

**CTPR 510 Concepts of Cinematic Production Fall 2014**

Mondays 9:00-11:50 am, Norris Cinema Theater

Section 18623D

7/01/2014

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**CTPR510:**

I. An overview of cinematic concepts, related arts, disciplines within cinema, and introduction to sound in cinema, presented by distinguished guests lecturers.

**Purpose & Intent of Class** is to familiarize you with offerings of the Production Dept. Curriculum. Most of you have a career goal in mind as to the position you are pursuing to attain upon graduation. On completion of this 510 course, many of you may decide to change your goal as you learn of other career paths that are open to you. We urge you to enter this class with an “open mind” and wherever your path takes you this knowledge, of the other fields in media, will make you a more versatile media or filmmaker.

**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.. Guests will illuminate the disciplines within cinema.

**Sound** is 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 sections of our required text, *Voice & Vision*. These sections are related to the lectures that are presented. They will expand and embellish viewpoints presented by the speaker.

## 510 Syllabus – 2- cont.

### Final Paper

- 1) A term paper will be due at the end of the semester on subjects presented by Don Hall and the Guest Lecturers.  
Term paper will be due on Dec. 2nd (last class).
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### Class Schedule:

#### Week #1 – August 25: Intros

##### **Intro to Semester 1 and CTPR510; Key Concepts**

The film industry as a whole, terminology, what you will learn to work in the field of our choice.

Guest: Michael Fink, Chair

Students self-introductions to the class.

» **Assignment:** You may be randomly quizzed in the next class

Read *Voice and Vision* (2<sup>nd</sup> Ed); pgs 3-19 Developing your film

Note: Page number only for Paper Edition, not digital.

#### Sept. 1: NO CLASS – Labor Day

#### Week #2 - Sept 8: “World Building”

*“Why does Superman have an ‘S’ on his chest? What will Washington DC look like in 50 years? How do you build a world upside down?” Production designer Alex McDowell will outline his 31 years of film design and its evolution into world building, and discuss the role of narrative design in cinematic arts and practice-based research.*

Guest: Alex McDowell, Peggy Weil

»**Assignment:**

Read *Voice and Vision*, Editing pp 445-469

#### Week #3 – Sept 15: “Editing” (1 of 2)

Guest: Norm Hollyn, Editor – Track head of the Editorial Dept.

#### Week #4 – Sept. 22 “Comedy”

Guest: Barnett Kellman

A look at Comedy in the Media, it could be in your future.

#### Week #5 – Sept. 29 “Editing (2 of 2)

Guest: Norm Hollyn, Editor

»**Assignment:**

Read *Voice and Vision*, Sound Cutting in Film - pgs 491-500

## 510 Syllabus – 3- cont.

### **Week #6 – Oct. 6: “Sound Design 101”**

Guest: Steve Flick, Sound Designer / Editor

Sound Editing in Avid

Note: This demonstration is closely related to your 507 class

### **Week #7 – Oct. 13: “The Egg Show” Sound in a Unique Presentation**

Guest: Ioan Allen, Sr. Vice President of Dolby Laboratories.

Film sound styles are revealed through the use of unique and rare films clips.

### **Week #8 – Oct. 20: “Visual Effects” Presentation at the Zemeckis Center**

Guest: Eric Furie and Michael Fink

Demystifying Visual Effects and how they are used in today’s films.

#### **Assignment:**

*Read Voice and Vision, Production Sound – pgs 329 - 349*

### **Week #9 – Oct. 27: “Production Sound” Extended – “Sound Design” Extended**

Guest: Doug Vaughan – Production Sound Specialist

Advanced techniques in Production Sound

Guest: Steve Flick – Sound Design for Advanced Films

#### **Assignment:**

*Read Voice and Vision, Preparing for Production – pgs 123-133*

### **Week #10 – Nov. 3: “Producing”**

Guest: Brenda Goodman, Producer - Track head of Producing

### **Week #11 – Nov. 10: “Formats – Picture & Sound”**

Don Hall – A comprehensive look at formats and how they affect the future.

#### **Assignment:**

*Read Voice and Vision, Music Pgs 482-486*

### **Week #12 – Nov. 17: “Introduction to the Music Score”**

Guest: Ken Hall – (Rudy, E.T, The Extra Terrestrial, LA Confidential)

A real world approach why music contributes to the sound design and where it is used.

### **Week #13 – Nov. 24: “Your approach to selecting a Composer & Music Editing”**

Guest: Ken Hall

An important “how to” on selecting a composer and scoring on your school and Future projects.

## 510 Syllabus – 4- cont.

### **Week #14 – Dec. 1: “The Digital Dilemma”**

Don Hall

What you need to know about digital cinema distribution. How its adoption has progressed in theatrical presentation and creating shortcomings in archiving.

Final Term Paper Due

### **Grading and policies following:**

#### **Grading:**

**Attendance (Absents and Tardiness)**

**Reading Assignments:**

**Class Participation:**

**Cinematic Arts Final Paper:**

**will influence your Final Grade**

Class participation includes full involvement in and contribution to all class discussions, and offering thoughtful, constructive comments.

**Class attendance is mandatory, and includes being on time.** If you have to miss a class due to illness, please call or text Don or Andrew before class, or e-mail the night before.

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+”). Being Tardy twice (2) equals one unexcused absence. Written assignments will be evaluated both on the quality of the work and the ability to meet deadlines..

#### **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 and CEL PHONE POLICIES: *Use Common Sense!***

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, texting other students or doing work for other classes) will result in the loss of laptop or cel phone privileges for the student and may affect your final grade.

**OFFICE HOURS:**

Don does not maintain formal office hours but is always available for appointments or discussions. Meetings with guest lecturers can also be arranged through Don.

Cel (818) 203-5236

**TEXTS:****Required: Note: for 599 Voice and Vision is an excellent handbook as you progress in school and career:**

1. *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

Don Hall  
July 1, 2014