

## **CTPR 510 Concepts of Cinematic Production Spring 2012**

Mondays 9-11:50 am, Norris Cinema Theater

Section 18622

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### **CTPR510 is divided into two main portions:**

I. An overview of cinematic concepts, the related arts, and the disciplines within cinema, with Pablo Frasconi and guests, (weeks 1-9; 7 sessions), and

II. An introduction to sound in cinema, taught by Art Baum and guests, with an introduction to music by Kenny Hall (weeks 10-15; 6 sessions).

### **PART ONE:**

Cinema is a relatively young, synergistic art form that has, at its foundation, centuries of previously existing arts and disciplines—which, themselves, have continued to develop in new and unexpected directions. At the same time, cinema has its own ineffable identity. In the first part of the course, we will consider the relationship between cinema and five other arts: theater arts; visual arts; three dimensional art; music; and writing, and focus on six overlapping areas of concern: relating personal experience, dramatic distillation, resonance and metaphor, use of three-dimensional space, time, and movement. Guests will illuminate the disciplines within cinema.

### **PART TWO:**

Sound occupies one-half of the class as the newest and perhaps least-understood part of the process by those starting out. Walter Murch says “sound goes in by the back door,” by which he means that it makes a contribution to the overall effect of a film that is not consciously recognized by most listeners. Our goal is to give you the tools necessary to understand how sound works and how to capture and reproduce sound effectively to improve the storytelling in your films.

### **THE WORK:**

Each week students are asked to read handouts provided, and/or read sections of our required texts, *Voice & Vision* or *Sound for Film and Television (3<sup>rd</sup> Edition)*. In the second seven sessions there will be one short quiz and two out-of-class assignments, followed by a final exam given during the university examination period.

## OUTLINE:

### 1. Jan 9th: Intros

#### **Intro to Semester 1 and CTPR510; World Design Seminar**

Guests: Michael Taylor & Peggy Weil

#### **» Assignments due Jan 23rd:**

- 1) Read Handouts #1 on Blackboard
- 2) Read *Voice and Vision* (2<sup>nd</sup> Ed), pp. 123-133

## NO CLASS JANUARY 16 – MARTIN LUTHER KING DAY

### 2. Jan 23rd: “*World Design*”

Guest: Alex McDowell, Production Designer, *Fight Club*, *Charlie and the Chocolate Factory*, *Minority Report*

#### **» Assignments due Jan 30th:**

- 1) Read Handouts #2 on Blackboard
- 2) Read *Voice and Vision*, pp. 445-469

### 3. Jan 30th: “*Editing*” (1 of 2)

Guest: Norm Hollyn, Editor, *Heathers*, *Jack in the Box*

#### **» Assignments due Feb 6th:**

- 1) Read Handouts #4 on Blackboard
- 2) Read *Voice and Vision*, pp. 133-157

### 4. Feb 6th: “*Producing*”

Tentative Guest: Brenda Goodman, Producer

#### **» Assignment due Feb 13th:**

- 1) Read: *TBA*

### 5. Feb 13th: “*The Short Film*”

Tentative Guest: Peter Sollett, Director

#### **» Assignment due Feb 27th: TBA**

## NO CLASS FEB 20 – PRESIDENTS’ DAY

### 6. Feb 27th: “*Editing*” (2 of 2)

Guest: Norm Hollyn, Editor

#### **» Assignment due March 5:**

- 1) Read Handouts #5 on Blackboard

### 7. March 5: *TBA; Sound & World Design*

Tentative Guest: Mike Fink, Visual Effects Supervisor

## SPRING BREAK MARCH 12-16

**8. March 19** *Film Sound from Production to Exhibition*

This survey starts on the set with production sound, moves through sound editing and mixing, and concludes with sound in the theater. Film clips are shown from *Star Wars* and *Raiders of the Lost Ark*.

» **Assignments due March 26:**

- 1) Read *Sound for Film and Television*, Chapter 1.
- 2) Sit near the fountain outside Norris and write down all the sources of sound that you hear in five minutes. Bring the list to class on March 26.

**9. March 26** *Objective vs. Subjective Sound*

How is sound produced and how does it propagate? What does this mean for us as filmmakers? We will study interactions with rooms and surfaces and consider how direct sound, reflections, and reverberation affect sound recording and inform sound design. Film clips from *Citizen Kane* and *Midnight in the Garden of Good and Evil*.

» **Assignments due April 2:**

- 1) Read *Sound for Film and Television*, Chapter 2.
- 2) Read *Sound for Film and Television*, part of Chapter 3 (pp. 39-42 and 47-54).

**10. April 2** *Psychoacoustics and Audio*

How do we perceive sound and how does perception differ from physical sound? In answering this question, we will consider sound issues important in film recording and reproduction such as the “cocktail party effect” and use of the three “dimensions” of sound help localize action. Short quiz in class.

» **Assignment due April 9: TBA**

**11. April 9** *The Egg Show*

Guest lecturer Ioan Allen of Dolby Laboratories reveals film sound styles through the use of many film clips. (This date is subject to change based on the speaker’s availability.)

**12. April 16** *Introduction to Music*

Guest lecturer Kenny Hall (*Rudy*, *E.T.: The Extra-Terrestrial*, *L.A. Confidential*) discusses the utility of music in the film sound landscape.

**13. April 23** *Working with a Composer*

Guest lecturer Kenny Hall continues his exploration of film music with a focus on collaborating with composers and the benefits of thinking about music throughout the filmmaking process.

**SOUND PORTION FINAL: Friday, May 4th, 8-10 a.m.**

## **Finals**

- 1) Select *one piece of text: 20 lines max* – it can be poetry, theater or film script, fiction, journalism, creative non-fiction, prose, etc., and find one still image which embodies the ideas in the text. The image can be a still photo (including one you create), a painting, collage, or other piece of two-dimensional art that you find/create/research/discover. Send both text and image together as **one pdf file** attached to an email to Perez by Saturday, May 5, 2012 9am. Filename: last name\_first name\_510\_Spr12\_PFFinal
- 2) There will also be a Sound Final Exam at the date and time given above.

## **Grading**

Quizzes and Assignments: 30%

Final Project (PDF): 30%

Sound Final Exam: 30%

Participation: 10%

Class participation includes full involvement in and contribution to all class discussions, as well as reading (in advance; see schedule above) the assignments and offering thoughtful, constructive comments. Class attendance is mandatory, and includes being on time to class. This is especially important because “missing one class” is actually missing a week of classes in this course. If you have to miss a class due to illness, please call Frasconi’s office before his classes, or e-mail Baum before his. Each unexcused absence will lower the final grade by one notch (i.e.-- one unexcused absence will lower your grade from a hypothetical “A-“ to a “B+”). Two “tardies” equal one unexcused absence. Written assignments will be evaluated both on the quality of the work and the ability to meet deadlines. We will keep exams for one year from the time of their having been given. After that, grading becomes permanent. Please only use the name under which you are registered in all correspondence.

## **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 in Appendix A: <http://web-app.usc.edu/scampus/university-student-conduct-code/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: [http://www.usc.edu/studentaffairs/SJACS/pages/students/review\\_process.html](http://www.usc.edu/studentaffairs/SJACS/pages/students/review_process.html).

**STUDENTS WITH DISABILITIES:**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to the SA as early in the semester as possible. DSP is located in STU 301, and is open 8:30am–5:00pm Monday through Friday. The phone number for DSP is (213) 740-0776.

**LAPTOP POLICY:**

The use of laptop computers to take notes or go over each other's work is permitted in this class. Any use of a laptop that detracts from the class (such as surfing the Web for non class-related purposes, IM-ing other students or doing work for other classes) will result in the loss of laptop privileges for the student.

**OFFICE HOURS:**

Office hours may be arranged one week in advance with Frasconi and/or Baum.

**TEXTS:****Required:**

1. *Sound for Film and Television*, Third Edition (Book & CD-ROM) (Paperback)

By Tomlinson Holman

Paperback: 368 pages

Publisher: Focal Press; 3rd edition

ISBN-10: 0240813308

ISBN-13: 978-0240813301

2. *Voice and Vision*, Second Edition (Paperback)

By Mick Hurbis-Cherrier

Paperback: 577 pages

Publisher: Focal Press, Elsevier

ISBN: 978-0-240-81158-1

**Suggested:**

*Sculpting in Time: The Great Russian Filmmaker Discusses his Art*

By Andrey Tarkovsky (translated by Kitty Hunter-Blair)

Paperback: 254 pages

Publisher: University of Texas Press, Austin

ISBN: 0-292-77624-1

*The Lean Forward Moment: Create Compelling Stories for Film, TV, and the Web*

By Norman Hollyn

Paperback: 364 pages

Publisher: New Riders

ISBN-10: 0-321-58545-3

ISBN-13: 978-0-321-58545-5