
13. April 9; Directing: Introducing Characters, Genre (1 of 2) (Profs. Savoca & McKendry)
14. April 16; Directing Acting Styles, Audience & The Rule of Threes (2 OF 2) (Profs. Lee & Rocco)
15. April 23; Editing Prep for 508 (Prof. Jim Ruxin) (4 of 4)

Coord SA for all Lectures: Lenti Liang   liangwen@usc.edu

Classes Begin: Mon, January 8, 2024
Martin Luther King's Birthday: Mon, January 15, 2024
President's Day: Mon, February 19, 2024
Spring Recess: Sun-Sun, March 10-17, 2024
Classes End: Fri, April 26, 2024
Study Days: Sat-Tue, April 27-30
508 Orientation: Friday, May 3
508 Screenings: Sat/Sun, May 4/5
Exams: Wed-Wed, May 1-8

NOTE: RETURN DATE FOR Fall '24 508: WED, AUG 21 End-of-Day
FALL '24 Classes Begin Monday, AUG 26

REVIEW
Thursdays 6:30-8:20pm SCI207 Rebekah McKendry (lead faculty)
        Week 3 Special Review : Thursday Jan 25 6:30-8:00 SCI 106
        Weeks 6 & 9: Thursdays 6:30-9:20pm SCI207

LAB A
Thursdays 2:30-5:50 SCE STG2

LAB B
Tuesdays 2:30-5:20 SCI207
        Note Exceptions;
        Editing: 1/9, 2/23, 2/6, 2/27, 4/2 SCA B134

MAKE-UPS:
        NOTE CINEMATOGRAPHY, Friday 2/23, Stage 3

COURSE DESCRIPTION

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, hybrid, 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 effective critiques to the works of others.

Course work is divided into three parts—full-cohort Lectures, Labs and weekly Review sessions. 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. Review sessions are where exercises will be assigned, screened and critiqued.

English is the language of instruction and should be spoken in classes and all production related gatherings, including production meetings and film sets.

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.

Location: students' own apartment/house; interiors only; no exteriors
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 ONLY
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 1/25 in SCA 112 7:30-9:00 *FULL COHORT***

E2: EMOTION *(use Sound but no dialogue)*

Objective: Create a fiction, non-fiction, hybrid, and/or experimental film that captures and evokes human emotion on the screen with one actor.

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: interiors of students' own apartment/house; exteriors within SCA complex OK with permission/signatures

https://scacommunity.usc.edu/resources/operations/PDF/SchoolofCinemaMap_PDF.pdf

Actor: one from SCA or SDA
Crew: must be your 507 equipment trio/duo; *no crew outside trio/duo or section*
Permit: with signatures as noted above
Editing Software: AVID ONLY
Camera: **One SONY ILME-FX30 only**

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 2
Workshop with Directing Faculty: Week 4 Review
Weekend 4: Production –Feb 2, 3, 4 (shared camera)
Screen Review Week 6, Feb. 12

E3: OBSTACLE

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

Location: On Campus only with permits

Actor/subject: SCA or SDA, no non-USC or any SAG actor(s) allowed.

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

Permit: USC Campus permit required
Camera:**One SONY ILME-FX30 only**
Lighting: SCA kit if available (first come, first served)
Editing Software: AVID ONLY
Production Safety Plan: **No hazardous conditions of any kind permitted**. Written explanation of Safety due at Week 7 Workshop.

Max Budget: $200

Intro & Prep Week 4
Workshop with Directing Faculty: Week 7 Review
Production Weekend 7 Feb 23, 24, 25

Screen Week 9, March 4

E4: ORIGINAL IDEA

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

Documentary Materials:
https://drive.google.com/drive/folders/1MgosRGM6DCew3o9YeVWu9SgC3PCEZYl1?usp=drive_link

Location: Limit 3 anywhere within 30 miles of SCA; permits needed; on or off campus;
Actors/subjects: casting breakdowns OK
Crew: trio/duo only; *4th person may be on set (from 507 cohort only) in crew roles not assigned to trio/duo; must sign a volunteer release and medical form.*
Within the assigned trio/duo**,** 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. 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 ($50 FilmLA)
Camera: **One SONY ILME-FX30 only**
Lighting: SCA kits
Editing Software: AVID ONLY
Production Safety Plan: May be used and *must be limited to maximum 4 Hazardous Conditions vetted by faculty. "Production Safety Plan" (PSP form) available on SCA Community.*
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 SONY ILME-FX30 and AVID. No mastering elements required.

Intro: Week 5
Workshop: Week 8
Group A Scripts Due Week 9 Monday, March 4, 9am
Group B Scripts Due Week 10 Monday, March 18, 9am

Group C Scripts Due Week 11 Monday, March 25, 9am
Prep Week 10, 11, 12 to Producing & Directing Faculty in Review
Production: Week 11 – Group A: March 29, 30, 31
                    Week 12 – Group B: April 5, 6, 7
                    Week 13 – Group C: April 12, 13, 14
Screen: Group A – Week 13, April 11
         Group B – Week 14, April 18
         Group C – Week 15, April 25

SPECS FOR ALL EXERCISES 2-4:

Workflow:
1. Capture 4K 24p transcode to 2K edit & finish 2K
2. Use SSD drives for all Avid projects
3. Link and Transcode all media prior to editing and class presentations.

Cinematography: All exercises will be shot with the SONY ILME-FX30. Additional equipment requires a completed CTPR 507 Equipment Request Form available on SCA Community website.

https://scacommunity.usc.edu/resources/student_resources/docs/ctpr_507_equipment_request_form.pdf

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/resources/student_resources/docs/usc_sca_ctpr_290,295,_310,_507_&_508_cinematography_kit_823.pdf

Each student must purchase two memory cards. One, that will contain the camera settings, and one that will record media (project footage). The Sony Sony 64GB v30 ($25) Sandisk 64GB v30 ($15) PNY 64GB v30 ($10) are recommended for storing the camera settings.

Both the Sony 128GB v90 ($190) and ProGrade 128GB v90 ($145) are recommended for project footage.

E1 may be captured on a smartphone. Only SONY ILME-FX30 are supported and ***are mandatory on E2-E4. All exercises must be edited on AVID.***

We encourage and support students to make their films in any language they prefer, with subtitles.

For safety reasons, English should be the common language spoken in all pre-production meetings, on sets, and in post-production meetings.

Editing: AVID and Sapphire only.

Besides Full Cohort Aesthetic lectures, and AVID EDITING 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, Reviews or meetings MUST be screened ONLY from an AVID Timeline. Screening from Exports is not allowed. On E4, only the assigned editor can edit.

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

****

507 E1, E2, 3 or 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:
Student Advisor:

****

The above info is required for later scholarship submission.

****

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 1/2 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 but must be discussed and approved by Sound faculty.

Screening: All screenings will take place in the Review. See schedule for deadlines.

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 but must be discussed and approved by Sound faculty.

Screening: All screenings will take place in the Review Session. See schedule for deadlines.

Copyright

All exercises must include ©2024 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: https://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

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

    Film Form & The Film Sense, Sergei Eisenstein, edited and translated by Jay Leyda

Film Sense

    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.

    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.

    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

Please note the following hardware and software are mandatory to bring to the first 507 full cohort lecture, Tuesday August 22, 11am.

An Apple or PC laptop that meets the SCA computing requirements.
https://cinema.usc.edu/laptops/

2 drives for CTPR 507

DRIVE	SIZE	TYPE	CTPR: 507
Edit Drive: Camera Originals + Transcodes	2TB (minimum)	SSD	CTPR: 507
Backup Drive	2TB (minimum)	HDD (spinning disk)	CTPR: 507

SCA Supported Laptops, Software, and Hard Drives

HDD (spinning disk)

- Headphones (a 1/4-inch phone jack adapter may be needed to work in the labs.) Recommended headphones: Sony MDR 7506 Headphones - or something similar over the ear headphones but not noise-canceling (they will filter out certain frequencies) or Beats (they are skewed for heavy bass / music).

- Avid Media Composer software (you can use SCA's Media Composer license while registered during the semester. Avid also sells discounted student licenses on Avid.com.)

- Sapphire software (free student license is available from Boris) https://vfx.borisfx.com/student-license

- An SD card reader

  If you choose to purchase an Apple computer, an educational discount is available online through the Apple Education Store or at the USC Bookstore. AppleCare extended warranty is recommended.

  If you experience technical difficulties or have questions about laptop requirements, please email our Creative Technology & Support team at creativetech@cinema.usc.edu.

- Throughout the semester we also have an AVID Genius Bar to help with any technical editing questions.

AVID CERTIFIED | Instructor

HAVE QUESTIONS ABOUT EDITING WITH **Avid**
VISIT THE **Avid** GENIUS BAR
ON-LINE
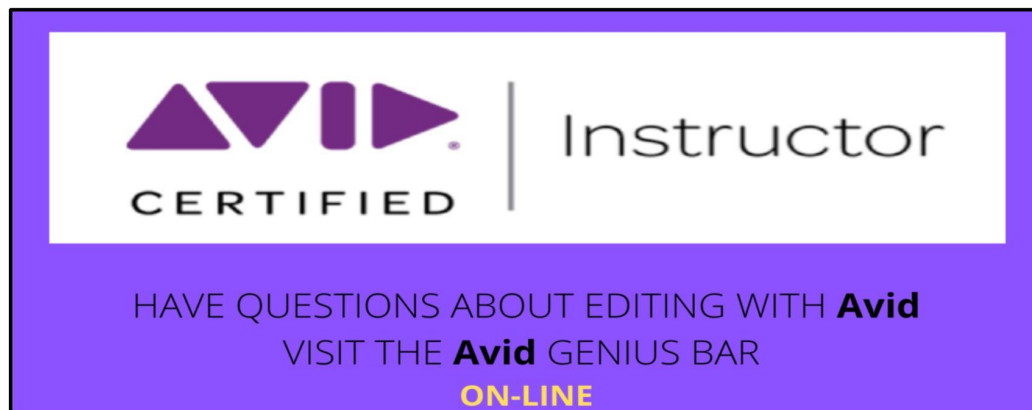
MONDAY - 10:00 am - 5:00 pm
In-person (B139) TUESDAY - 5:30 pm - 9:00 pm
WEDNESDAY - No Hours
THURSDAY - 1:00 pm - 5:30 pm
FRIDAY - 1:00 pm - 3:00 pm

There are no appointments necessary.

Toi Juan Shannon
TSHANNON@USC.EDU

The Genius Bar is primarily an online service. It is in-person on Tuesdays in room B139.
Just send me an email during the online Genius Bar hours. A reply with a Zoom link to meet will be sent. You can always send an email outside of the Genius Bar hours.

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

Students are expected to be on time and prepared for each class. One absence may result in a student's grade being lowered by one notch (IE: A becomes A-). Two absences may result in a student's grade being lowered by two notches (IE: A- becomes B). A third absence may result in a student's grade being lowered another full point (IE: B becomes C). Grades can be lowered by one full point for every additional absence.

Tardiness: A student is deemed late 7 minutes (number can be adjusted as desired) after the class is scheduled to start. One late arrival may not affect your grade. Two late arrivals equate to one full unexcused absence. (IE: A becomes A-). Three late arrivals may result in your grade being dropped by two portions (IE: A- becomes B). Four late arrivals may result in your grade being dropped three portions (one full point: B becomes C). Lateness of more than 30 minutes will count as an 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.

Academic Integrity

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the USC Student Handbook. All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), 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 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.

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).

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.

SAFETY GUIDELINES

In addition to the Safety Seminar, students must read the **PRODUCTION PROCEDURES AND SAFETY HANDBOOK** (new 8/16/23) available at:

[https://scacommunity.usc.edu/index.cfm,](https://scacommunity.usc.edu/index.cfm) and
https://sites.google.com/usc.edu/sca-safety-handbook

If you have any questions or concerns, please check with your lead instructor.

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 8-12

Full Cohort Lecture
Tuesday, Jan 9, 11:00-12:50 - SCI108
Intro to AVID (1 of 4) with Prof. Avi Glick

Lab B
Tuesday, Jan 9, 2:30-5:20 SCA B134
EDITING: (1 of 5) with Prof. Toi Juan Shannon.
Intro to Avid; 507 Workflow and dailies creation

Lab A
Thursday, Jan 11, 2:30-5:20
Directing Lab with Prof. McKendry/ SCE STG2
Introduction to Directing

Review
Thursday, Jan 11, 6:30-8:20/ SCI207
Intro to 507 and Exercise 1: ***Self-Portrait***
With Profs. Rebekah McKendry, Angelo Pacifici, Scott Kroopf, Toi Juan Shannon, Martin
Lopez

Week 2, Jan 15-19

No Classes Monday, Jan 15, MLKJr Day

Full Cohort Lecture
Tuesday, Jan 16, 11:00-12:50 SCI108
Intro to AVID (2 of 4) with Prof. Avi Glick

Lab B
Tuesday Jan 16, 2:30-5:20 Sound Lab/ SCI207
Sound Lab (1 of 5) with Prof. Martin Lopez
Listening exercises: Brain vs. Microphone; directed hearing; analytical listening.

Lab A
Thursday, Jan 18, 2:30-5:20 Cinematography Lab / SCE STG2
Cinematography with Prof. Angelo Pacifici (1 of 8)
Sony ILME-FX30 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.

Review
Thursday, Jan 18, 6:30-8:20 / SCI207
Profs. McKendry & Kroopf
Intro to E2

Week 3, January 22-26

Full Cohort Lecture
Tuesday, Jan 23, 11:00-12:50 SCI108
Creative Producing & Development– (1 of 4) Profs. Susan Arnold & Alix Taylor

Lab B
Tuesday, Jan 23, 2:30-5:20 / Lab B134
EDITING: (2 of 5) with Prof. Toi Juan Shannon.
Project Management and Timeline Editing Tools

Lab A
Thursday, Jan 25, 2:30-5:20 / SCE Stage 2
Directing Lab with Prof. McKendry
Scene Analysis

Review
Thursday, Jan 25, 6:30-8:00pm SPECIAL Review/ SCI 106
Screen Self Portrait – Full Cohort

Week 4, Jan 29-Feb 2

Full Cohort Lecture
Tuesday, Jan 30, 11:00-12:50 SCI108
Cinematography: Image Systems – (1 of 2) with Prof. Pacifici

Lab B
Tuesday, Jan 30, 2:30-5:20 / SCI207
Producing Lab with Prof. Kroopf
Script Development From Start to Finish

Lab A
Thursday, Feb 1, 2:30-5:20 / SCE STG2
Cinematography Lab with Prof. Pacifici (2 of 8)
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.

Review

Thursday, Feb 1, 6:30-8:20 / SCI207
Prof. McKendry
Each student presents E2 idea
Introduction to E3: *Obstacle*

Week 5, February 5-9

Full Cohort Lecture
Tuesday, Feb 6, 11:00-12:50 SCI108
Sound: Capturing Performance (1 of 2) Prof. Peter Devlin

Lab B
Tuesday, Feb 6, 2:30-5:20 / SCA B134
EDITING: (3 of 5) with Prof. Shannon.
Working with footage and assembling a scene.

Lab A
Thursday, Feb 8, 2:30-5:20 / SCE STG2
Directing Lab with Prof. McKendry
Working with Actors 1: Casting, Auditions, and the Table Read.

Review
Thursday Feb 8, 6:30-8:20 / SCI207
Prof. McKendry
Intro to E4
Prof. Toi Juan Shannon will attend 15 minutes (in person or via Zoom) to discuss E4 Director/Editor relationship.

Week 6, Feb 12-16

Full Cohort Lecture
Tuesday, Feb 13, 11:00-12:50 SCI108
Producing: Casting, Scheduling, Locations, Budgets (2 of 4) with Profs. Kroopf & Taylor

Lab B
Tuesday Feb 13, 2:30-5:20 / Lab B134 (1 of 3)
Sound Lab With Prof. Lopez

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

Lab A
Thursday, Feb 15, 2:30-5:20 / SCE STG2
Cinematography (3 of 8) with Prof. 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.

Review
Thursday Feb 15, 6:30-9:20/ SCI207
With Profs. Rebekah McKendry, Angelo Pacifici, Scott Kroopf, Toi Juan Shannon, Martin Lopez
Screen E2's

Week 7, Feb 19-23

No Classes Monday, Feb 19, Presidents' Day

Full Cohort Lecture
Tuesday, Feb 20, 11:00-12:50 SCI108
Editing Aesthetics with Prof. Jim Ruxin (3 of 4)

Lab A
Thursday, Feb 22, 2:30-5:20 / SCE STG2
Directing (4 of 8), with Prof. McKendry
Working with Actors 2: The shot, the scene, the sequence; developing a character.

Review
Thursday, Feb 22, 6:30-8:20 / SCI207
Prof. McKendry
E3 Workshop with each student

Lab B -MAKE-UP SESSION
Friday, Feb 23 2:30-5:20 / SCE STG 3
Cinematography with Prof. Pacifici (4 of 8)

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, Feb 26-Mar 1

Full Cohort Lecture
Tuesday, Feb 27, 11:00-12:50 SCI108
Sound Design (2 of 2) with Prof. Midge Costin

Lab B
Tuesday Feb 27, 2:30-5:20 / SCA B134
EDITING: (4 of 5) with Prof. Shannon.
Working on a Dialogue Scene.

Lab A
Thursday, Feb 29, 2:30-5:20 / SCE STG2
Cinematography (5 of 8), with Prof. Pacifici
Introduce ways to move the camera and discuss why we move the camera.
Required Reading: Chapter 10 - Camera Operating. Chapter 2a - Working on Set: Professional Practice.

Review
Thursday, Feb 29, 6:30-8:20/ SCI 207
Profs. McKendry & Kroopf
E4 Workshop E4 Ideas with each student
  Group A Scripts Due Week 9 Monday, March 4, 9am
  Group B Scripts Due Week 10 Monday, March 18, 9am
  Group C Scripts Due Week 11 Monday, March 25, 9am

E3's Due Next week for Screening

>>>Weekend: E3 Post-Production

Mid-semester meetings begin with the Directing Faculty.

Week 9 March 4-8

Full Cohort Lecture
Tuesday, March 5, 11:00-12:50 SCI108

Producing: 507 E4 BOOT CAMP with Profs. Susan Arnold & Scott Krooopf (3 of 4)

Lab B
Tuesday March 5, 2:30-5:20 / SCI 207
Sound Lab With Prof. Lopez
Sound Editing/Mixing in Media Composer

 Lab A
Thursday, March 7, 2:30-5:20 / SCE STG2
Directing (5 of 8) with Prof. McKendry
Coverage and clean entrances and exits, preparing for your shoot, and collaborating with your team before you have shot a single frame.

Review
Thursday, March 7, 6:30-9:20 / SCI207
With Profs. Rebekah McKendry, Angelo Pacifici, Scott Kroopf, Toi Juan Shannon, Martin Lopez
Screen E3's
E4A Prep Due Next Week

SPRING BREAK NO CLASSES MARCH 11-15

Week 10 March 18-22

Full Cohort Lecture
Tuesday, March 19, 11:00-12:50 SCI108
Cinematography: Eight Great Shots – (2 of 2) with Prof. Angelo Pacifici

Lab B
Tuesday, March 19, 2:30-5:20 / SCI207
Producing Lab/ Prof. Kroopf
Production from Start to Finish

Lab A
Thursday, March 21, 2:30-5:20 / SCE STG2
Cinematography (6 of 8), with Prof. 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.

Review
Thursday, March 21, 6:30-8:20 / SCI207
With Profs. McKendry & Kroopf
E4A Prep Due
E4B Prep Due Next Week

Week 11 March 25-29

Full Cohort Lecture
Tuesday, March 26, 11:00-12:50 Full Cohort Lecture/ SCI108
Producing: Prep for 508 (4 of 4) with Prof. Susan Arnold & Scott Kroopf

Lab B
Tuesday, March 26, 2:30-5:20 / SCI207
Sound (4 of 5) with Prof. Lopez
Trio Meetings Review Production Sound & Sound Design for E4s

Lab A
Thursday, March 28, 2:30-5:20 / SCE STG2
Directing (6 of 8) with Prof. McKendry
Rehearsal 1 — First Group of Students.

Review
Thursday, March 28, 6:30-8:20 / SCI207
With Profs. McKendry & Kroopf

E4B Prep Due
E4C Prep Due Next Week

>>>**E4A Production: March 29-31; equipment sharing**

Week 12 April 1-5

Full Cohort Lecture
Tuesday, April 2, 11:00-12:50 SCI108
Production Design with Prof. Michael Provart

Lab B

Tuesday, April 2, 2:30-5:20 / B 134
EDITING: (5 of 5) with Prof. Shannon.
Editor's Process

Lab A
Thursday, April 4, 2:30-5:20 / SCE STG2
Cinematography (7 of 8) with Prof. Pacifici
Introduce how to scout a location, plan for equipment and electrical distribution. Students will design a scene to be shot on stage using available flats and lighting equipment. Slating and set protocol will be covered.
Required Reading: Chapter 13 - Lighting Location and Studio Sets.

Review
Thursday, April 4, 10:00-11:50 / SCI207
With Profs. McKendry & Kroopf
E4C Prep Due
E4A Due for Screening next Week

>>>**E4B Production: April 5-7; equipment sharing**

Week 13, April 8-12

Full Cohort Lecture
Tuesday, April 9, 11:00-12:50 SCI108
Directing: Introducing Characters, Genre (1 of 2) (Profs. James Savoca & Rebekah McKendry)

Lab B
Tuesday, April 9, 2:30-5:20 / SCI207
Sound (5 of 5) with Prof. Lopez
Post Production Technology; Avid to ProTools; coordinating with picture; mixing 'in the box' and consoles; resources available.

Lab A
Thursday, April 11, 2:30-5:20 / SCE STG2
Directing (7 of 8) with Prof. McKendry
Rehearsal 2 — Second Group of Students.

Review
Thursday, April 11, 6:30-8:20 / SCI207

With Profs. Rebekah McKendry, Angelo Pacifici, Scott Kroopf, Toi Juan Shannon, Martin Lopez
Screen all E4A's

>>>*E4C Production: April 12-14*

Week 14, April 15-19

Full Cohort Lecture
Tuesday, April 16, 11:00-12:50 SCI108
Directing Acting Styles, Audience & The Rule of Threes (2 OF 2) (Profs. Koury & Rocco)

Lab B
Tuesday, April 16 2:30-5:20 SCI207
Editing with Jim Ruxin

Lab A
Thursday, April 18, 2:30-5:20 / SCE STG2
Cinematography 8 of 8, with Prof. Pacificu
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 and slating. Required Reading: Chapter 2b - Camera Assistant Skills.

Review
Thursday, April 18, 6:30-8:20 Review/ SCI207
With Profs. Rebekah McKendry, Angelo Pacifici, Scott Kroopf, Toi Juan Shannon, Martin Lopez
Screening all E4B's

Week 15, April 22-26

Full Cohort Lecture
Tuesday, April 23, 11:00-12:50 SCI108
Editing Aesthetics (Prof. Jim Ruxin) (4 of 4)

Lab B
Tuesday, April 23, 2:30-5:20 / SCI207
Producing Lab/ Prof. Kroopf
Packaging, Leadership & Building the Team

Lab A
Thursday, April 25, 2:30-5:20 / SCE STG2
Directing (8 of 8) with Prof. McKendry
Rehearsal 3 — Third Group of Students.

Review
Thursday, April 25, 6:30-8:20 / SCI207
With Profs. Rebekah McKendry, Angelo Pacifici, Scott Kroopf, Toi Juan Shannon, Martin Lopez
Screening all E4C's

****

CNTV530 Final: Friday May 3, 8-10am
508 Public Norris Screenings: May 4/5

NOTE: RETURN DATE FOR Fall '24 508: WED, AUG 21 End-of-Day
FALL '24 Classes Begin Monday, AUG 26

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/

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.

Student Life: https://studentlife.usc.edu/