

507 PRODUCTION I

CTPR 18604: Full Cohort Lectures & Lounges

CTPR 18613: Labs

VIOLET

Course Description & Outline

FALL 2022

4 units — This course cannot be audited

Lead Instructor: Davy McCall / dtmccall@usc.edu

Producing: Scott Kroopf / skroopf@cinema.usc.edu

Cinematography: Neal Brown / nealbrow@usc.edu

Editing with AVID: Tamera Martin / tamerad@usc.edu.

Avid Tools Workshop: Rommel Villa / rvilla@cinema.usc.edu

Sound: Midge Costin / mcostin@usc.edu

Student Advisor: Elizabeth (Lizzie) Green / elgreen@usc.edu

AVID LABS EXTRA Support: TBD

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

FULL 507 COHORT LECTURES *(60 students)*

Tuesdays, 11:00 AM – 12:50, SCI 108

1. 8/23: Safety; Editing Aesthetics (1 of 4)
Prof. **Everett Lewis &** Tamera Martin
2. 8/30: Cinematography: Image Systems (1 of 2)
Prof. Jeremy Royce
3. 9/6: Creative Producing & Development- (1 of 4)
Profs. Susan Arnold & Donna Roth
4. 9/13: Editing: Editing Aesthetics (2 of 4) Prof. Tamera Martin
5. 9/20: Sound: Capturing Performance: Prof. Geoffrey Patterson
6. 9/27: Producing Prep: Casting, Scheduling, Locations, Budgets
(2 of 4) **Profs. Susan Arnold & Donna Roth**
7. 10/4: Editing Aesthetics (3 of 4) Prof. Jim Ruxin
8. 10/11: Sound: Sound Design (2 of 2)
Prof. Midge Costin
9. 10/18: Production Design; Prof. Michael Provart
10. 10/25: Editing Aesthetics (4 of 4) Prof. Jim Ruxin
11. 11/1: Producing: Prep for 508 (3 of 4)
Profs. Arnold & Kroopf
12. 11/8: Cinematography: 8 Great Shots
Prof. Angelo Pacifici

13. 11/15: Directing: Introducing Characters; Genre
 Profs. James Savoca & Rebekah McKendry
14. 11/22: Directing: Acting Styles; Audience and the Rule of Three
 Profs. Seth Koury & Davy McCall
15. 11/29 Producing: Packaging & Case Study (4 of 4) (Prof. Kroopf)

LOUNGE (15 students)

Mondays – 6:30-8:20 PM, SCA316

Exceptions:

Week 3, E1 Screening Thursday 9/8 6:30-8:20 SCI 108

Week 6, 9/26: 6:30-9:20pm

Week 9: 10/17: 6:30-9:20pm

Weekly Attendee: Directing Faculty

Other attendees: Producing, Cinematography, Editing, & Sound Faculty

LABS (15 students)

Lab A: Mondays, 2:30 - 5:20 PM, SCE Stage 1 NO CLASS 9/5 LABOR DAY

Lab B: Wednesdays, 2:30-5:20 PM, SCA 110 & Lower Level Labs as noted

Class Begin: Mon, August 22

Labor Day: Mon Sept 5

Fall Recess: Thurs-Fri Oct 13-14

Veterans Day: Fri, Nov 11

Thanksgiving: Wed-Sun Nov 23-27

Classes End: Fri, Dec 2

Study Days: Sat-Tues, Dec 3-6

Exams: Wed-Wed Dec 7-14

Winter Recess: Thurs-Sun Dec 15-Jan 8

WELCOME TO 507

Hello and welcome to CTPR 507. There is no better way to learn how to tell a story than actually going through the process of doing it. This is the beginning of an educational process which was designed to awaken instincts as a filmmaker. Be patient and open to new ideas as you embark on this creative and personal journey of discovery.

The focus of Production I (507) is about learning ways of communicating stories, ideas, feelings, moods and emotions in cinema. All approaches to cinema will be introduced

including non-fiction, fiction, abstract, and experimental. The goal is for each student to learn how to express themselves and reach a place where they can be critical of their own work and offer progressive critiques to the works of others.

Course work is divided into three parts—full-cohort lectures, labs and lounges. In full-cohort lectures, students are introduced to the six major disciplines: directing, editing, cinematography, production design, producing and sound. In labs, students explore each discipline in more depth through guided opportunities to create both individual and small collaboration exercises. All 507 students will complete **four short exercises** during the semester. Lounges are student-driven spaces to congregate, commiserate and collaborate. Exercises will be assigned, screened and critiqued there.

Course Goals

- Discover the basic elements of character and story.
- Learn how to tell a story effectively through the use of sound and visual images
- Explore a range of forms and genres—non-fiction, fiction, personal essay, etc.
- Learn to give and receive cogent and constructive critiques of work
- Acquire ethical standards for filmmaking
- Develop fundamental skills in the areas of producing, directing, cinematography, production design, editing, production sound, and sound design.
- Highlight the fundamental relationship between form and content.
- Become aware of the cultural impact of cinema.

CTPR 507 will cover introductions to these skill-sets:

Directing: Develop a comprehensive understanding of the role of the director from script to screen; analyze scenes for production; learn fundamental techniques of working with actors; learn the importance of shots, scenes, coverage, beats, conflicts, moments, transitions, composition, geography; establish aesthetic approaches to the intention and theme of each exercise; and learn strategies for leading and collaborating.

Producing: An overview of the industry and the role of the producer from inception of an idea to release/airing. Examine development, financing, pre-production, production, post-production and distribution from a producer's perspective. 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. Camera and editing software flexibility (preferably AVID) on this exercise only; consult your faculty.

Location: anywhere

Actors: none

Permit: not needed

Camera: One Smartphone only

Only Available lights allowed

Crew: solo project; no outside crew

Editing Software: AVID preferred

Hazardous Forms: No hazardous conditions of any kind permitted.

Max Budget: \$100

Intro: Week one

Production: weeks 1 & 2

No pitching needed

Screen Week 3. THURSDAY 9/8 in **SCI 108 6:30-8:20pm FULL COHORT**

E2: EMOTION

Objective: To capture and evoke human emotion on the screen.

Specs: 30 seconds or less + 3 seconds of BLACK SCREEN at start of film. Student's name should appear at some point during those 3 seconds. Voiceover, music, sync sound, sound effects encouraged.

Location: students' own apartment / house interiors only

Actors/subjects: **only from current 507 cohort; no SAG or SDA actors**

Crew: you must perform all Prod, Dir, Cine, Edit; Sound Rec must come from your 507 equipment trio ; no crew outside trio or section

Permit: not needed

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

Lighting: SCA Kits if available (first come, first served)

Editing Software: **Avid only**

Hazardous Forms: No hazardous conditions of any kind permitted. Written explanation of Safety. Due at Pitch.

Max Budget: \$200

Intro Week 1 or 2

Elevator Pitch in Week 4 LOUNGE to Directing Faculty

Weekend 4: Production –Sept 16, 17, 18

Screen Week 6

E3: PROMPTS

Objective: create a film based on one of the selected prompts:

Experimental: capture/recreate a dream/nightmare departing from a linear structure.

Experimental: Create a portrait of a place in which the organizing principles are light, shape, color, directionality, movement & texture

Fiction: a two character scene where one character wants something from the other.

Fiction: a two character scene where both characters meet for the first time.

Non-Fiction: in which you show conflict within a person and/or place

Non-Fiction: condense a “real-time” process through editing

Specs: 60 seconds or less + 3 seconds of BLACK SCREEN at start of film. Student’s name should appear at some point during those 3 seconds. Voiceover, music, sync sound, sound effects encouraged.

Location: on-campus only (takes at least 2.5 days to get a permit)

Actors/subjects: SCA or USC School of Dramatic Arts students only; No non-USC or SAG actors

Crew: you must Produce, Direct & Edit;

You can be your own Cinematographer or select a trio member; Sound Rec must come from your 507 equipment trio; no crew outside trio or section

Permit: on-campus permit required

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

Lighting: SCA if available (first come, first served)

Editing Software: **Avid only**

Hazardous Forms: No hazardous conditions of any kind permitted.

Written explanation of Safety. Due at Week 7 Workshop.

Max Budget: \$200

Intro Week 4

Workshop with Directing Faculty: Week 7

Production: Weekend 7 –Oct 7, 8, 9

Screen Week 9.

E4: ORIGINAL IDEA

Objective: Within an assigned trio, 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 trios are formed.

Location: anywhere within 30 miles of SCA; permits needed

Actors/subjects: casting breakdowns OK

Crew: trio only; no outside crew

Permit: required (\$30 FilmLA)

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

Lighting: SCA Kits

Editing Software: **Avid only**

Hazardous Forms: **May be used and must be vetted**

Max Budget: \$400.00

Specs: Four minutes or less + 3 seconds of BLACK SCREEN at front of film. Original scripts will be developed and written in CTWR505 starting in Week 5. All genres of films may be created. Include title, credits, and USC copyright (see below for more information about copyright). Must use our Canon XC-15, and AVID. No mastering elements required.

Intro: Week 5

Workshop: Week 8

Group A Scripts Due Week 9 Monday, October 17, 9am

Group B Scripts Due Week 10 Monday October 24, 9am

Group C Scripts Due Week 11 Monday October 31, 9am

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

Production: Week 11 – Group A: Nov 4, 5, 6

Week 12 – Group B: Nov 11, 12, 13

Week 13 – Group C: Nov 18, 19, 20

Screen: Group A – Week 13

Group B – Week 14

Group C – Week 15

SPECS FOR ALL EXERCISES 2-4:

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

Details about Cinematography Requirements

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

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

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

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

Editing: AVID and Sapphire only.

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

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

10 Hour Work Day:

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

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

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

Periodic rest periods from the computer are advised.

Limit on 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 nor directors are not allowed to take files home to work on or handle the key board while working with the Editor.

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

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

Sound: Production Sound must be recorded. Dual system allowed.

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

Copyright

All exercises must include ©2022 University of Southern California. The copyright to all 507 exercises resides with the University. The student retains ownership of the underlying intellectual property rights to the work. More info here:

<http://cinema.usc.edu/admissions/copyright.cfm>. In all cases, copywritten material must be credited. For works to be screened outside of SCA, material must be cleared, and a complete production book with rights, releases, and permissions must be submitted to Prod/Dir faculty, Archives, and Student-Industry Relations.

Required Texts

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

https://monoskop.org/images/6/68/Eisenstein_Sergei_The_exercise_Sense_1957.pdf

Introduction to Cinematography: Learning through Practice, Tania Hoser, Routledge (Taylor & Francis), 2018.

Available at USC Bookstore and online. Will also be used in later cinematography classes.

Recommended Texts

Directing Actors: Creating Memorable Performances for exercise and Television, Judith Weston, Michael Wiese Prod, 1996.

Motion Picture and Video Lighting (3rd Edition), Blaine Brown, Routledge (Taylor & Francis), 2019.

This is Your Brain on Music: The Science of Human Obsession, Daniel J. Levitin, Plume/Penguin, 2007.

The Filmmaker's Eye: The Language of the Lens: The Power of Lenses and the Expressive Cinematic Image, Gustavo Mercado, Routledge (Taylor & Francis), 2019.

The Healthy Edit: Creative Editing Techniques for Perfecting Your Movie by John Rosenberg, Focal Press, 2018.

Editing with Avid Guide, Reine-Claire Dousarkissian (provided)

Production Sound Mixing, John Jay Murphy, Bloomsbury, 2016.

Equipment and Resources

Production equipment and workflow must be approved by appropriate instructors.

Mandatory Editing Requirements

All students are required to edit exclusively on AVID. No exceptions. Students must have:

- An SCA-approved laptop and external hard drive
- Sony MDR 7500 Series Headphones
- Avid Media Composer (editing software) as specified in enclosed links
- Sapphire software (visual effects software for editing) which is free
- Apple Care for your laptop (recommended)
- AVID visual effects will be supported
- Requirements with all the specifications for your required equipment [here](#).
- AVID Genius Bar:

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

Grades

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

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

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

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

Production Division Attendance Policy

Absences. Students are expected to be on time and prepared for each class. If you must miss a class, please inform your instructor and SA as soon as possible before class begins. One absence will affect your grade by one portion of a grade (A>A-) Two absences will result in your grade being lowered by one full point (ex: A > B). A third absence will result in your grade being lowered another full point (ex: B > C) and one full point for every additional absence.

Tardiness. One late will not affect your grade. Two late arrivals equates to one full absence. (A>A-). Three late arrivals will result in your grade being dropped by two portions (A>B+). Four late arrivals will result in your grade being dropped three portions (one full point: A>B) Lateness of more than 30 minutes will count as an absence.

Students are encouraged to interact with both faculty and SAs outside of class. Please contact your instructor and SA if you have any concerns or questions concerning the course and be sure to let them know in advance if you cannot attend class.

Please notify your lead faculty & SA if your absence or tardiness issue to COVID. To notify the university of a case, please call 213-740-6291 or email covid19@usc.edu. Please see <https://coronavirus.usc.edu/> for USC guidelines about attendance.

*COVID PROTOCOL:*Please refer to the August 17, 2022 COVID GUIDELINES & AGREEMENT *If any of the Covid-19 safety protocols are violated, the SCA production may be suspended or shut down immediately and students could potentially receive a failing grade for the project.*

MID-SEMESTER CONFERENCES (with Lead Faculty):

These conferences allow you to get a sense of your overall progress, areas for improvement and an estimated grade at mid-point in the semester. If you are in danger of failing, you will be alerted in writing and in a conference; we will outline together what steps must be taken in order for you to pass. It is the student's responsibility to be aware of USC's add/drop and withdrawal deadlines.

OFFICE OF STUDENT ACCESSIBILITY SERVICES

OSAS follows a thorough review process to verify a student's disability and to determine whether or not requests are considered "reasonable accommodations." All requests and decisions should go through OSAS. Additionally, OSAS is unable to support students who have concerns for COVID risks related to their family members as *our services are designated for USC students with disabilities*. COVID-19 hotline: 213-740-6291 Email: covid19@usc.edu. OSAS is located at 3601 Watt Way GFS 120, and is open 8:30 AM – 5:00 PM Monday through Friday. Contact: (213) 821-9620 <https://osas.usc.edu/>

STATEMENT ON ACADEMIC INTEGRITY

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located at

<http://web-app.usc.edu/scampus/university-student-conduct-code>. Issues of academic dishonesty are subject to an internal SCA review process.

SAFETY GUIDELINES

In addition to the Safety Seminar, students must read [The Safety Rules for Student Productions Handbook](#) (available on the SCA Community website in the Production Documents Section within the Student Production Resources). If you have any questions or concerns, please check with your lead instructor. [More information about Safety Hazards available on SCA Community](#).

Any violation of the course and safety guidelines is considered an academic, ethical violation, governed by [the USC Code of Conduct](#) and is grounds for confiscation of footage, lowered grade, failing grade, probation, suspension, or expulsion from the University. Ethical violations are enforced by course faculty, the Head of Physical Production, and are subject to an internal SCA review process. Any ethical or safety violation will become a part of the student's record at SCA.

WEEKLY CLASS SCHEDULE

WEEK 1: August 22-28

LAB A

8/22 – Monday, 2:30 - 5:20 PM, SCE Stage 1
Directing (1 of 8) with Prof. Davy McCall
 Introduction to Directing.

LOUNGE

8/22 – Monday, 6:30-8:20, SCA316
 With Profs. Davy McCall, Neal Brown, Scott Kroopf, Tamera Martin, Midge Costin
 Intro to 507 and Exercise 1: **Self-Portrait**
Editing faculty, Prof. Tamera Martin, will attend for introduction in-person or Zoom.

FULL COHORT LECTURE

8/23 – Tuesday, 11:00 AM – 12:50, SCI 108
Safety and Hazardous Shooting Conditions with Prof. Susan Arnold (50 min);
Editing Aesthetics with Prof. Tamera Martin (50 min) **(1 of 4)**

LAB B

8/24– Wednesday, 2:30-5:20 PM, SCA B 120
Avid Tools Workshop (1 of 5) with Prof. Rommel Villa. Focus is Learning AVID Media
 Composer Tools for Editing and media workflow. Practice using Edit Stock dailies.

Week 2: August 29-Sept 4

LAB A

8/29 — Monday, 2:30 - 5:20 PM, SCE Stage 1
Cinematography (1 of 8) with Prof. Neal Brown. Canon XC-15 Camera Check-Out.
 Introduce the concept of Exposure Triangle. Discuss, focus, aperture, shutter, ISO, white
 balance. Discuss composition; rule of thirds, symmetry, X, Y, Z axis.

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

LOUNGE

8/29 — Monday, 6:30-8:20, SCA316
 With Prof. Davy McCall
Intro to E2

FULL COHORT LECTURE

8/30 – Tuesday, 11:00 AM – 12:50, SCI 108

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

LAB B

8/31 - Wednesday, 2:30-5:20 PM, SCA 110

Sound Lab (1 of 5) with Prof. Midge Costin

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

MONDAY SEPT 5 HOLIDAY – LABOR DAY NO CLASSES NOTE CHANGES

Week 3: Sept 6-11**NO MONDAY 9/5 LOUNGE****FULL COHORT LECTURE**

9/6 - Tuesday, 11:00 AM – 12:50, SCI 108

Producing with Prof. Susan Arnold

Creative Producing & Development- (1 of 4)

LAB B

9/7 - Wednesday, 2:30-5:20 PM, **SCA B 120**

Editing with Avid –with Prof. Tamera Martin

LAB A

9/7 —Wednesday, **6-8:20 STAGE 1**

Directing (2 of 8) with Prof. Davy McCall

Scene Analysis

SPECIAL LOUNGE — ALL 4 SECTIONS MEET TOGETHER

9/8 - **Thursday 6:30-8:20 PM, SCI 108**

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

E2: EMOTION Presentations Due Next Week

Week 4: Sept 12-18**LAB A**

9/12 - Monday, 2:30 - 5:20 PM, SCE Stage 1

Cinematography (2 of 8) with Prof. Neal Brown

Introduce the Properties of Light: angle, quality, color & quantity. Discuss the purpose of each light in three point lighting.

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

LOUNGE

9/12 - Monday 6:30-8:20 SCA316

With Prof. Davy McCall

Each student presents E2 Pitch

Introduction to E3: Prompts

FULL COHORT LECTURE

9/13 - Tuesday, 11:00 AM – 12:50, SCI 108

Editing Aesthetics (2 of 4) with Prof. Tamera Martin

LAB B

9/14 — Wednesday, 2:30-5:20 PM, SCA 110

Producing (1 of 3) with Prof. Scott Kroopf

Script Development From Start to Finish

>>>WEEKEND: E2 PRODUCTION**Week 5: Sept 19-25****LAB A**

9/19 - Monday, 2:30 - 5:20 PM, SCE Stage 1

Directing (3 of 8) with Prof. Davy McCall

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

LOUNGE

9/19 Monday, 6:30-8:20 SCA316

Intro to E4

With Prof. Davy McCall

Editing faculty will attend for 15 minutes in-person or Zoom to discuss E4 director/editor relationship.

FULL COHORT LECTURE

9/20 - Tuesdays, 11:00 AM – 12:50, SCI 108

Recording Performance with Prof. Geoffrey Patterson

LAB B

9/21 - Wednesday, 2:30-5:20 PM, SCA 110

Sound Lab (2 of 5) with Prof. Midge Costin

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

>>>E2 Post-Production

Week 6: Sept 26-Oct 2**LAB A**

9/26 - Monday, 2:30 - 5:20 PM, SCE Stage 1

Cinematography (3 of 8) with Prof. Neal Brown

Intro working with natural and existing light. Required Reading: Section F, Chapter 11b-
Lighting: Natural and Available Light

LOUNGE

9/26 - Monday, 6:30-9:20, SCA316

With Profs. Davy McCall, Neal Brown, Scott Kroopf, Tamera Martin, Midge Costin

Screen E2's

FULL COHORT LECTURE

9/27 - Tuesday, 11:00 AM – 12:50, SCI 108

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

LAB B

9/28 - Wednesday, 2:30-5:20 PM, B 120

Editing With Avid –with Prof. Tamera Martin

>>>E3 Presentations Due Next Week from all students

Week 7: Oct 3-9**LAB A**

10/3- Monday, 2:30 - 5:20 PM, SCE Stage 1

Directing (4 of 8), with Prof. Davy McCall.

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

LOUNGE

10/3 - Monday, 6:30-9:20, SCA316

With Prof. Davy McCall

E3 Workshop with each student

FULL COHORT LECTURE

10/4 - Tuesdays, 11:00 AM – 12:50, SCI 108

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

LAB B

10/5 - Wednesday, 2:30-5:20 PM, STAGE 1

Cinematography (4 of 8), with Prof. Neal Brown

Introduce working with DIY lights, grip equipment and ways to move the camera.

Required Reading: Section F, Chapter 12 - Shaping and Controlling Light

Week 8: Oct 10-16**LAB A**

10/10 - Monday, 2:30 - 5:20 PM, SCE Stage 1

Cinematography (5 of 8), with Prof. Neal Brown

Introduce the properties of a lens; focal length, aperture, focus. Creating depth in the frame through blocking, lighting, vectors, etc. Required Reading: Section C, Chapter 6- Storytelling in Shots: Lenses and Composition

LOUNGE

10/10 Monday, 6:30-8:20, SCA316

With Prof. Davy McCall

E4 Workshop E4 Ideas from each student

GROUP A SCRIPTS DUE: 10/17, 9am

GROUP B SCRIPTS DUE: 10/24 9am
GROUP C SCRIPTS DUE: 10/31, 9am
E3's Due Next week for Screening

FULL COHORT LECTURE

10/11 - Tuesdays, 11:00 AM – 12:50, SCI 108
Sound Design with Prof. Midge Costin. (2 of 2)

LAB B

10/12 Wednesday 2:30-5:20, SCA110
Sound with Prof. Midge Costin

Thursday Oct 13 & Friday Oct 14 FALL RECESS - No Classes

>>>Weekend: E3 Post-Production

Mid-semester meetings begin with Directing Faculty.

Week 9: OCT 17-23

LAB A

10/17 - Monday, 2:30 - 5:20 PM, Stage 1
Directing (5 of 8) with Prof. Davy McCall
 Coverage and clean entrances and exits, preparing for your shoot, and collaborating with your team before you have shot a single frame.

LOUNGE

10/17 - Monday, 6:30-9:20 SCA316
 With Profs. Davy McCall, Neal Brown, Scott Kroopf, Tamera Martin, Midge Costin
Screen E3's
E4A Prep Due Next Week

FULL COHORT LECTURE

10/18 - Tuesdays, 11:00 AM – 12:50, SCI 108
Production Design with Prof. Michael Provart

LAB B

10/19 - Wednesday, 2:30-5:20 PM, SCA B120
AVID Tools Workshop with Prof. Rommel Villa

Week 10: Oct 24-30**LAB A**

10/24 - Monday, 2:30 - 5:20 PM, SCE Stage 1

Cinematography (6 of 8), with Prof. Neal Brown.

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

Required Reading: Section C, Chapter 7 - Storytelling in Scenes: Constructing the Scene and Working with the Director.

LOUNGE

10/24 - Monday, 6:30-8:20, SCA 316

With Profs. Davy McCall & Scott Kroopf

E4A Prep Due

E4B Prep Due Next Week

FULL COHORT LECTURE

10/25 - Tuesdays, 11:00 AM – 12:50, SCI 108

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

LAB B

10/26 – Wednesday, 2:30-5:20 PM, SCA 110

Producing (2 of 3) with Prof. Scott Kroopf

Production from Start to Finish

Week 11: Oct 31-Nov 6**LAB A**

10/31 - Monday, 2:30 - 5:20 PM, SCE Stage 1

Directing (6 of 8) with Prof. Davy McCall

Rehearsal 1 — First Group of Students.

LOUNGE

10/31 - Monday, 6:30-8:20, SCA316

With Profs. Davy McCall & Scott Kroopf

E4B Prep Due

E4C Prep Due Next Week

FULL COHORT LECTURE

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

Producing Prep for 508 (3 of 4)

Profs. Susan Arnold & Scott Kroopf

LAB B

11/2 – Wednesday, 2:30-5:20 PM, SCA110

Sound (4 of 5) with Prof. Midge Costin

Storytelling with Sound Exercises; Sound only (answer machine, foley, etc.); Sound to Still

Photos; Moving Image, World Making.

>>>**E4A Production: Nov 4, 5, 6**

Week 12: Nov 7-13**LAB A**

11/7 - Mondays, 2:30 - 5:20 PM, SCE Stage 1

Cinematography (7 of 8) with Prof. Neal Brown

Introduce how to scout a location, plan for equipment and electrical distribution. Students will take stills of the location of P1 -508 scripts and a few will be selected and discussed.

Required Reading: Section B, Chapter 2a - Working on Set: Professional Practice

LOUNGE

11/7 - Monday, 6:30-8:20, SCA316

With Profs. Davy McCall & Scott Kroopf

E4C Prep Due

E4A Due for Screening next Week

FULL COHORT LECTURE

11/8 - Tuesdays, 11:00 AM – 12:50, SCI 108

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

LAB B

11/9 – Wednesday, 2:30-5:20 PM, SCA B 120

AVID Tools Workshop with Prof. Rommel Villa

>>>**E4B Production: Nov 11, 12, 13**

Week 13: Nov 14-20**LAB A**

11/14 - Monday, 2:30 - 5:20 PM, SCE Stage 1
Directing (7 of 8) with Prof. Davy McCall
Rehearsal 2 — Second Group of Students.

LOUNGE

11/14 – Monday 6:30-8:20, SCA316
With Profs. Davy McCall, Neal Brown, Scott Kroopf, Tamera Martin, Midge Costin
Screen all E4A's

FULL COHORT LECTURE

11/15 – Tuesdays, 11:00 AM – 12:50, SCI 108
• **Directing** with Prof. James Savoca (50 mins.)
• **Directing** with Prof. Rebekah McKendry (50 mins.)

LAB B

11/16 – Wednesday, 2:30-5:20 PM, SCA 110
Sound (5 of 5) with Prof. Midge Costin
Post Production Technology; Avid to ProTools; coordinating with picture; mixing 'in the box' and consoles; resources available.

>>>E4C Production: Nov 18, 19, 20

Week 14: Nov 21-27**LAB A**

11/21 - Monday, 2:30 - 5:20 PM, SCE Stage 1
Cinematography 8 of 8, with Prof. Neal Brown
Students will break into two crews. Each crew will build identical hallway scenes, one light for day, the other night. With the FS5, students will practice pulling focus

LOUNGE

11/21 - Monday, 6:30-8:20, SCA 316

With Profs. Davy McCall, Neal Brown, Scott Kroopf, Tamera Martin, Midge Costin
Screening all E4B's

FULL COHORT LECTURE

11/22 - Tuesdays, 11:00 AM – 12:50, SCI 108

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

LAB B

11/22 Tuesday 6:00-8:50pm (NOTE EXCEPTION; COMBINED CLASS with 18612) B120
AVID Tools Workshop – with Prof. Rommel Villa

THANKSGIVING BREAK Wed, Nov 23-Friday, Nov 25

Week 15: Nov 28- Dec 4

LAB A

11/28 – Monday, 2:30 - 5:20 PM, SCE Stage 1
Directing (8 of 8) with Prof. Davy McCall
 Rehearsal 3 — Third Group of Students.

LOUNGE

11/28 – Monday, 6:30-8:20, SCA316
 With Profs. Davy McCall, Neal Brown, Scott Kroopf, Tamera Martin, Midge Costin
Screening all E4C's

FULL COHORT LECTURE

11/29 - Tuesdays, 11:00 AM – 12:50, SCI 108

Producing
 Packaging & Case Study (4 of 4) Prof. Scott Kroopf

LAB B

11/30 – Wednesday, 2:30-5:20 PM, SCA 110
Producing (3 of 3) with Prof. Scott Kroopf
Leadership & building the team

Mandatory 508 Orientation: Friday Dec 9, 2022

Recommended 508 screenings: Saturday & Sunday, Dec 10 & 11, 2022

Mandatory 508 Safety Seminar: Friday, January 6, 2023, 9am TBD

OTHER RESOURCES

Dornsife/The Writing Center

Students whose primary language is not English should check with The Writing Center at Dornsife which sponsors courses and workshops specifically for international graduate students. <https://dornsife.usc.edu/writingcenter/for-non-native-speakers/>

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Safety

All students are expected to abide by USC School of Cinematic Arts Safety Guidelines. Violations of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.

Stressful Times

These are stressful times in our country, and Graduate School in and of itself is stressful. I encourage you to take care of yourself and your fellow students. USC provides opportunities for Mindful Meditation <http://mindful.usc.edu> and Mental health counseling is available at the Engemann Student Health Center, 1031 W. 34th Street, 213-740-9355.

Other support Systems

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

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

Student Health Leave Coordinator – 213-821-4710

Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed. <https://policy.usc.edu/student-health-leave-absence/>

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call •

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call • studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298 • equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following *protected characteristics*: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298 • usc-advocate.symplicity.com/care_report

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

The Office of Student Accessibility Services - (213) 821-9620 • <https://osas.usc.edu/>

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support & Intervention - (213) 821-4710 • campussupport.usc.edu

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

Diversity at USC - (213) 740-2101 • diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call
[Dps.usc.edu](https://dps.usc.edu) • Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC) • ombuds.usc.edu
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

USC Health's 24/7 line:
213-740-9355

USC COVID-19 24-hour hotline:
213-740-6291

Student Affairs Basic Needs Office:
basicneeds@usc.edu

COVID-19 positive cases should contact:
USC COVID-19 24 hour hotline:213-740-6291 • e: covid19@usc.edu

Coronavirus Resources:

Please see the **PRODUCTION PROTOCOLS and Student Agreement Issued 8/2022** for the latest on safe production.

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