

CTPR 509 – CONCEPTS OF POST PRODUCTION EDITING AND SOUND Spring 2009
USC SCHOOL OF CINEMATIC ARTS

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Class Meetings: Friday 9-12
Location: SCA 110A
Office: Faculty Adjunct Room 406
Hours: By Appointment

COURSE DESCRIPTION:

The goal of this course is to explore the practical, conceptual, and aesthetic aspects of sound for film and digital media. It is designed as a companion course to CTPR 508, which gives students the hands-on experience and training necessary to create a high definition project from conception to final mix. CTPR 509 will expose students to the concepts and theory behind the techniques and crafts, and at times, will teach these skills at a more in-depth level.

This class is also designed to familiarize you with the deeper technical and aesthetic issues involved in shooting and completing your film – in the picture editorial, sound production and post production sound spheres. In your work in CTPR 507 and 508 you have an opportunity to begin to explore what basic editing and some simple sound does to the perception of your story. This class will take you deeper into that study.

As such, it is a class that is both artistic and technical. Film students vary greatly in their technical background and facility for doing work of this kind. Those who do not understand parts of the material are encouraged to ask questions of the instructor during class. The teaching assistant will be available to the students outside of class time.

Picture Editing

The bulk of the picture editing portion of this class is designed to help you to discover how your non-linear editing tools (the Avid Media Composer, and Apple's Final Cut Pro) can be used to shape your story. In order to do this, you will be given a more detailed look at how these NLEs operate, how to organize your material within them, and how to utilize their functions beyond the basic level.

Sound for Film and Digital Video

The content of this course is designed to provide the students with tools for understanding and manipulating sound for film and digital media. The textbooks for the course are Tomlinson Holman's Sound for Film and Television and Sound for

Digital Video. Guest lectures by prominent sound designers and technicians, as they relate to the skills and technology being covered in CTPR 508, will be included in the course of the semester.

Audio fundamentals such as frequency range, analog vs. digital signal, microphone types, editing concepts and re-recording techniques will be taught, as well as psychoacoustics, and the aesthetics of sound design. The students will come to understand the concepts behind the technology. This class will touch upon the relationship between the histories of the technology and that of artistic expression.

CLASS FORMAT AND WORKLOAD:

The class is structured to give you an overview of how a film is made, from the point of view of both the editing and sound processes. In order to do so, we will alternate between weeks devoted to picture and weeks devoted to sound with the odd numbered weeks for pix and even for sound. Each class will be designed to supplement the 508 course issues. Each track will be handled slightly differently, but you will ultimately be responsible for your knowledge on both.

Classes will be a combination of lectures by picture and sound faculty, as well as a variety of guest speakers, pending their availability. Through the combination of these lectures, your on going editing for 508, the guest speaker Q&As and your readings, you should get a strong sense of how to utilize the tools of the professional post production trade to better tell your story.

The first week will start with picture editing and contain both an overview of the class and its process. After that, our alternate weekly meetings will generally consist of a combination of hands-on demonstrations of the NLE, screening of your 508 films-in-progress and guest lecturers who will discuss aspects of editorial post-production.

There will be a midterm **in-class exam, Monday March 6th that will assess your overall understanding of the editorial process** and a final exam, **May 8th**, that will test your ability to ingest, edit and manipulate, and output material from the Avid Media Composer.

During certain classes in the semester, we will also be working on Apple's Final Cut Pro, allowing you to develop parallel skills, which will allow you to artistically edit your projects, no matter what platform you are editing in. Some instruction will be also be given in Apple's DVD Studio Pro and, depending on availability, other elements of the Final Cut Pro 2 Suite.

WEEKLY COURSE BREAKDOWN

Please note, that this breakdown is liable to change several times during the course of the semester, depending on the availability of guest speakers or the progress of your own work.

Week 1	Relearning Avid Basics	Proficiency test How does an NLE work? Setting Up Projects What is pulldown and why should I care? Ingesting Material Part 1 Settings Organizing your bins.
Week 2	Sound Editing Basics	Protools Interface, Organization and Sound Basics: Dia., ADR, Music, Hard and Design Fx, Foley, Bgs., Trk Layouts, Stereo, Spotting and Temp.
Week 3	The Interface; Editing	Timeline tips and tricks Splice and Overwrite Trimming Dialogue, Split Edits, Sync Audio Tools Replace Edit Ingesting Material – Part 2
Week 4	Dialogue Editing	Splitting Tracks, Cleaning Dialogue, Handles for Mixing, Ambient Fills and ADR Prep, Prod. Fx and X- Tracks
Week 5	Advanced Pix Editing and Spotting Sound for Picture	Shortcuts Setting up User Preferences Advanced Navigation and Trimming Editing and Viewing Options Film and HD issues (frame rates, etc.) Sound Work in Avid and its relation to Sound Department
Week 6	Production Mixing	Signal routing, production consoles, mixing, level setting
Week 7	Media Management, Outputs, OMFs and Preview Screenings	Pulldown re-explained Media Management Cut List, EDLs Output Exporting Handover to sound

Week 8	Sound Design & Music and In Class Midterm	Creating mood, character and plot points with sound Music vs. Sound
Week 9	Titles, Visual Effects and Previews	Title Tool Quicktime issues Effects palette
Week 10	Keeping Up with Pix: Conforming Sound Tracks Temp Dubs and Predubs	Schedules for Foley and ADR stages, Temps, Predubbing Sound Elements and Prepping for Final Mixes
Week 11	Final Cut Suite	Final Cut Interface differences DVD Studio Pro Motion
Week 12	Mixing	Processes, Level, Dynamic Range, Time-based Mixing consoles
Week 13	Color Correction and Finishing	Principles of color 3 way color correction Color application Nitris and Advanced finishing The Digital Intermediate
Week 14	Principles of Synchronization	Sprockets to 293.976, Timecode, Drop to NDF, Pulldown/Pullup; 2 Pops & Academy leader
Week 15	Print Masters to Exhibition	Analog& Digital formats Theater sound systems Desktop systems
Week 16	Final Exam and Topics	Motion EFX in FCP and Avid Final Quiz

GRADES:

You will also be judged on your ability to work constructively with others, to accept criticism and to refine your work on the basis of that criticism. The above work will constitute **50%** of your grade. This is determined by the on going picture and sound editing progress of your 508 projects that are presented in class.

The following skills will also contribute to your grade:

Your written and oral analysis of the film scene that you present to the class (**10%**)

Satisfactory and *on-time completion* of your log-line assignments (5%). The due dates for your log-lines are the same as the due dates for your 508 classes.

Midterm Exam constitutes 10% of your grade.

Final Exam constitutes 10% of your grade

Prompt attendance at *and participation in* all class meetings and the Avid Lab portion of the class. The participation aspect can't be stressed enough. (15%)

Meeting all scheduled dates for all projects will be factored into the above numbers. Late log lines, weekly class assignments and the final project (especially the final project) will be reflected in your grade. *If you hand it in late*, expect me to deduct from your grade.

There will be no incompletes granted except in the case of severe medical or serious emergency. In the years I've been teaching this has never yet happened to me. Editors can't be sick; they lose their jobs if they are.

It is your responsibility to be aware of the USC add/drop and withdraw deadlines.

PRESENTATION OF EDITED MATERIAL:

All material that is brought into class for discussion, whether it be your 508 projects or editing exercises and exams, must be properly slated, with bars and tone at the top of every reel. Details of these requirements will be discussed in class prior to these assignments.

ACADEMIC INTEGRITY

The School of Cinema-Television expects the highest standards of excellence and ethics from all of you. It is particularly important that you avoid plagiarism, cheating on our quiz, submitting any work that you or your partner have not done, and looking into the soul of the person next to you (**Sorry, that was an old Woody Allen joke.**). 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 Melinda 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.

REQUIRED READING:Picture Editing

Because the software which is used to edit is continually updated, new books are constantly being written. As a result, the required texts for the picture editing portion are still in flux and will be determined closer to the actual start date of the class.

Sound

Sound for Film and Television, with accompanying audio CD by Tomlinson Holman. Paperback - 368 pages Book & CD 2nd edition (December 2001). Butterworth-Heinemann; ISBN: 0240802918

Sound for Digital Video by Tomlinson Holman. Paperback - 306 pages Book & CD edition (2005). Focal Press; ISBN:0-240-80720-0

RECOMMENDED READING:Picture Editing

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

Boorman, John and Donahue, Walter. *PROJECTIONS*. This is a periodic book series that often includes interviews with directors. Some of their discussions are quite amazing in their description of storytelling. The excerpt from Walter Murch's interview about *THE ENGLISH PATIENT* that I use in class originally appeared in this series. AESTHETIC.

Case, Dominic. *Film Technology in Post Production*. TECHNICAL

Crittenden, Roger. *Fine Cuts: The Art of European Film Editing*. AESTHETIC

Dancyger, Ken. *The Technique of Film Editing*.

Murch, Walter, *In The Blink of an Eye* (2nd Edition)

Davis, Richard. *Complete Guide To Film Scoring*. We will be discussing film editing and music during one of our classes. This is a good companion for those of you who want to dig deeper into the topic.

Dmytryk, Edward. *On Film Editing*. A great discussion of editing, from a personal point of view. Also valuable from the same author are *On Screen Writing*, *On Screen Directing*, and *On Screen Acting* and *On Film*. AESTHETIC.

Kauffman, Sam. *Avid Editing, A Guide for Beginning and Intermediate Users*. One of the best guides to a wide range of Avid functionalities.

Koppelman, Charles. *Behind the Seen: How Walter Murch Edited Cold Mountain Using Apple's Final Cut Pro and What This Means for Cinema*. Despite its pompous title, 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. Rather than a book about Final Cut (though it does talk a lot about that) it is more a look at the real world of editing. HIGHLY RECOMMENDED. AESTHETIC and PRACTICAL.

Rubin, Michael. *Nonlinear - A Field Guide to Digital Video and Film Editing*. A description of the history and equipment in non-linear digital editing. Pictures of the various editing systems with descriptions of each one fill up most of the back part of the book. TECHNICAL

Solomons, Tony. *The Avid Film Editing Room Handbook*. This book is an excellent introductory work to the Avid. Though it isn't a how-to book in the classic sense, it does give the new Avid user a good sense of how to perform varying levels of tasks. TECHNICAL

RECOMMENDED ON THE WEB:

Podcasts (subscribe using the iTunes Music Store or a service like Podcast Alley)

Avid Technology Podcast – Interviews with filmmakers and software designers such as Jabez Olssen, editor of King Kong, and Phill Avanzatto, lead animator at PURE.

sound-article-list@yahoogroups.com A user group and discussion forum on the latest ideas and concepts for sound design.

Creative Planet's Digital Production Buzz – Interviews authors, filmmakers and people involved in post production and production.

Creative Screenwriting Magazine. An awesome podcast. USC alum Jeff Goldsmith interviews screenwriters of all levels of film. A great resource for the people who do the original writing of the script (since editors do the “final rewrite”).

CreativeCOW.net. An increasingly infrequent, but really good series of interviews from the people at creativecow, one of the premiere website/bulletin boards for the DV filmmaker. Lots of great topics here.

DV Show. A weekly podcast devoted to all things digital video.

FCP Tips. Short video podcast with tips and tricks on Final Cut Pro.

Film Editing Podcast. Assistant editor/editor Patrick interviews editors and directors with the constant emphasis on editing.

KCRW's The Business. A weekly half-hour program about the entertainment business. Usually some good discussion about issues involved in production or distribution.

Kenradio Broadcasting. A daily podcast that goes into the issues in the communication industry today. With the entertainment and communication industries getting closer together everyday, this is a crucial podcast to keep you informed.

This Week In Media. This podcast, along with another of Leo LaPorte's podcasts "This Week In Tech", is a great series of discussions about topics that should be of interest to you - "Who Uses VHS?", distributing movies on iTunes, the Red Camera, and more.

Sound Editing

The Practical Art of Motion Picture Sound by David L. Yewdall. Paperback - 384 pages Book & CD edition (September 1999). Focal Press; ISBN: 0240802888

The Science of Sound by Thomas D. Rossing. Hardcover - 686 pages 2nd edition (January 1990). Addison-Wesley Pub Co; ISBN: 0201157276

Modern Recording Techniques by David Miles Huber, Robert E. Runstein, Miles Huber. Paperback - 512 pages 4th edition (June 1995). Focal Press; ISBN: 0240803086

Audio-Vision by Michel Chion, Claudia Gorbman (Editor), Translator. Paperback - 239 pages 0 edition (May 15, 1994). Columbia Univ. Pr; ISBN: 0231078994

Cinematic Voice by Michel Chion, Claudia Gorbman (Editor). Paperback - 208 pages (March 1999). Columbia Univ. Pr; ISBN: 0231108230