



University of Southern California

School of Cinematic Arts

Practicum in Directing

CTPR 478 — Spring 2024

Spring 2025 | Wednesdays 7:00 pm. - 10:00 p.m.

Location: RZC Stage A

Instructor: Aaron Erol Ozlevi

Email: ozlevi@usc.edu

Office Hours: By Appointment

Student Assistant: Anlan Tao

Email: anlantao@usc.edu

“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 use 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 each week.

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 an In-Class 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

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

Optional Readings and Supplementary Materials

- FRIENDLY ENEMIES, by Delia Salvi
- THE FILM DIRECTOR'S INTUITION by Judith Weston
- KAZAN ON DIRECTING by Elia Kazan
- ON THE ACTING by Michael Chekhov
- ON ACTING by Sanford Meisner
- A CHALLENGE FOR THE ACTOR by Uta Hagen
- 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
- I'LL BE IN MY TRAILER by John Badham

Instructor's Note:

This course is not production-heavy but focuses on directing actors. Each class provides an opportunity to practice directing actors' theories under the instructor's guidance. Discussions about cinematography, editing, or writing fall outside the scope of this class. Additionally, this is not a portfolio-building course. The primary goal of production taping is to achieve a fully functional wide master shot with no camera movement. This task is one of the most challenging and essential aspects of directing. Once the blocking and actors' performances are perfected within this framework, the rest of the production process becomes significantly smoother.

The more a director practices directing actors, the better prepared they will be for the demands of professional production on set.

This approach is grounded in two key principles:

1. **The Freshness of the Moment:** Moments when directors work with actors in class are unique and cannot be recreated. Addressing issues immediately allows for analyzing and refining the actor's language while the moment is still alive.
2. **Real-Time Feedback:** Feedback during class is integral to this course, enabling students to reflect, adapt, and improve their skills. This feedback is seamlessly incorporated into weekly lectures and exercises to reinforce the practical application of the theories discussed.

This course mirrors the realities of professional production. Occasionally, the instructor will assume the role of a producer or share real-life production experiences to simulate the dynamics of a working set. Feedback and transparency are invaluable tools to prepare students for the challenges of professional directing rather than discouragement.

Students are expected to work diligently, both in and out of class. Responsibility is shared among oneself, fellow directors and actors, and the class as a whole. Embracing feedback is critical—it lies at the heart of directing. The best directors are those who bring out the best in their actors, and effective communication is key to achieving this. Processing constructive criticism without defensiveness is a vital skill in this field and a hallmark of successful professionals.

Until the midterm scenes, all directors will work and practice using the same two-page script from *The Marvelous Mrs. Maisel* with two actors. This approach allows the class to delve deeper into scene analysis and uncover new insights with each rehearsal, actor, and director. Each director will create a unique outcome reflective of their vision. Like in any professional field, students are encouraged to closely observe their classmates' work, providing an invaluable opportunity for self-growth.

At the start, much like a first-time swimmer learning to stay afloat, students may initially struggle with this new process. However, by the end of the course, directors will approach their craft with confidence and clarity, mastering the actor's language and

navigating scenes with ease. Patience is essential, and early challenges should not be seen as threats to authority or talent. Learning a new language takes time, and progress—not perfection—is the goal.

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: 20%

For, and Full Engagement with, Every Session Includes (*Weekly Assignments*)

MID-Term Scene: 25%

The Presenting Director must distribute the selected scripts to the entire class, including the professor and SA, before presenting the Mid-Term Scenes. This will ensure that everyone is prepared and able to follow along during the director's presentation.

Quizzes: 20%

FINAL Scene: 35%

The Presenting Director must distribute the selected scripts to the entire class, including the professor and SA, before presenting the Final Scenes. This will ensure that everyone is prepared and able to follow along during the director's presentation.

Overall Performance 10%

The final grade is devoted to overall performance, which includes class participation, discipline, enthusiasm, attitude, rigor, and the level of commitment demonstrated throughout the course. During rehearsals, as well as stage discussions between the director and the actors, maintaining silence is crucial. Observing students must remain quiet out of respect for the performers on stage and to preserve the focus and integrity of the creative process. This expectation of silence is also a component of the overall performance evaluation.

Mid-Term and Finals Grading Rubric

The rubric below is designed to provide a precise and comprehensive evaluation of students' work in this course. It aims to clarify the expectations for each aspect of projects and how students' efforts will be assessed. Below are the details of the rubric components and an explanation of how final grades will be calculated.

Components of the Grading Rubric for Mid Terms and Finals:

- 1. Director's Preparation (30%):** This component evaluates the thoroughness of your preparation, including script analysis, character development, and planning for technical execution.
- 2. Casting (15%):** Assesses the effectiveness of your casting choices, how well you select actors to fit the roles, enhance your directing skills, and contribute to the overall narrative.
- 3. Props (10%):** Reviews how effectively the director selects and integrates props into the scene to enhance the performance's authenticity and depth.
- 4. In-Class Directing Actors (40%):** The most substantial part focuses on the director's interaction with actors during class. This component assesses the director's ability to effectively guide, adjust, and enhance their performances by applying principles from our course textbooks.
- 5. Overall Presentation (5%):** This component evaluates the final delivery and cohesion of the scene presentation. Key factors include attention to detail, effective communication of the director's vision, and integrating all elements—script analysis, actor performances, props, and technical components—to create a compelling and well-rounded scene. The assessment also considers the clarity and professionalism of in-class presentations, the quality of the paper submission, and the overall execution during rehearsals and filming.

Calculating Your Final Grade:

Each area's performance will be scored out of 100. These scores are then adjusted according to their weight in the overall grade calculation. Here's how each section contributes to your final mark:

- **Weighted Score Calculation** = (Component Score / 100) x Weight

For example, if a student receives a score of 90 in Director's Preparation, the calculation for that component would be:

- $(90 / 100) \times 40\% = 36$ points

The final grade will sum all these weighted scores, providing a holistic view of the student's skills and understanding as a director.

This rubric is designed to be transparent and to motivate the student to excel in all areas of directing. It encourages a balanced skill set, ensuring students develop the technical and creative aspects necessary for successful directing.

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%

In-Class Directing Exercises:

Starting in the second week, randomly selected directors will practice directing their assigned group of actors. Each director must be fully prepared, with all required paperwork submitted to the online platform before class. Additionally, directors must complete the weekly reading assignments to effectively apply the theories and techniques outlined in the assigned chapters and discussed in class. This preparation is crucial for maximizing the value of in-class practice sessions and fostering meaningful collaboration with the actors.

Components of the Grading Rubric for In-Class Directing Exercises:

- 1. Director's Preparation (30%):** This component evaluates the thoroughness of your preparation, including script analysis, character development, and planning for technical execution.
- 2. Casting (15%):** Assesses the effectiveness of your casting choices, how well you select actors to fit the roles, enhance your directing skills, and contribute to the overall narrative.
- 3. Props (10%):** Reviews how effectively the director selects and integrates props into the scene to enhance the performance's authenticity and depth.
- 4. In-Class Directing Actors (40%):** The most substantial part focuses on the director's interaction with actors during class. This component assesses the director's ability to effectively guide, adjust, and enhance their performances by applying principles from our course textbooks.
- 5. Overall Presentation (5%):** This component evaluates the final delivery and cohesion of the scene presentation. Key factors include attention to detail, effective communication of the director's vision, and integrating all elements—script analysis, actor performances, props, and technical components—to create a compelling and well-rounded scene. The assessment also considers the clarity and professionalism of in-class presentations, the quality of the paper submission, and the overall execution during rehearsals and filming.

Calculating Your Final Grade:

Each area's performance will be scored out of 100. These scores are then adjusted according to their weight in the overall grade calculation. Here's how each section contributes to your final mark:

- **Weighted Score Calculation** = (Component Score / 100) x Weight

For example, if a student receives a score of 90 in Director's Preparation, the calculation for that component would be:

- $(90 / 100) \times 40\% = 36$ points

The final grade will sum all these weighted scores, providing a holistic view of the student's skills and understanding as a director.

This rubric is designed to be transparent and to motivate the student to excel in all areas of directing. It encourages a balanced skill set, ensuring students develop the technical and creative aspects necessary for successful directing.

MID-Term Scenes submission:

Midterm scenes must be a maximum of 2 pages and feature two characters selected from the produced scripts *When Harry Met Sally* (1989), *Palm Springs* (2020), *Notting Hill* (1999), or *You've Got Mail* (1998). Each group of directors will be assigned one of these scripts. These scenes will be filmed during class using only a working master shot and will be screened during class for review and critique.

FINAL Scenes submission:

Final scenes must be a maximum of 2 pages and feature two characters. Directors will select their scenes from any produced scripts. These scenes will be filmed during class using a working master shot and single close-ups of each actor. The footage will then be edited and screened during class for review and critique.

CASTING for In-Class Directing Exercises:

For In-Class directing exercises, students are encouraged to cast senior students from the USC School of Dramatic Arts. Casting should align with the character and scene requirements established through script analysis.

CASTING for MID-Term and Final Scenes

Midterm and final projects must feature professional actors explicitly cast for these scenes. Directors are required to cast trained actors from outside the class to ensure the highest quality of performances. Avoid casting friends, classmates, or others without legitimate acting training, as this detracts from the intent of discovering effective methods of rehearsal and achieving truthful performances.

Actors should be selected based on scene requirements, utilizing detailed scene analysis to make informed choices about backstory, objectives, props, and wardrobe to enhance authenticity. Directors are expected to conduct auditions, pre-rehearse scenes outside of class, and bring their actors to class for intermediate stages of rehearsal and final presentations.

CASTING-Auditions:

When posting casting notices on public forums, avoid including the title of the original screenplay or the writer's name if it is a published work. Instead, create a descriptive working title that captures the essence of the scene (e.g., "The Break Up," "Without You," or "Second Chance") and includes Character Paradigms along with the scene description. Mention that the scene will be filmed and workshopped in a studio or class with the professor and that actors will receive a copy of the footage for their reels. This approach complies with USC School of Cinematic Arts policies and adheres to copyright regulations.

Weekly assignment, Midterm, and Final submission format:

To ensure organized filing, efficiency, and prompt feedback, only the following naming convention below and the document format as a PDF will be accepted for submissions. Any deviation from this format will be considered as missing paperwork. Each class directing session will be video-recorded as a reference for reviewing performances and providing detailed feedback.

1. 01-Name_Lastname_Film Title_Script Analysis.pdf
2. 02-Name_Lastname_Film Title_Character Paradigm And Descriptions.pdf
3. 03-Name_Lastname_Film Title_Blocking.pdf
4. 04-Name_Lastname_Film Title_Class Video

Example:

1. 01-Steven_Spiel_Mrs. Maisel_Script Analysis.pdf
2. 02-Steven_Spiel_Mrs. Maisel_Character Paradigm And Descriptions.pdf
3. 03-Steven_Spiel_Mrs. Maisel_Blocking.pdf
4. 04-Steven_Spiel_Mrs. Maisel_Class Video

Late Submission: Turning in an assignment late results in a 1/3 grade point being deducted from your grade (meaning one unexcused absence reduces your grade from A to A-)

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+).

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	TOPIC	ACTIVITY/ASSIGNMENT
<p>O 1</p> <p>01/15/25</p>	<p><u>Orientation/Syllabus</u></p> <ul style="list-style-type: none"> • Expectations for the semester. • SA discusses the RAZ policy and logistics for campus auditions. • Lecture: The Actor-Director Relationship. • Briefing: 2nd Week assignment: 2-page scene 41 from The Marvelous Mrs. Maisel. <p>Casting</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>• 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> <p>E.g:</p> <p>.....(Character Name,)....age, is.....(noun.)</p> <p>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"> • Divide the class into groups (A, B, C, D). <p><u>Handouts</u></p> <ul style="list-style-type: none"> • Marvelous Mrs. Maisel Character Descriptions+2 pages script, Scene 41, Blocking plan. <p><u>Assignment for Week 2:</u></p> <p><u>Read:</u></p> <p><u>Judith Weston</u> (JW): Chapter 8-Casting and Chapter 1-Result Direction and Quick Fixes.</p> <p><u>Jeremy Kagan</u> (JK) Chapter: Casting.</p> <p><u>Write:</u></p> <p>Character Paradigm and submit on BrightSpace.</p> <p><u>Cast:</u></p> <p>Each group cast actors for MMM-Week 3,4 & 5 -Use Character Paradigm.</p>

WEEK	TOPIC	ACTIVITY/ASSIGNMENT
<p>02</p> <p>01/22/25</p>	<p>Practicing Actor's language – translating the director's vision to actors within the scene.</p> <p>The Script Analysis: When we approach a script, our goal extends beyond understanding the basic plot. We delve into the subtext or the unspoken thoughts and motives that characters may not explicitly express but which influence their actions and dialogue.</p> <ul style="list-style-type: none"> - What motivations drive each character and the story's broader themes and messages? - Interpret the underlying tensions and conflicts that drive the narrative forward. <ul style="list-style-type: none"> •What is the scene about? •What is the scene's conflict, and how important is it? <p>Character Analysis: Each character has a backstory that colors their behavior and interactions. Explore each character's wants, needs, fears, and secrets as these elements shape their journey. This guides us to direct actors not just to act but to embody their characters with a sense of history and depth, making their performances resonate more authentically with the audience.</p> <ul style="list-style-type: none"> •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? 	<p><u>Deliver the assignment of Week 1:</u> Script: Marvelous Mrs. Maisel (MMM), 2 pg+2 characters, Sc41. Every director is required to submit Blocking Plan.</p> <p><u>In-Class Rehearsal Techniques:</u> Group #1 Directors: A, B, C, D - random selection. Each student is expected to be ready. Actors: Production Group A provides. Time: 15 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>Submit 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. <u>Assignment for Week 3:</u> Read: JW-Chapter 7 Script Analysis. JK-Chapter Attitudinal Directing.</p> <p><u>Write:</u> Directors must submit a written Scene and Character analysis for MMM, Sc41.</p> <p><u>Cast:</u> Each group cast 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>01/29/25</p>	<p>QUIZ 01: JW Chapters 1,7 & JK-Intentional & Attitudinal Directing. <i>(Please bring your laptops for the online quiz)</i></p> <p>Directing Performance</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 Script: Each group get approval for selected 2pg+2characters dialogue scenes.</p> <p>Assign: 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>In-Class Presentation G#2 Script: MMM,Sc41. Directors: A, B, C, D-random selection. Each student is expected to be ready.</p> <p>Actors: Production Group B provides. Time: 15 min for each director.</p> <ul style="list-style-type: none"> •Present: Blocking Plan. •Rehearse: With Actors. •Explain: What changed in your directorial approach based on the reading assignment. <p>Assignment for Week 4: Read: JW-Chapter 3-Listening&T JK-Chapter/Directing Performance/ Relationship Tree,Status.</p> <p>Write: Action verbs right next to each line in the script, MMM Sc41. and present it at the next class.</p> <p>Cast: Explore options to RE-CAST if necessary.</p> <p>-----</p> <p>Assignment Mid-Term Scene Group: A, B, C, D Cast: Start casting professional actors. Props&Costume: Start arranging. Equipment: Start arranging to shoot in Stage A. Master WS only.</p> <p>-----</p> <p>Assignment Final Scene: Group: A, B, C, D Script: Start selecting. 2pg+2characters dialogue scenes from any produced script. Props&Costume: Start arranging. Equipment: Start arranging to shoot in Stage A. Master WS+2CU.</p>

WEEK	TOPIC	ACTIVITY/ASSIGNMENT
<p>04</p> <p>02/05/25</p>	<p><u>Directing Performance</u></p> <ul style="list-style-type: none"> • Listening and Talking • Relationship Tree • Status. <p><u>Circle Time:</u> Feedback with Actors.</p>	<p><u>In-Class Presentation G#3</u> <u>Script:</u> MMM, Sc41. <u>Directors:</u> A, B, C, D - random selection. Each student is expected to be ready.</p> <p><u>Actors:</u> Production Group C provides. <u>Time:</u> 15 min for each director. <u>•Present:</u> Blocking Plan. <u>•Present:</u> Action verbs for each line. <u>•Rehearse:</u> With Actors applying Attitudinal Directing, Relationship Tree, and Status to your approach. <u>•Explain:</u> What changed in the performance of the actors.</p> <p><u>Assignment for Week 5:</u> <u>Read:</u> JW-Chapter 4 JK-Chapter/Directing Performance/ Maturity, Prior Circumstance, Secrets, Personalization, Outside In, Emotion, Typologies.</p> <p><u>Write:</u> Action verbs right next to each line in the script, MMM Sc41. <u>Cast:</u> Explore options to re-cast if necessary.</p> <p>-----</p> <p><u>Assignment Mid-Term Scene:</u> <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>Equipment:</u> A,B,C,D Prepare. Master WS only.</p> <p>-----</p> <p><u>Assignment Final Scene:</u> <u>Script:</u> Continue selecting. 2pg+2characters dialogue scenes from any produced script. <u>Props&Costume:</u> Continue arranging. <u>Equipment:</u> Continue arranging to shoot in Stage A. Master WS+2CU.</p>

WEEK	TOPIC	ACTIVITY/ASSIGNMENT
<p>05</p> <p>02/12/25</p>	<p>QUIZ 02: JW&JK Chapters. Please bring your laptops for the online quiz.</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><u>In-Class Presentation G#4</u> Script: MMM, Sc41. Directors: A, B,C,D -random selection Actors: Production Group D provides. Time: 15 min. for each director. •Present: Blocking Plan. •Present: Action verbs for each line.</p> <p>•Rehearse: With Actors applying Attitudinal Directing, Relationship Tree, Status to your approach.</p> <p>•Explain: What changed in the performance of the actors.</p> <p><u>Assignment for Week 6:</u> Read: JW-Chapter 5 JK-Chapter/Directing Performance/ Being True in the moment, Technical Direction, Rehearsal Techniques, Adjustments – Quantitative and Qualitative, Some warnings.</p> <p>-----</p> <p><u>Assignment Mid-Term Scene:</u> <u>Scenes:</u> A,B,C,D Locked. <u>Cast:</u> A,B,C,D Locked. <u>Props&Costume:</u> A,B,C,D Locked. <u>Equipment:</u> A,B,C,D Locked. Master WS only.</p> <p>-----</p> <p><u>Assignment Final Scene:</u> <u>Script:</u> Continue selecting. 2pg+2characters dialogue scenes from any produced script. <u>Props&Costume:</u> Continue arranging. <u>Equipment:</u> Continue arranging to shoot in Stage A. Master WS+2CU.</p>

<p>WEEK</p> <p>06</p> <p>02/19/25</p>	<p>MID TERM SCENES</p> <p><u>In-Class Presentation G#1:</u> <u>Start:</u> 7.10 pm Camera Rolls. <u>Time:</u> 20 min for each director. <u>Note:</u> To ensure the camera rolls on time, directors and crew members must be on set before 7.00 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 - You've got mail (1998) D <u>Directors:</u> A1, B1,C1, D1 <u>Professional Actors:</u> A1, B1, C1, D1 <u>Location:</u> RZC Stage A <u>Costume&Props:</u> A1, B1, C1, D1 <u>Present:</u> Blocking Plan, Character Paradigm, Character Descriptions. <u>Present:</u> Direct the Actors. <u>Record:</u> Master WS. <u>Wrap and clean up:</u> 9.50 pm <u>Assignment for Week 7:</u> Continue preparing for Final Scenes.</p>
<p>WEEK</p> <p>07</p> <p>02/26/25</p>	<p>MID TERM SCENES</p> <p><u>In-Class Presentation G#2</u> <u>Start:</u> 7.10 pm Camera Rolls. <u>Time:</u> 20 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> - When Harry Met Sally (1989) A - Palm Springs (2020) B - Nothing Hill (1999) C - You've got mail (1998) D <u>Directors:</u> A2, B2,C2, D2 <u>Professional Actors:</u> A2, B2, C2, D2 <u>Location:</u> RZC Stage A <u>Costume&Props:</u> A2, B2, C2, D2 <u>Present:</u> Blocking Plan, Character Paradigm, Character Descriptions. <u>Present:</u> Direct the Actors. <u>Record:</u> Master WS. <u>Wrap and clean up:</u> 9.50 pm <u>Assignment for Week 8:</u> Continue preparing for Final Scenes.</p>

<p>WEEK 08 03/05/25</p>	<p>MID TERM SCENES</p> <hr/> <p><u>In-Class Presentation G#3</u> <u>Start:</u> 7.10 pm Camera Rolls. <u>Time:</u> 20 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> - When Harry Met Sally (1989) A - Palm Springs (2020) B - Nothing Hill (1999) C - You've got mail (1998) D <u>Directors:</u> A3, B3,C3, D3 <u>Professional Actors:</u> A3, B3,C3, D3 <u>Location:</u> RZC Stage A <u>Costume&Props:</u> A3, B3,C3, D3 <u>Present:</u> Blocking Plan, Character Paradigm, Character Descriptions. <u>Present:</u> Direct the Actors. <u>Record:</u> Master WS. <u>Wrap and clean up:</u> 9.50 pm <u>Assignment for Week 9:</u> Continue preparing for Final Scenes.</p>
<p>WEEK 09 03/12/25</p>	<p>MID TERM SCENES</p> <hr/> <p><u>In-Class Presentation G#4</u> <u>Start:</u> 7.10 pm Camera Rolls. <u>Time:</u> 20 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> - When Harry Met Sally (1989) A - Palm Springs (2020) B <u>Directors:</u> A4, B4, C4, D4 <u>Professional Actors:</u> A4, B4 <u>Location:</u> RZC Stage A <u>Costume&Props:</u> A4, B4 <u>Present:</u> Blocking Plan, Character Paradigm, Character Descriptions. <u>Present:</u> Direct the Actors. <u>Record:</u> Master WS. <u>Circle Time:</u> Feedback with Actors. Discuss/Critique and Review Midterms G#1's & 2's <u>Assignment for Week 10:</u> Lock the Final Scene scripts, Actors, Props&Costumes, Equipment/Master WS+2CU. Start Blocking Plan, Shot List, Character Paradigm, Character Descriptions.</p>

<p>WEEK</p>	<p>MID TERM SCENES</p>
<p>10 03/19/25</p>	<p>NO CLASS---SPRING BREAK.</p>
<p>WEEK</p>	<p>MID TERM SCENES</p>
<p>11 03/26/25</p>	<p><u>Circle Time:</u> Discuss/Critique and Review Midterms G#2's, 3's & 4's Assignment for Week 12: Continue preparing for Final Scene presentation.</p>
<p>WEEK</p>	<p>FINAL SCENES</p>
<p>12 04/02/25</p>	<p><u>In-Class Presentation G#1</u> Start: 7.10 pm Camera Rolls. Time: 25 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. Script: A1, B1,C1, D1 Directors: A1, B1,C1, D1 Professional Actors: A1, B1, C1, D1 Location: RZC Stage A Costume&Props: A1, B1, C1, D1 Present: Blocking Plan, Character Paradigm, Character Descriptions. Present: Direct the Actors. Record: Master WS+2CU. Wrap and clean up: 9.50 pm</p>
<p>WEEK</p>	<p>FINAL SCENES</p>
<p>13 04/09/25</p>	<p><u>In-Class Presentation G#2</u> Start: 7.10 pm Camera Rolls. Time: 25 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. Script: A2, B2,C2, D2 Directors: A2, B2,C2, D2 Professional Actors: A2, B2,C2, D2 Location: RZC Stage A Costume&Props: A2, B2,C2, D2 Present: Blocking Plan, Character Paradigm, Character Descriptions. Present: Direct the Actors. Record: Master WS+2CU. Wrap and clean up: 9.50 pm</p>

<p>WEEK 14 04/16/25</p>	<p>FINAL SCENES</p> <p><u>In-Class Presentation G#3</u> <u>Start:</u> 7.10 pm Camera Rolls. <u>Time:</u> 25 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, B3,C3, D3 <u>Directors:</u> A3, B3,C3, D3 <u>Professional Actors:</u> A3, B3,C3, D3, A4 <u>Location:</u> RZC Stage A <u>Costume&Props:</u> A3, B3,C3, D3, A4 <u>Present:</u> Blocking Plan, Character Paradigm, Character Descriptions. <u>Present:</u> Direct the Actors. <u>Record:</u> Master WS+2CU. <u>Wrap and clean up:</u> 9.50 pm</p>
<p>WEEK 15 04/23/25</p>	<p>FINAL SCENES</p> <p><u>In-Class Presentation G#4</u> <u>Start:</u> 7.10 pm Camera Rolls. <u>Time:</u> 25 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> A4, B4 <u>Directors:</u> A4, B4 <u>Professional Actors:</u> A4, B4 <u>Location:</u> RZC Stage A <u>Costume&Props:</u> A4, B4 <u>Present:</u> Blocking Plan, Character Paradigm, Character Descriptions. <u>Present:</u> Direct the Actors. <u>Record:</u> Master WS+2CU. <u>Wrap and clean up:</u> 9.50 pm</p>
<p>WEEK 16 04/30/25</p>	<p><u>Circle Time:</u> Discuss/Critique and 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