



University of Southern California

School of Cinematic Arts

Practicum in Directing

CTPR 478 — Fall 2024

Fall 2024 | Wednesdays 7:00 pm. - 10:00 p.m.

Location: RZC Stage A

Instructor: Aaron Erol Ozlevi

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Office Hours: By Appointment

Student Assistant: Claire Li

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“Directors don’t always understand how actors create a role, and what they either need or don’t need in order to do so. A director’s resentment, fear, or awe of actors can be just as debilitating to his work as regarding them as mechanical tools that are as lifeless as filmmaking equipment.”

—Delia Salvi, FRIENDLY ENEMIES, Maximizing the Director-Actor Relationship (p.1)

“...there is a certain kind of direction that is applicable to actors and non-actors and in fact will get you a performance from either. What this means is there is a language that can be used to motivate behavior that works with both actors and non-actors,...” —Jeremy Kagan, KEYS TO DIRECTING (p. /Casting)

Course Description

Directing film or television involves overcoming numerous challenges to achieve high-quality results, with directing actors being one of the most complex due to the emotional dynamics involved. This course is designed to help directors build collaborative relationships with actors and equip them with the tools needed to navigate these challenges effectively. Throughout the semester, students will engage in a structured approach that includes weekly assignments, readings, script analysis, and in-class exercises. It is a practice-focused class with real-time rehearsals.

Learning Objectives

By the end of this course, students will be able to analyze scenes and characters by identifying themes, intentions, objectives, beats, and actions while engaging in blocking, shot planning, and rehearsals with actors. Through these activities, they will develop the skills to articulate their vision and achieve truthful, memorable performances. Continuous practice and feedback throughout the course will enable students to direct with confidence and precision.

Course Notes

This course follows a Letter grading system. The course is Web-Enhanced, with all materials, including lecture slides and other class information, available online through Brightspace. Please regularly check Brightspace for updates and assignments. Access the course materials via the following link:
<https://www.brightspacehelp.usc.edu/students/>

Technological Proficiency and Hardware/Software Required

This is a practice-focused class with minimal technology requirements. Any hardware, such as an iPhone or semi-pro camera, basic sound devices, and any editing software students are comfortable using, is accepted. The final project will involve filming and editing, but the primary focus is capturing and presenting the actors' performances. The criteria for judging will prioritize the quality of the actors' performances over the use of advanced technology.

*For hardware support and hardware available to USC students, please visit:
<https://itservices.usc.edu/usc-computing-center-laptop-loaner-program/>*

*For software support and free software available to USC students, please visit:
<https://software.usc.edu/>*

Required Readings and Supplementary Materials

- KEYS TO DIRECTING by Jeremy Kagan. *Available online at www.keystodirecting.com*
- DIRECTING ACTORS by Judith Weston

Optional Readings and Supplementary Materials

- FRIENDLY ENEMIES, by Delia Salvi
- THE FILM DIRECTOR'S INTUITION by Judith Weston
- KAZAN ON DIRECTING by Elia Kazan
- I'LL BE IN MY TRAILER by John Badham
- CREATING A ROLE by Constantin Stanislavski
- BUILDING A CHARACTER by Constantin Stanislavski
- AN ACTOR PREPARES by Constantin Stanislavski
- CREATING UNFORGETTABLE CHARACTERS by Linda Seger
- DIRECTORS TELL THE STORY by Bethany Rooney and Mary Lou Belli

Grading: An essential element to the success of this class is the active participation of all students. This entails thorough preparation of exercises and scenes. Grading will be based on the extent of preparation and the growth and development evidenced by the final project:

Preparation For, and Full Engagement with, Every Session Includes (Weekly Assignments, Commitment, Discipline, Attitude, and Rigor.)	30%
Midterm Project	25%
Take Home Quiz	10%
Final Project	35%

Attendance: No unexcused absences. Any absences must be accompanied by a doctor's note. Even if you are sick and have a doctor's note, your absence will not be excused unless you have called the production assistant, before 10 p.m., the evening prior to the class meeting, so that alternate arrangements can be made.

Late Attendance: The ethics in production are as follows: If you are on time, you are late! Latecomers to class will be penalized 1/3 grade point for each late arrival (meaning three late appearances reduce your grade from A to A-).

Absence: An unexcused absence results in a 2/3 grade point being deducted from your grade (meaning one unexcused absence reduces your grade from A to B+).

Late Attendance: Turning in an assignment late results in a 2/3 grade point being deducted from your grade (meaning one unexcused absence reduces your grade from A to B+)

Grading Scale

Course final grades will be determined using the following scale:

Letter Grade & Percentage Range

A	100% to 94%	C	76% to 73%
A-	93% to 90%	C-	72% to 70%
B+	89% to 87%	D+	69% to 67%
B	86% to 83%	D	66% to 63%
B-	82% to 80%	D-	62% to 60%
C+	79% to 77%	F	59% to 00%

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](#).

Policy for the use of AI Generators

In this course, I encourage you 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.

Collaboration. In this class, you are expected to submit work that demonstrates your individual mastery of the course concepts.

Group work. Unless specifically designated as a 'group project,' all assignments are expected to be completed individually.

Computer programs. Plagiarism includes the submission of code written by, or otherwise obtained from someone else.

If found responsible for an academic violation, students may be assigned university outcomes, such as suspension or expulsion from the university, and grade penalties, such as an "F" grade on the assignment, exam, and/or in the course.

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).

WEEK 1 - 08/27/2024

Orientation

TOPIC

The Actor-Director Relationship

HANDOUTS

Marvelous Mrs. Maisel Character Descriptions+2 pages script, Scene 41, Blocking plan, Shot list.

ACTIVITY

- Divide the class into groups (A, B, C, D).
- Briefing for 2nd Week assignment: 2-page scene 41 from The Marvelous Mrs. Maisel. Focus on analyzing the script and blocking, and practice communicating the director's vision to actors within the scene.

ASSIGNMENT

1- Reading:

Jeremy Kagan Keys to Directing/Casting,
Judith Weston: Intro + Chapters 1 and 8.

2- In Class Exercise:

Marvelous Mrs. Maisel Character Descriptions+2 pages script, Scene 41,
Present Blocking plan, and Shot list.

3- Script Analysis:

Directors are required to submit a written breakdown of their selected scene, addressing the following points:

- What is the scene about?
- What is the scene's conflict, and how important is it?
- What does Character A need?
- What does Character B need?
- What does each character need from the other character?
- What does each character want to accomplish in the scene?
- What is the obstacle to their intentions?
- What will happen if the characters do not achieve their intentions?

WEEK	TOPIC	ACTIVITY/ASSIGNMENT
<p>02</p> <p>09/04/24</p>	<p><u>Casting</u></p> <ul style="list-style-type: none"> • Casting Techniques. • Character Paradigm: How to Present a Character Paradigm for each character in your scene, detailing their physical, emotional, and iconic or conflicting traits to provide depth and inform your casting decisions. <p>E.g: (Character Name,)....age, is.....(noun.) She is.....(physical adjective,).....(emotional adjective) and/but.....(iconic OR conflicting adjective)</p> <p><i>The conflicting adjective gives the character depth and texture, therefore, is probably more helpful for casting. (Check handouts)</i></p> <ul style="list-style-type: none"> • Conversational Method. • What to look for in a Resume. • Reading with actors. • Working with Couples&Friends. • Callbacks, Non-Actors, Children, and Stars. <p><u>Circle Time</u>: Feedback with Actors.</p> <p>Mid-Term Scene <u>Assign</u>: Scripts below to the Groups (G):</p> <ul style="list-style-type: none"> - When Harry Met Sally (1989)-A - Palm Springs (2020)-B - Nothing Hill (1999)-C - You've got mail (1998)-D 	<p><u>Deliver the assignment of Week 1:</u> <u>Script</u>: Marvelous Mrs. Maisel (MMM), 2 pg+2 characters, Sc41.</p> <p>Every director is required to submit <u>Blocking Plan</u> and the <u>Shot List</u>.</p> <p><u>In-Class Presentation Group #1</u> <u>Directors</u>: A1, B1,C1, D1 <u>USC Actors</u>: A1,B1, C1, D1 <u>Time</u>: 30 min. for each director.</p> <p><u>Present a Blocking Plan</u>: Create a visual representation of the set, indicating where each character will be during the scene. Describe how you plan to block the scene, including character movement and positioning.</p> <p><u>Present a Shot List</u>: Outline the shots you plan to use to capture the scene, including camera angles and framing. Where is the camera for the Master WS? Any special shot?</p> <p><u>Rehearse</u>: With Actors.</p> <p><u>Assignment for Week 3:</u> <u>Read</u>: Jeremy K-Chapter: Directing Performance/Intentional Directing, Judith W: Chapter 2 <u>Write</u>: Character Paradigm. <u>Cast</u>: Each group cast professional actors for MMM- Week 3,4 & 5. Use Character Paradigm.</p> <p><u>GENERAL NOTE</u> <u>Props</u>: If stated in the scene, props such as phones, accessories, snacks, bags, and wearables or unique pieces of clothing may be necessary for actors to interact with. The more attention the director pays to these details, the better the director will motivate the actors to perform.</p>

WEEK	TOPIC	ACTIVITY/ASSIGNMENT
<p>03</p> <p>09/11/24</p>	<p><u>Directing Performance</u></p> <ul style="list-style-type: none"> • Intentional Directing Objectives and Intentions <i>An objective is the result the character is after. To achieve the result the character has to do something. These doings are character's intentions—JK.</i> • Action Verbs vs Result oriented. • The technical direction. • Intentions: direct, indirect, suppressed • Subtext. • Trim tab directing. • Concise&precise-one note only. <p><u>Circle Time:</u> Feedback with Actors.</p> <p>Mid-Term Scene</p> <p><u>Script:</u></p> <ul style="list-style-type: none"> - When Harry Met Sally (1989) A - Palm Springs (2020) B - Nothing Hill (1999) C - You've got mail (1998) D <p>Each group get approval for selected 3pg+2characters dialogue scenes.</p>	<p><u>In-Class Presentation G#2</u></p> <p><u>Script:</u> MMM,Sc41.</p> <p><u>Directors:</u> A2, B2,C2, D2</p> <p><u>Professional Actors:</u> A2, B2, C2, D2</p> <p>Time: 20 min for each director.</p> <ul style="list-style-type: none"> •<u>Present:</u> Blocking Plan, Shot List. •<u>Rehearse:</u> With Actors. •<u>Explain:</u> What changed in your directorial approach based on the reading assignment. <p><u>Assignment for Week 4:</u></p> <p><u>Read:</u> JK-Chapter/Directing Performance/Attitudinal Directing,Relationship Tree,Status. JW-Chapter 3&4</p> <p><u>Write:</u> Action verbs right next to each line in the script, MMM Sc41. and present it at the next class.</p> <p><u>Cast:</u> Explore options to RECAST if necessary.</p> <p>-----</p> <p><u>Assignment Mid-Term Scene</u></p> <p><u>Group:</u> A, B, C, D</p> <p><u>Cast:</u> Start casting professional actors.</p> <p><u>Props&Costume:</u> Start arranging.</p> <p><u>Shoot:</u> Master WS only.</p> <p><u>Equipment:</u> Start arranging to shoot in Stage A. Master WS only.</p> <p>-----</p> <p><u>Assignment Final Scene:</u></p> <p><u>Group:</u> A, B, C, D</p> <p><u>Script:</u> Start selecting 3pg+2characters dialogue scenes from any produced script.</p> <p><u>Props&Costume:</u> Start arranging.</p> <p><u>Shoot:</u> Master WS+2CU.</p> <p><u>Equipment:</u> Start arranging to shoot in Stage A.</p>

WEEK	TOPIC	ACTIVITY/ASSIGNMENT
<p>04</p> <p>09/18/24</p>	<p><u>Directing Performance</u></p> <ul style="list-style-type: none"> • Attitudinal Directing • Relationship Tree • Status. <p><u>Circle Time:</u> Feedback with Actors.</p>	<p><u>In-Class Presentation G#3</u></p> <p><u>Script:</u> MMM, Sc41.</p> <p><u>Directors:</u> A3, B3</p> <p><u>Professional Actors:</u> A3, B3</p> <p>Time: 20 min for each director.</p> <ul style="list-style-type: none"> •<u>Present:</u> Blocking Plan, Shot List. •<u>Present:</u> Action verbs for each line. •<u>Rehearse:</u> With Actors applying Attitudinal Directing, Relationship Tree, Status to your approach. •<u>Explain:</u> What changed in the performance of the actors. <p><u>Discuss/Critique</u> rehearsals of script MMM for the groups A,B,C.</p> <p>Review the Updated Syllabus.</p> <p><u>Assignment for Week 5:</u></p> <p><u>Read:</u> JK-Chapter/Directing Performance/Maturity, Prior Circumstance, Secrets, Personalization, Outside In, Emotion, Typologies.</p> <p>JW-Chapter 5&6.</p> <p><u>Write:</u> Action verbs right next to each line in the script, MMM Sc41.</p> <p><u>Cast:</u> Explore options to RECAST if necessary.</p> <p>-----</p> <p><u>Assignment Mid-Term Scene:</u></p> <p><u>Scenes:</u> A,B,C,D Prepare.</p> <p><u>Cast:</u> A,B,C,D Prepare.</p> <p><u>Props&Costume:</u> A,B,C,D Prepare.</p> <p><u>Shoot:</u> Master WS only.</p> <p><u>Equipment:</u> A,B,C,D Prepare.</p> <p><u>Rehearse:</u> Prepare with actors before the class session.</p> <p>-----</p> <p><u>Assignment Final Scene:</u></p> <p><u>Script:</u> Continue selecting 3pg+2characters dialogue scenes from any produced script.</p> <p><u>Props&Costume:</u> Continue arranging.</p> <p><u>Shoot:</u> Master WS+2CU.</p> <p><u>Equipment:</u> Continue arranging to shoot in Stage A.</p> <p><u>Rehearse:</u> Prepare with actors before the class session.</p>

WEEK	TOPIC	ACTIVITY/ASSIGNMENT
<p>05</p> <p>09/25/24</p>	<p><u>Directing Performance</u></p> <ul style="list-style-type: none"> • Maturity, • Prior Circumstance • Secrets • Personalization • Outside In • Emotion • Typologies. <p><u>Circle Time:</u> Feedback with Actors.</p> <p>-</p>	<p>LECTURE</p> <p>Assignment for Week 6: <u>Read:</u> JK-Chapter/Directing Performance/Being True in the moment, Technical Direction, Rehearsal Techniques, Adjustments – Quantitative and Qualitative, Some warnings. JW-Chapter 7&9</p> <p>-----</p> <p>Assignment Mid-Term Scene: <u>Scenes:</u> A,B,C,D Prepare. <u>Cast:</u> A,B,C,D Prepare. <u>Props&Costume:</u> A,B,C,D Prepare. <u>Shoot:</u> Master WS only. <u>Equipment:</u> A,B,C,D Prepare. <u>Rehearse:</u> Prepare with actors before the class session.</p> <p>-----</p> <p>Assignment Final Scene: <u>Script:</u> Continue selecting 3pg+2characters dialogue scenes from any produced script. <u>Props&Costume:</u> Continue arranging. <u>Shoot:</u> Master WS+2CU. <u>Equipment:</u> Continue arranging to shoot in Stage A. <u>Rehearse:</u> Prepare with actors before the class session.</p>

<p>WEEK</p> <p>06</p> <p>10/02/24</p>	<p>MID TERM SCENES</p> <p><u>In-Class Presentation G#1</u> <u>Start:</u> 7.00 pm Camera Rolls. <u>Time:</u> 30 min for each director. Note: To ensure the camera rolls on time, directors and crew members must be on set before 7 pm. Any delays will result in a penalty to the grade. <u>Script:</u> - When Harry Met Sally (1989) A - Palm Springs (2020) B - Nothing Hill (1999) C <u>Directors:</u> A1, B1,C1, <u>Professional Actors:</u> A1, B1, C1 <u>Location:</u> RZC Stage A <u>Costume&Props:</u> A1, B1, C1 <u>Present:</u> Blocking Plan, Shot List, Character Paradigm, Character Descriptions. <u>Present:</u> Direct the Actors. <u>Shoot:</u> Master WS. <u>Wrap and clean up:</u> 9.50 pm Assignment for Week 7: Continue preparing for Final Scenes.</p>
<p>WEEK</p> <p>07</p> <p>10/09/24</p>	<p>MID TERM SCENES</p> <p><u>In-Class Presentation G#2</u> <u>Start:</u> 7.00 pm Camera Rolls. <u>Time:</u> 30 min for each director. Note: To ensure the camera rolls on time, directors and crew members must be on set before 7 pm. Any delays will result in a penalty to the grade. <u>Script:</u> - When Harry Met Sally (1989) A - Palm Springs (2020) B - You've got mail (1998) D <u>Directors:</u> D1, A2, B2 <u>Professional Actors:</u> D1, A2, B2 <u>Location:</u> RZC Stage A <u>Costume&Props:</u> D1, A2, B2 <u>Present:</u> Blocking Plan, Shot List, Character Paradigm, Character Descriptions. <u>Present:</u> Direct the Actors. <u>Shoot:</u> Master WS. <u>Wrap and clean up:</u> 9.50 pm Assignment for Week 8: Continue preparing for Final Scenes.</p>

<p>WEEK 08 10/16/24</p>	<p>MID TERM SCENES</p> <hr/> <p><u>In-Class Presentation G#3</u> <u>Start:</u> 7.00 pm Camera Rolls. <u>Time:</u> 30 min for each director. Note: To ensure the camera rolls on time, directors and crew members must be on set before 7 pm. Any delays will result in a penalty to the grade. <u>Script:</u> - Nothing Hill (1999) C - You've got mail (1998) D <u>Directors:</u> C2, D2, A3 <u>Professional Actors:</u> C2, D2, A3 <u>Location:</u> RZC Stage A <u>Costume&Props:</u> C2, D2, A3 <u>Present:</u> Blocking Plan, Shot List, Character Paradigm, Character Descriptions. <u>Present:</u> Direct the Actors. <u>Shoot:</u> Master WS. <u>Wrap and clean up:</u> 9.50 pm Assignment for Week 9: Continue preparing for Final Scenes.</p>
<p>WEEK 09 10/23/24</p>	<p>MID TERM SCENES</p> <hr/> <p><u>In-Class Presentation G#4</u> <u>Start:</u> 7.00 pm Camera Rolls. <u>Time:</u> 30 min for each director. Note: To ensure the camera rolls on time, directors and crew members must be on set before 7 pm. Any delays will result in a penalty to the grade. <u>Script:</u> - When Harry Met Sally (1989) A - Palm Springs (2020) B <u>Directors:</u> B3 <u>Professional Actors:</u> <u>Location:</u> RZC Stage A <u>Costume&Props:</u> <u>Present:</u> Blocking Plan, Shot List, Character Paradigm, Character Descriptions. <u>Present:</u> Direct the Actors. <u>Shoot:</u> Master WS. <u>Circle Time:</u> Feedback with Actors. Discuss/Critique Midterms G#1's & 2's Assignment for Week 10: Lock the Final Scene scripts, Actors, Props&Costumes, Equipment/Master WS+2CU. Start Blocking Plan, Shot List, Character Paradigm, Character Descriptions. Rehearse with actors in advance before the class session.</p>

<p>WEEK 10 10/30/24</p>	<p>MID TERM SCENES</p> <hr/> <p><u>Circle Time:</u> Discuss/Critique Midterms G#2's, 3's.</p> <p>Assignment for Week 11: Continue preparing for Final Scene presentation. Rehearse with actors in advance before the class session.</p>
<p>WEEK 11 11/06/24</p>	<p>FINAL SCENES</p> <hr/> <p><u>In-Class Presentation G#1</u> <u>Start:</u> 7.00 pm Camera Rolls. <u>Time:</u> 40 min for each director. Note: To ensure the camera rolls on time, directors and crew members must be on set before 7 pm. Any delays will result in a penalty to the grade. <u>Script:</u> A1, B1,C1 <u>Directors:</u> A1, B1,C1 <u>Professional Actors:</u> A1, B1, C1 <u>Location:</u> RZC Stage A <u>Costume&Props:</u> A1, B1, C1 <u>Present:</u> Blocking Plan, Shot List, Character Paradigm, Character Descriptions. <u>Present:</u> Direct the Actors. <u>Shoot:</u> Master WS+2CU. <u>Wrap and clean up:</u> 9.50 pm</p>
<p>WEEK 12 11/13/24</p>	<p>FINAL SCENES</p> <hr/> <p><u>In-Class Presentation G#2</u> <u>Start:</u> 7.00 pm Camera Rolls. <u>Time:</u> 40 min for each director. Note: To ensure the camera rolls on time, directors and crew members must be on set before 7 pm. Any delays will result in a penalty to the grade. <u>Script:</u> D1, A2, B2 <u>Directors:</u> D1, A2, B2 <u>Professional Actors:</u> D1, A2, B2 <u>Location:</u> RZC Stage A <u>Costume&Props:</u> D1, A2, B2 <u>Present:</u> Blocking Plan, Shot List, Character Paradigm, Character Descriptions. <u>Present:</u> Direct the Actors. <u>Shoot:</u> Master WS+2CU. <u>Wrap and clean up:</u> 9.50 pm</p>

<p>WEEK 13 11/20/24</p>	<p>FINAL SCENES</p> <p><u>In-Class Presentation G#3</u> <u>Start:</u> 7.00 pm Camera Rolls. <u>Time:</u> 40 min for each director. <u>Note:</u> To ensure the camera rolls on time, directors and crew members must be on set before 7 pm. Any delays will result in a penalty to the grade. <u>Script:</u> C2, D2, A3, <u>Directors:</u> C2, D2, A3, <u>Professional Actors:</u> C2, D2, A3, <u>Location:</u> RZC Stage A <u>Costume&Props:</u> C2, D2, A3, <u>Present:</u> Blocking Plan, Shot List, Character Paradigm, Character Descriptions. <u>Present:</u> Direct the Actors. <u>Shoot:</u> Master WS+2CU. <u>Wrap and clean up:</u> 9.50 pm</p>
<p>WEEK 14 11/27/24</p>	<p>NO CLASS-Thanksgiving.</p>
<p>WEEK 15 12/04/24</p>	<p>FINAL SCENES</p> <p><u>In-Class Presentation G#4</u> <u>Start:</u> 7.00 pm Camera Rolls. <u>Time:</u> 40 min for each director. <u>Note:</u> To ensure the camera rolls on time, directors and crew members must be on set before 7 pm. Any delays will result in a penalty to the grade. <u>Script:</u> A3 <u>Directors:</u> A3 <u>Professional Actors:</u> A3 <u>Location:</u> RZC Stage A <u>Costume&Props:</u> A3 <u>Present:</u> Blocking Plan, Shot List, Character Paradigm, Character Descriptions. <u>Present:</u> Direct the Actors. <u>Shoot:</u> Master WS+2CU. Discuss/Critique FINAL SCENES G#1's, 2's, 3's.</p>
<p>WEEK 16 12/11/24</p>	<p><u>Circle Time:</u> Review FINAL Edited Scenes.</p>

The School of Cinematic Arts Support Systems and Statements

Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self-expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation, or violence against persons or property. If students are concerned about these matters in the classroom setting, they are encouraged to contact their SCA Diversity and Inclusion Liaison, <http://cinema.usc.edu/about/diversity.cfm>; e-mail diversity@cinema.usc.edu or anonymously submit a report on SCA Community: <https://scacommunity.usc.edu/secure/diversityEquity/> You can also read more about how to report discrimination based on a protected class here: <https://eeotix.usc.edu/get-help/what-are-my-choices-text/>

SCA Office of Student Services

213-740-8358 or StudentAffairs@cinema.usc.edu

SCA Embedded Therapists

Students enrolled in an SCA major program can schedule an appointment with an embedded therapist for the School of Cinematic Arts through the student health portal [MySHR](#).

SCA Community

For additional SCA resources please visit scacommunity.usc.edu

Creative Technology and Support

(213) 821-4571

creativetech@cinema.usc.edu

Location: SCA 128

Support Hours: Monday - Friday, 8:30 AM - 8:30 PM

<https://knowledgebase.sca.usc.edu/>

<https://workstations.sca.usc.edu/>

Physical Production Office

The Physical Production Office assists students and faculty with production-related matters including production numbers, locations, permits, insurance, gear and equipment vendors, safety issues, and crew and actor policies. More information can be found by visiting the online [Production Procedures and Safety Handbook](#). The Physical Production Office is located at SCA 304 and is open every weekday from 9am-5pm (Fridays 9am-1pm). You can also reach the Office by calling 213-740-1298 or by email at spo@cinema.usc.edu.

Office of Industry Relations

School of Cinematic Arts - SCA 235

(213) 740-4432

ir@cinema.usc.edu

Cinematic Arts Library Research Guide

<https://libguides.usc.edu/cinema>

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 accommodation is 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:

COVID-19 Resource Center - <https://coronavirus.usc.edu/what-should-i-do/>

[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 SPACES IN THE CINEMATIC ARTS COMPLEX