USC School of Cinematic Arts   Instructor: Margie Goodspeed, Film Editor
CTPR 335 Motion Picture Editing, Section 18497R   mgoodspe@usc.edu
Class Meetings: Monday 7pm-10pm   Office Hours by appointment:
Location: SCA 259   Mondays before class, and via phone

SA: Brian Venditti • bvenditt@usc.edu

COURSE DESCRIPTION

Picture Editors are storytellers. Unlike writers and lyricists who use words, we use visual images, dialogue, sound, visual effects and music to tell our stories. How, why and when we use these elements and tools is vital. Why should I cut at this frame as opposed to that one? When might it be more affective to use off-camera dialog as opposed to playing dialog on-camera? Why should a music cue start at this point in a scene as opposed to that point? How might a transition from one scene to the next be used to the greatest advantage?

CTPR 335 is an introductory Practice and Theory course: students will learn the HOWS and the WHYS of motion picture editing. The Theory aspect of the course will be rooted in the art of the edit, focused on practical applications and techniques as opposed to theoretical criticism.

Practice: This class is a hands-on course where you will learn how to use the leading professional software in the motion picture industry, Avid Media Composer. You will edit scenes from professional Movies, add sound effects and music, and explore visual effects and style tools. You will also learn essential technical and organizational skills: how to set up a project, organize bins, manage media, and best practices to back up and save project files. You will also have the opportunity to explore your creativity in/through editing.

Theory: Editing, or Montage, is the assembly and juxtaposition of images. There is an alchemy that happens when all the elements are at play, in time, creating an experience for the viewer. This happens in news shows and feature films, in commercials and TV shows. Visual language is an integral part of our daily lives. In this class students will not only learn the tools to deconstruct and understand their responses to motion pictures in all forms, but will be prepared to make conscious and precise editorial choices to create a desired experience for the viewer.

By the end of the semester you will understand the empowering tools, the art, and perhaps even the joys (yahoo) of being a motion picture editor.

Students will use SCA LAB computers and AVID software for projects, no need to buy these, but you will need the following ON FIRST DAY OF CLASS…

REQUIRED EQUIPMENT   TWO PIECES OF EQUIPMENT ONLY
1. One SCA approved and supported Hard Drive: 500GB should be more than enough for this class
GO TO: https://cinema.usc.edu/Laptops/ If link isn't working, find it at www.cinema.usc.edu > students & parents > computing requirements > Hard Drives

2. Head phones
You need headphones with a ¼" jack or adapter for use in the labs. I recommend ones that cover ears.

OPTIONAL – I HIGHLY recommend this!! Logitech silicone AVID Media Composer keyboard cover:
http://www.videoguys.com/logickeyboard-apple-ultra-thin-keyboard-logicskin-for-avid-media-composer.html

•For all things CTPR 335: http://knowledgebase.sca.usc.edu/_layouts/15/start.aspx - /SCA Knowledgebase/CTPR 335.aspx
•Students can supplement class instruction of AVID Media Composer by reviewing Lynda.com tutorials. Lynda.com is free to USC Students: https://itservices.usc.edu/lynda/

•The AVID Genius Bar: Toi Juan Shannon, an AVID Certified instructor, and John Rosenberg will be helping students and faculty at the AVID Genius bar located in B149:
    •MON & THURS - 1:00-6:00pm, Toi Juan Shannon   •FRI - 11:00am-1:00pm, John Rosenberg

CLASS FORMAT

Class time will be a mixture of lecture, discussion/presentations and hands-on training. A portion of class time will be devoted to showing editing assignments, discussion of the effectiveness of the piece, and general supportive dialogue of challenges and notes on improving the piece. The world of critique, both giving and receiving, is an essential part of the editorial process. Let's get good at it!

CLASS ASSIGNMENTS + Mid-Term Presentation and Final Solo Project

There will be a short, written scene analysis assignment to get us warmed up.

You will work in pairs cutting raw footage (called "Dailies" from Hollywood Industry films and television shows. You will be asked to cut scenes together, show your first cuts in front of the class and get feedback. You will add sound effects, music and visual effects to your edits as we learn those techniques.

Mid-Term – Scene analysis oral presentation.

Final Project – Student choice with instructor approval. This is a solo Editing Project (as opposed to pairs).

CLASS ATTENDANCE AND PROTOCOL

Students are expected to attend class regularly and be punctual. Please let me know if circumstances make attendance impossible. Any reasonable excuse will be honored but communication is essential.

There will be no use of cell phones in class. Laptops may remain open only if they are used to take notes. Non-observance of the above will be reflected in your participation grade, and I will be brutal...if SA, Brian, and I see you on your phone more than three times during lecture or while we are watching and discussing, expect your participation grade to be a zero. Paying attention to our own attention is part of what this class is about, so, be present.

GRADING:

Grading will be done on a standard scale with no curve: check BLACKBOARD for grades.
A   600 pts.   A- 550 pts.   B   500 pts.   B- 450 pts.   C   400 pts.   C- 350 pts.

25 points	Scene Analysis		
75 points	Editing Assignment # 1	75 points	Mid-Term oral presentation
75 points	Editing Assignment # 2	50 points	Class participation
75 points	Editing Assignment # 3	125 points	Final exam/Editing Finale
100 points	Editing Assignment # 4	600 points	Total

Attendance: More than three unexcused absences will result in a lowering of your grade 50 pts.
Tardiness: Each unexcused tardy is minus 5 points (tardiness is arriving after 7:10).

Participation is an important part of your grade. I am a firm believer in two heads are better than one. This is a collaborative process—we are audiences and critics as well as creators.

PRESENTATION OF Editing Assignments
All of your editing assignments will be presented from your Avid Projects on your hard drive:
Every assignment should have a Title Card at the beginning with all of the listed information and be presented in this format:
1. 2 seconds of black
2. 5 seconds of Title Card that contains the following information:
> -Your name(s)
> - Project Name (e.g., 500 Days of Summer Sc. 55)
> - Version (e.g., "First Cut," "Second Cut,")
3. 2 seconds of black
4. Your edited scene
5. 1 second of black [must add a frame of media at tail to add black]

RULES FOR USING SCA COMPUTER LABS
1) No food, drinks (including bottled water), gum, or skateboards in the labs, Edit or Sound Edit Suites. Violation of this rule will result in suspension of Lab or Edit Room privileges. Locker area is available for food and drink storage.
2) You must sign in at Front Desk with your Student ID and use station assigned. Any change must be done through Front Desk.
3) If you are having technical problems with your workstation, contact a Tech through the Front Desk or Help Desk.
4) Closing time is strictly enforced. Techs will give warnings when to begin saving. Please do not argue with them.
5) Lab Hours and Supported Hard Drive documents can be found at the Front Desk, Help Desk, and SCA Community.
6) Headphones with 1/4 inch adapters are required at each workstation. SCA does not supply headphones or adapters.
7) Users may be bumped after their station has been vacant for a period of 30 minutes.
8) For locker checkout, fill out locker form in B144. Lock must be approved before locker is assigned.
9) SCA Help Documents are located on each workstation desktop.
10) Please handle all equipment and computers professionally.

ACADEMIC INTEGRITY
The School of Cinematic Arts expects the highest standards of excellence and ethics from all students. It is particularly important that you avoid plagiarism, cheating on our exams, or submitting any work that you or your partner have not done. Violations of this policy will result in a failing grade and be reported to the Office of Student Conduct. If you have any questions or doubts about these policies, consult "Scampus" and/or confer with your SA or me.

STUDENTS WITH DISABILITIES
Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. Please be sure that the letter is delivered to your SA or me as early in the semester as possible. DSP is located in STU 301 and is open 8:30am to 5pm, Monday through Friday. Their phone number is 213/740-0776.

A NOTE ON TRIGGERS
During the course of this class we will be viewing a variety of visual media. Although I cannot predict what material might be a trigger for an individual student, it is my intention to make this class a safe space for learning about motion picture editing. If you have concerns, please privately communicate them to me so that we can be clear and have protocols in place to protect both your privacy and your right to learn in a safe environment.

All material below is subject to change based on various factors including how quickly we move through AVID instruction and adjustments of the workload. Editing assignments will be done in pairs.

Week 1 (Jan. 8)

Lecture: Introduction to Motion Picture Editing
• Review the syllabus
• What is editing and why does it matter? Visual language literacy in the age of mega-media exposure.
• How do we talk about editing? Watch a scene and discuss.
Practice:
• From 8-10 PM we will have an introductory tutorial on using the SCA labs in the editing Lab.
Homework Assignments:
• Fill out SURVEY…last page of syllabus (thank you ;)
• SCENE ANALYSIS: look for email…assignment delivered via email. (DUE Jan 19)
• Watch Lynda.com "Performing basic edits to build a foundation"
• Format your Hard Drive

Week 2 (Jan. 15) MARTIN LUTHER KING JR. DAY – NO CLASS

Week 3 (Jan. 22) • Class will be held in AVID LAB B120

Lecture: Getting Set-Up
• How to watch dailies and take notes
• Reading a Lined Script, understanding coverage
Practice:
• Pick Editing Partners • Create a Project for Editing Assignment #1
• Access media from AVID ISIS online storage
• Organizing Dailies for cutting in Frame View and script order
• Using AVID Media Composer to edit…how-to. Basic functions.
• BACKING UP
Editing in the LAB:
• Use the knowledgebase.sca.usc.com >> CTPR PRODUCTION >> 335 resource for how to connect to ISIS and make basic edits.
Assignments due next class:
• Watch Dailies for scene 55, make notes on given screening notes form, and bring this to class
• Start editing scene 55 with partner (Editing Assignment #1)
• Watch Lynda.com "Performing basic edits to build a foundation" if you are floundering with AVID.
• Bring hard drive with AVID PROJECTS folder to class

Week 4 (Jan. 29) • Class will be held in AVID LAB B120

Lecture: Editor as First Audience
• Watch Scorsese lecture: Discuss Montage Theory/Kuleshov Effect
• Editing as a contact sport. Where is your attention?
• Discuss Mike Nichol's idea of "whose scene is it?"
Practice:
• Continue editing Scene 55 from 500 DAYS OF SUMMER • More editing techniques: Replace edit, extend, extract and lift on keyboard • How to make title card • Finessing production sound
Assignments due next class:
• Finish first cut of scene 55 (Editing Assignment #1)
• Make title card to ID your scene [Watch Lynda.com "Creating a basic lower third title with Avid Title tool" for brush up as needed]
• Bring hard drive with AVID PROJECTS folder to class

Week 5 (Feb. 5) • Class will be held in AVID LAB B120

Practice: More tools
• WATCH SCENE 55 cuts (Editing Assignment #1)
• Instructor notes to teams on changes to cut scenes…in lab re-cutting
• How to get the next assignment GLADIATOR Sc. 57 organized, create project
• Multi-Cam synching lesson
Assignments due next class:
• Get Sc 57 organized for cutting: sub-clip takes, at least one Multi/GroupClip

Week 6 (Feb. 12)

Lecture: Editing as Process
• Editor's Cut vs. Final Cut in THE LIZZIE McGUIRE MOVIE
Lecture: Use of Space and Time, Physical and Psychological
• How to engage the viewer (keeping the balloon afloat)
• WATCH ACTION SCENES FROM MOVIES
Practice:
• Questions answered about AVID
• Discuss MID-TERM oral presentation requirements
Assignments due next class (Feb 26):
• Editing Assignment #2 – first cut of Gladiator

Week 7 (Feb. 19) – NO CLASS – Presidents' Day

Week 8 (Feb. 26) • Class will be held in AVID LAB B120

Practice:
• Watch editing assignments: Sc. 57 GLADIATOR
• Spotting a scene for music and SFX
• Track assignment – color tracks
• Understanding AVID MEDIA FILES
• Adding media from USC SCA SFX and MX sources
• Adding media from external source (MX downloaded onto your drive)
• Basic Audio Editing [see Lydia.com for brush up as needed]
• Timeline Views – expanded tracks for key-framing
• Start downloading (SFX) for Sc. 57 - this is Editing Assignment #3
• Questions answered about AVID, Mid-Term
Assignment:
• Prepare MID-TERM oral presentation
• Download/Organize SFX/MX for Sc. 57 [due March 19]

Week 9 (March 5)

MID-TERM Oral Presentations

SPRING BREAK – MARCH 10-18

Week 10 (March 19)) • Class will be held in AVID LAB B120

Practice:
• Peak at using the AVID effects pallet. Discussion of VFX software, SAPPHIRE.
• Class time for editing SFX with Instructor one-on-one
Assignments due next class:
• Continue to edit SFX/MX to GLADIATOR SC
• Read Tarkovsky chapter from SCULPTING IN TIME

Week 11 (March 26)

Lecture: Experimental Film/Film as Anthropology
• Chick Strand, Maya Deren, Christian Marclay
• Discuss Tarkovsky Poetics vs. Montage Theory; Discuss FINAL
Practice:
• Watch SFX/MX Editing Assignment #3 COMPLETE
Assignment due next class:
• Gather materials for Editing Assignment #4: Cut a Promo or Music video, use VFX/Style

Week 12 (April 2) • Class will be held in AVID LAB B120

Lecture: Creating something from Nothing
• Watch VFX heavy title sequence
Practice:
• Working with Style/VFX • Basic Color Correction
Assignment due next class:
• Start Editing Assignment #4: Cut a Promo or Music video, use VFX/Style [Due 4/16]

Week 13 (April 9) • Class will be held in AVID LAB B120

Lecture: Cultivating Moments – Editing as Meta-performance
Practice:
• Importing Media
• Work on WIP edits of Music Video or Trailer with VFX/Style
Assignment due next class:
• Editing Assignment #4: Promo/MX Video with VFX/Style
• Prepare to talk (w/instructor) about what your FINAL PROJECT will be to get approval.

Week 14 (April 16)

Lecture: Script to Screen – The Dream and its Realization
Practice:
• Watch editing assignment #4 COMPLETE
• Review + Exporting
• Bonus Lecture…ETERNAL SUNSHINE
• One-on-one check in on what INDIVIDUAL Final Projects will be. Get approval.
• Start work on Final Projects (if we get the lab).
Assignment:
• Work on individual Final Projects

Week 15 (April 23)

Possible Guest Lecture
• How do we read visual language now that we are editors?
• Discuss practicalities of the life and work of a professional editor…student driven discussion.
• Show WIP Final project…status report.
Assignment:
• Work on INDIVIDUAL Final Project

Week 16 (April 30) NO CLASS (study days)

Week 17 (May 7) Watch Final Projects extravaganza.

ADDITIONAL READING_ NON-REQUIRED (This list is a compilation of SCA Editing Instructors. I have only read the first four listed and loved them:)

http://magazine.creativecow.net/article/style-emotion-vamping-on-the-vampire-diaries
A fantastic article Nancy Forner, ACE wrote about her experiences editing "The Vampire Diaries" AESTHETIC and PRACTICAL

Murch, Walter: IN THE BLINK OF AN EYE: A PERSPECTIVE ON FILM EDITING 2ND EDITION
Silman-James Press. AESTHETIC.

Rosenblum, Ralph. WHEN THE SHOOTING STOPS... THE CUTTING BEGINS. Rosenblum, a veteran film editor who cut many of Woody Allen's early films, talks about his experiences both in and out of the editing room. AESTHETIC.

Tarkovsky, Andrei. SCULPTING IN TIME. AESTHETIC

Ondaatje, Michael. THE CONVERSATIONS: WALTER MURCH AND THE ART OF EDITING FILM. This is an incredible series of interviews with Murch. It goes over many of the real world concerns in shaping characters and filmic storytelling. AESTHETIC.

Oldham, Gabriella. FIRST CUT: CONVERSATIONS WITH FILM EDITORS. This is the book mentioned above. An incredible series of interviews with some of the top, most thoughtful, editors around. AESTHETIC

Koppelman, Charles. BEHIND THE SEEN: HOW WALTER MURCH EDITED COLD MOUNTAIN USING APPLE'S FINAL CUT PRO AND WHAT THIS MEANS FOR CINEMA. This is a really great book which describes what it was really like in the editing room on COLD MOUNTAIN, from the prep work that Murch typically does before a film is shot, through the later previews. HIGHLY RECOMMENDED. AESTHETIC and PRACTICAL.

Arijon, Daniel. GRAMMAR OF THE FILM LANGUAGE. A very detailed, thorough and incredibly tedious (but valuable) look at how to block a scene to create the best shots for editing. If you've ever tried to plan shots for a group of eight people around a dinner table, you'll appreciate this book. TECHNICAL

Bayes, Steve THE AVID HANDBOOK. This is an excellent reference book for the intermediate Avid editor, complete with tips and tricks on organizational skills, the Avid program, and the hardware. TECHNICAL

Cohen, Steve. AVID AGILITY. This is a great book that encompasses both basic and intermediate tips for the Avid Media Composer written by a working editor who advised AVID on the functionality of Media Composer. TECHNICAL.

Dancyger, Ken. THE TECHNIQUE OF FILM EDITING.

Dmytryk, Edward. ON FILM EDITING. A great discussion of editing, from a personal point of view. AESTHETIC.

LoBrutto, Vincent. SELECTED TAKES: FILM EDITORS ON EDITING. A wonderful series of interviews with some of the top editors of the past and present. AESTHETIC.

Pepperman, Richard D. THE EYE IS QUICKER: FILM EDITING: MAKING A GOOD FILM BETTER. A profusely illustrated discussion of film editing, using frame grabs from well-known movies, to make general points about different styles of editing. AESTHETIC.

Rabiger, Michael. DIRECTING: FILM TECHNIQUES AND AESTHETICS. A very detailed study of the issues in directing. Its discussion of editing is very valuable for what it reveals about the storytelling mind, from the director's point of view. AESTHETIC.

Reisz, Karel, and Millar, Gavin. THE TECHNIQUE OF FILM EDITING. One of the seminal texts on editing. While outdated in terms of some stylistic choices, it remains one of the classic texts on editing. AESTHETIC

Thompson, Roy. THE GRAMMAR OF THE EDIT. AESTHETIC.

Truffaut, Francis. HITCHCOCK/TRUFFAUT. A series of interviews done by then-critic Truffaut of the master director, Alfred Hitchcock. It is here that his incredible theory on surprise vs. suspense is mentioned. AESTHETIC.

Confidential On-Campus Resources

USC Center for Work and Family Life

213.821.0800

http://www.usc.edu/programs/cwfl/

The center for Work and Family Life offers confidential counseling for faculty and staff, free of charge. Services offered include:

- anxiety, depression, and other mental and emotional problems and disorders
- family and relationship issues
- substance abuse and other addictions
- sexual abuse and domestic violence
- social and emotional difficulties related to disability, illness, relationships

USC Relationship and Sexual Violence Prevention and Services

For students impacted or affected by gender-based harm, or to discuss issues of healthy relationships, please contact USC Relationship and Sexual Violence Prevention and Services, which is the home of the Sexual Assault Resource Center (**sarc.usc.edu**).

USC Relationship and Sexual Violence Prevention and Services offers confidential 24-hour crisis counseling:

- business hours: (213) 740-4900 (After-hours press 0 to speak to an on call counselor)

Other On-Campus Resources (Not Confidential)

USC Department of Public Safety (DPS)

University Park Campus

- Emergency: (213) 740-4321
- Non-Emergency: (213) 740-6000

Health Sciences Campus

- Emergency: (323) 442-1000
- Non-Emergency: (323) 442-1000

USC Office of Equity and Diversity (includes Title IX compliance)

- **University Park Campus**: (213) 740-5086
- **Health Sciences Campus**: (323) 442-2020

Off-Campus Resources

Rape Treatment Center at Santa Monica-UCLA Medical Center

The Rape Treatment Center is nationally recognized for its comprehensive, free treatment for sexual assault victims, including 24-hour emergency medical care. Victim advocacy services available. The Rape Treatment Center offers 24-hour help at (310) 319-4000.

Sex Assault Center within the VIP Urgent Care Center at the LAC+USC Medical Center

2010 Zonal Avenue, Los Angeles (Health Sciences Campus). Victim advocacy services available. Includes 24-hour care. (323) 226-3961.

Rape, Abuse & Incest National Network (RAINN)

- National Sexual Assault Hotline, (800) 656-HOPE(4673)

National Sexual Assault Online Hotline

Peace Over Violence

Peace Over Violence is a nonprofit 501c3, multicultural, community based and volunteer centered organization that offers as 24-hour rape hotline at (213) 626-3393.

The Trevor Project

- The Trevor Project is the leading national organization providing crisis intervention and suicide prevention services to lesbian, gay, bisexual, transgender, and questioning youth.
- Available 24/7 at 1-866-488-7386

https://www.thetrevorproject.org/get-help-now/ - sm.000003ryyziiq2dgd11dvq1a575m0

(through which Margie gets to know you a little···)

Name: Major:

• Which editing software have you used and how/where did you learn it?

• Name three things you hope to learn in this course.

• List your five favorite films...and why?

• List your five favorite TV shows...and why?