

CTPR 507 PRODUCTION I – 18461
SEMESTER: SPRING 2017
COURSE DESCRIPTION and OUTLINE
4 units

Instructors:

Cinematography: Linda Brown
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Phone: 310-403-9086
Meeting Day/Time: Tuesday 9:00am-12:50pm
Location: SCA Stage 2

Producing/Directing: James Savoca
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Phone: 347-404-4120
Meeting Day/Time: T/TH 9:00am-12:50
Location: SCA363 & SCI207 (after March 6)

SA: Sade Clacken Joseph
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Email: scjoseph@usc.edu

Required text book: *Voice & Vision: A Creative Approach to Narrative Film and TV Production* by Mick Hurbis-Cherrier

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

Required Equipment:

Students must purchase:

- An SCA approved laptop
- SCA approved hard drive
- AVID software
- A good set of headphones with a 1/4" jack adapter and a thumb drive.
- Besides downloading AVID onto your hard drive, please also download Sapphire which is at no cost to students.

Please Bring all equipment to every AVID Lab and Editing class.

For more information on what to purchase and how to download Software please go to the following website:

[School of Cinematic Arts Website - Computing Requirements - Hard Drives](#)

<http://cinema.usc.edu/Laptops/>

Athletic Shoes and long pants MUST be worn to all Cinematography classes

USE OF LAPTOPS , TABLETS & CELL/SMART PHONES NOT ALLOWED DURING CLASS
This class cannot be audited.

With faculty guests:

Editing: Toi Juan Shannon

Sound: Richard Burton

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. Be patient and open to new ideas as you embark and this creative and personal journey of discovery.

Overview

Production I is about ideas and your ability to communicate effectively through the language of cinema. It combines introductions to the five major disciplines within the cinematic arts: producing, directing, editing, cinematography, and sound with guided opportunities to create individual and small group projects. Students will make two short HD projects as part of an exploration of visual storytelling, as well as shoot a directing exercise in the *Fundamentals of Directing* lab (production students only). The core focus of the class is to communicate ideas, feelings, moods and emotions through the design of visual and aural environments. All approaches to cinema will be introduced including non-fiction, abstract, and experimental and narrative fiction. CTPR 507 is the beginning of an educational process which we hope will awaken your instincts as a filmmaker. **Participation in this course is mandatory, absences are not permitted.** The goal of this class is for each student to learn how to express themselves and reach a place where they can be self-critical of their own work and critique the other students' work in a helpful way as well.

Course Goals:

- Discover the basic elements of character and story.
- Learn how to tell a story effectively through the use of sound and image that enhances the story.
- Explore a range of forms and genres—documentary, narrative, personal essay, etc.
- Deliver and receive cogent and constructive critiques of works in progress and completed works, by both faculty and fellow students.
- Establish ethical standards for filmmaking and critiquing.
- Develop fundamental skills in the areas of producing, directing, cinematography, 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:

Producing: the art and craft of producing from pitch to delivery; the role of producer, assistant director and unit production manager. Including: script breakdown, location and scheduling concerns.

Directing: developing a comprehensive aesthetic approach to the goal, central idea, and theme of a project; including: examination of shots and scenes, creating complex visual frames and staging; beats, conflicts and moments; scene analysis and shot planning; coverage in contemporary media practice, and specific directorial use of camera regarding transitions and geography.

Cinematography: eight weeks that will cover: composition, use of space, production design, color temperature, depth of field, hard and soft light, available light, key, fill, backlight and negative fill. Instruction in how to light for day interior, night interior and day exteriors.

Editing: The aesthetics behind the art of telling a story with moving visual images. Learning the AVID Tools and Editorial techniques in story shaping, continuity; parallel editing, montage, Visual Effects; non-linear editing; media management: Students will meet with Editing Faculty in lab to review P2 cuts.

Sound: Concepts of sound design and using sound as a creative element in cinematic storytelling. Introduction to production sound recording, sound editing, use of music and effects, and sound mixing.

PROJECTS: Students will complete two, five minute (maximum) projects in HD:

PROJECT 1: Each student must perform key production roles and edit themselves. Location sound mandatory (effects, room tone, etc.)

Suggestions:

Narrative:

1. Beat change within a scene
2. Behavior which reveals character
3. significant conflict within a scene

Documentary:

1. Portrait of a person
2. Capture a process
3. Explore the complexity and nuance of a place

Experimental:

1. Use montage to express an emotion or mood
2. Explore the qualities of light and darkness

3. Explore shape, line, time and/or space

PROJECT 2: Student Choice Project (must be crewed) use location sync-sound; five minutes. Emphasis on story structure; building tension, character development; mandatory production recording/dialogue; faculty supervise production from pre-prod through dailies, cuts, and sound design: crew is from 507 section. All editing must be done on USC approved software and laptops, or in USC's post facilities.

Credit/Roles on Films:

Students should not act in their own films. The goal is to place directing and working with actors as a priority in this course. Shooting on location is encouraged. Production sound must always be recorded.

No proprietary credits are allowed (i.e.: A film by) on films. All works must display:

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Works must include complete credits for all key positions, which must be performed by the students themselves. In Project One, all key roles must be performed by one student, with help from other 507 students –but not in key positions. In Project Two, all key roles must be performed by students in your 507 section. (Speak with your professor about working with students from other sections.) Key roles are defined as Producing, Directing, Editing, Cinematography, and Sound.

No professional Electricians, Grips, Sound or Camera personnel may be used on these productions. You must operate the camera and Direct the Photography of Project 1. On Project 2 your crew should be primarily “keyed” by members of your class. Additional labor and work may be done by other students currently enrolled in 507 only, after discussion with your faculty.

Outside vendors can be used for: make-up, additional approved grip and lighting gear, and approved visual and special effects.

Students must provide their actors with a copy of their work via the most up to date industry standards.

EDITING:

Editing will be done on individually owned laptops, and/or, in the SCA Lab where editing stations are equipped with two large monitors, a keyboard and a mouse and are laptop compatible.

Editing faculty will meet with each student outside of class, in the lab, for up to one-hour (or two ½ hour sessions) during the P2 editing process to review cuts, procedures, and to make suggestions. These sessions will be independently arranged between individual students and editing faculty in each 507 section.

COPYRIGHT:

Because the School provides equipment and facilities, the copyright to all 507 films resides with the University. However, the student retains ownership of the underlying intellectual property rights to their work. The SCA provides a community portal on the Internet so that 507 students may share their work. The complete copyright agreement can be viewed at:

<[https://scacommunity.usc.edu/resources/physical_production/pdf/PP-copyright Agreement.pdf](https://scacommunity.usc.edu/resources/physical_production/pdf/PP-copyright%20Agreement.pdf)>

In all cases, copy written 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.

EQUIPMENT/RESOURCES:

Only production equipment supplied by the school may be used on projects. Special visual effects, such as Adobe After Effects, are not supported in the first year. Green screen is not allowed in 507. Dollies and other equipment are subject to faculty approval. Moving vehicle shots are prohibited. Stationary vehicles on campus may be used with faculty approval; Off campus, vehicles are prohibited.

Use of any equipment outside of what is available at USC (including your own) is subject to faculty approval.

USC and Non-USC Equipment for CTPR 507

Students will be issued a Sony XDCAM EX 1 camera package for the semester and may check out a lighting kit from USC on a weekly basis. If a student wants to use non-USC camera support equipment, like a slider, small portable dolly, shoulder mount, or a glidecam, etc. he/she must discuss this first with their Producing/Directing faculty. If that instructor thinks the proposed equipment is appropriate for the listed shots, the student will be directed to speak with the cinematography instructor who will discuss if this is the right tool and then discuss the proper and safe use of the equipment. The student is responsible to email both the cinematography instructor and instructor of record with the list of shots and equipment under consideration. This will insure the student and faculty are in agreement about both the equipment and shots using that equipment. The instructor

of record will have final approval on this decision.

The Sony XDCAM EX 1 is presently the only camera/file format/codec supported for CTPR 507 classes. Everything else is considered unsupported. Students working in unsupported file formats or codecs are not to ask staff, student workers or SA's for assistance in post. A guide to unsupported formats is available in Post.

Even if approved the student assumes responsibility for the post workflow of the unsupported footage and understands that it may never make it into their final film. Screening due dates will be adhered to and no extension requests will be granted for post workflow problems or issues related to unsupported file formats or codecs.

CTPR 507 Crew

Professional electricians, grips, sound or camera personnel may not be used on CTPR 507 productions. Students must produce, direct, operate the camera and direct the photography on Project 1. On Project 2 the crew should be primarily “keyed” by members of your class. Other students currently enrolled in other sections of CTPR 507 may supplement the crew if needed.

VEHICLES

NO MOVING VEHICLES PERMITTED ON OR OFF CAMPUS.

STATIONARY VEHICLES:

- NON-MOVING motor vehicles allow greater flexibility for filming (including actors permitted in the vehicle and simulated vehicle operation).
- Shots involving NON-MOVING motor vehicles must be done on private property. Stationary vehicles on-campus do not require a police office. Stationary vehicles off-campus are only permitted in they are on a private residence driveway.

ALL FILMING INVOLVING MOTOR VEHICLES requires advance instructor approval a signed Hazardous Shooting Conditions form.

GRADES:

Each student must complete both films and all exercises in order to receive a grade. Grades will be based on both subjective and objective judgments; essentially we look for intelligence, clarity, craftsmanship and emotional depth indicative of a growing mastery of the art form. Success is necessarily predicated on an energetic and ongoing interaction between all members of the class. So, late projects, tardiness and unexcused absences will

have a negative impact on your grade. Late projects will be docked 10 percent per day. If you must miss class, call your instructor or SA as soon as possible and always before class begins.

Grading Weights:

Producing modules: 5 points

Sound: 5 points

Editing: 10 points

Criteria for above: participation in exercises

Cinematography: 20 points

Criteria: class exercises: 10 points

P1 Cinematography: 4 points

P2: Cinematography: 6 points

Fund of Dir: 10 points

Criteria: scene exercises

Producing/Directing (overall): 20 points

Prod/Dir Proj 1: 10 points

Prod/Dir Proj 2: 20 points

MIDSEMESTER CONFERENCES: (between weeks 8-12 w/Prod/Dir 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.

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 me (or the TA) 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.

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/>

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

COURSE GUIDELINES:

The limit on project running time (5 minutes max with credits) is invariable and there are no exceptions.

You must make the safety of everyone, including yourself, the highest priority. All class members on a set are responsible at all times for production safety. Any scenes or shots, however innocuous-seeming, that involve safety and/or ethical considerations (including any physical stunt, any representation of a weapon, explosion, collision or projectile, and any work with a minor) must be approved in advance, with all required paperwork completed and submitted. Actions that might seem safe under normal circumstances (e.g., hurrying down stairs or crossing an uncontrolled street) may not be under normal production conditions and must be discussed with the producing instructor. Take extra care when shooting at night, and do not leave equipment in your car (not even the trunk).

Any violation of the course requirements is considered an academic, ethical violation, governed by the USC Code of Conduct. (see Statement on Academic Integrity below) 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, the SCA Disciplinary Committee, and may be sent to the USC Student Judicial Affairs for review/action. Any ethical or safety violation will become a part of the student's record at SCA.

All students are expected to understand and abide by the USC School of Cinematic Arts guidelines. All students are equally responsible at all times for production safety.

SAFETY RULES:

Your personal safety and that of your cast and crew is vitally important as you plan and shoot your projects. You are responsible to read the Safety Rules for Student Productions Handbook and abide by the policies that apply to CTPR 507. If you have any questions or concerns, please check with your producing and or directing faculty (whoever is the instructor of record) before shooting. Violation of any safety policies may result in disciplinary action such as confiscation of footage, lowering of your grade, failing the class, ap-

pearance before the Academic Discipline Committee and even expulsion from the University.

The following require a Hazardous Shooting Conditions Form (which can be found on the SCA Community website in the Student Production Resources Section): stunts, special effects, animals, breaking of glass, fire (including candles and smoking), prop weapons, minors, nudity, fog machines, and water work. Actions that might seem safe under normal circumstances (e.g., hurrying down stairs or crossing an uncontrolled street) may not be under production.

Never leave equipment unattended and take extra care when shooting at night. Don't store equipment in a car, not even the trunk.

The following are **not** permitted in CTPR 507 projects: guns (real or prop), filming in or around a moving vehicle, generators, jib arms, cranes, remote heads, scissor lifts, camera cars, motor boats, helicopters or airplanes.

Any object used as a weapon in your stories must have a Hazardous Shooting Permit no matter how innocent it seems. No guns, either prop or real, are permitted in 507.

Placing actors in jeopardy of any kind is punishable by failure and possible expulsion even if the actors agree to the situation. Stunts and Effects must be cleared through faculty and properly supervised on your set with written permits. If your actors are doing anything other than sitting or walking, talk to your instructors.

PRODUCTION SAFETY GUIDELINES, The Student Handbook, and the Pre-Production Hazardous Shooting Form and other valuable documents are available at:

<http://scacommunity.usc.edu>

Faculty Sign-Off sheets are required for all Hazardous shooting conditions prior to production, including shoots with minors and studio teachers. Not permitted: guns of any kind, squibs, car mounts or shooting from a moving vehicle.

COURSE OUTLINE:

Week 1 (January 10)

1/10 Session I. 9-12:50pm Stage 2

Cinematography

First hour is presented by the Cinematography and Lead Instructors. Cover- the course philosophy, review the syllabus, assignments and course guidelines. Remaining three hours will be presented by the Cinematography instructor. Discuss and show examples of The Art of Cinematography and the function of light.

Reading assignment:

Chapter 1: From Idea to Cinematic Stories

Chapter 7: The Cast and Crew

Cinematography Syllabus: Read On-Set Crew Descriptions

SA: Hard copies Class Syllabus

1/12 Session II. 9-12:50pm SCA363

P/D: Class 1: Shot/Scene from the Directorial Perspective.

Week 2 (January 17)

1/17 Session I. 9-12:50pm Stage 2

Cinematography

Cover- The role and responsibilities of crew members, the properties of light (angle, quality, quantity and color), lights (design and function, the anatomy of a light, hard vs. soft, how to focus), basic grip equipment. Students will break into 5 groups and work with lights and grip equipment.

1/19 Session II. 2-5:50pm SCA363

P/D: Class 2: Space and Image in Contemporary Cinema

Reading assignment:

Chapter 10: The Lens

STUDENTS BUY HEADPHONES

SA: HD monitor w/DVCam & DVD players

Week 3 (January 24)

1/24 Session I. 9-12:50pm Stage 2

Cinematography

Students will be issued their tripods and camera packages. The instructor will guide students through a full check out, instructing them on the proper use and handling of gear. Instructor will introduce the SONY EX-1 camera, basic functions and menu settings.

Reading assignment:

Chapter 13: Basic Lighting for Film and DV

SA: 1) HD monitor (w/cables) on stage to display information and image 2) HDEX1 camera (w/cables) and tripod

1/26 Session II. 9-12:50pm SCA363

P/D: Class 3: Beats, Conflicts and Moments

Week 4 (January 30)

1/30 (Monday) 1pm-5:00pm SCA B118

Avid Workshop (1 of 2) with Beth Sweeney

AVID instruction:

- Understand SCA post labs , log in and work with ISIS Classroom exercise workspace
- Learn the basics of editing on a laptop and how to also edit in the Labs
- Understand the Avid interface, how to work with menus
- How to create, set the setting and save a project
- How to organize a project: folders and bins
- How to work clips and how to start a sequence
- Basic editing tools: splice, overwrite, lift, extract, trim,
- Basic audio in the timeline
- The basic commands
- Create an AVID project to be used during editing classes on the hard drive with two editing exercises in it: AVID exercises AND ER scene

1/31 Session I. 2-5:50pm Stage 2

First two hours are presented by the Sound Instructor. Cover- Students will be issued their sound kits. The instructor will guide them through a full check out, instructing them on the proper use and handling of gear. Instructor will teach the basics of production sound recording.

Second two hours will be presented by the Cinematography instructor. Cover- Basic introduction to the functions of a lens and features on camera associated with each function 1) aperture: F/stop, brightness %, histogram, 18% grey card, ND filters, gain, zebras 2) focal length: manual vs. servo, wide vs. long lens, prime vs. zoom 3) focus: manual vs. auto and color temperature: how and when to white balance vs. use presets.

Students: bring in their cameras for wk. 6 class

SA: HD monitor, one HDEX1 camera w/tripod

Reading assignment:

Chapter 13: Basic Lighting for Film and DV

SA: 1) HD monitor (w/cables) on stage to display information and image 2) HDEX1 camera (w/cables) and tripod

2/2 Session II. 2-5:50pm SCA363

Editing (1 of 3) with Toi Juan Shannon

In classroom: Two hour lecture “The Aesthetics of Editing” What does it mean to be a picture editor. Concepts of character and story shaping shot selection and sizes, angles, matching action, the 180-degree line, script analysis.

In AVID Lab: Two hour Review of basic AVID functions: mark in and out, cut in and out, yellow, blue and red arrow; track management, trim mode. Homework – The students will edit the scene they created a project for on their hard drive for review during the next class.

Week 5 (February 7)

2/7 Session I. 9-12:50pm Stage 2

Cinematography

How to cover a scene (blocking, coverage, shot lists, shooting order). Discuss composition: rule of thirds. Show a variety of examples. Demonstrate how to cover a scene with class as crew. Demonstrate how to use accessories for moving shoots: wheelchair, skateboard, shoulder mount, slider, etc. Shooting day exteriors: working with grip equipment vs. blocking with natural light. Two crews will shoot a synch sound interview, which will be screened and critiqued.

Students: bring in their cameras for wk. 6 class

SA: HD monitor, one HDEX1 camera w/tripod

2/9 Session II. 9-12:50pm SCA363

Editing (2 of 3) with Toi Juan Shannon

In classroom: Two hour lecture “The Aesthetics of Editing” Review students’ cuts of their scenes. Aesthetic concepts, such as editing for character, story, emotion. Genre editing horror, comedy and action. Music and sound effects.

In AVID LAB: Two hour review of more advanced AVID Functions including the effect palette; advanced AVID sound functions; wave form, etc.

Homework: Students do notes on scene to be reviewed during next class. Add music and sound effects.

SA: 507 lighting kits

Week 6 (February 14)

2/14 Session I. 9-12:50pm Stage 2

Cinematography

Basic electricity, electrical distribution on the stage and on location. How to build and use a portable light. Students will break into 5 groups and work with the lighting kit.

Discuss and show examples of the variety of looks that can be achieved with 3 lights. Introduce supplemental lights: clamp, China ball, inexpensive LED's, etc. Discuss and demonstrate set protocol. Discuss and demonstrate the difference between lighting a day and night scene. Students will break into two crews to light and shoot a day and night scene with the light kit.

Instructor: 2 actors & crew for next week

SA: HD monitor

2/16 Session II. 9-12:50pm SCA363

Editing (3 of 3) with Toi Juan Shannon

In Classroom: Two hour lecture "The Aesthetics of Editing" Review students' cuts of their scenes. Aesthetic concepts, such as editing with VFX. Style vs. formal editing. Fragmented editing, parallel editing, non-linear storytelling, pacing, montage, jump cutting.

In AVID LAB: Two hour review of more advanced AVID Functions including the effect palette; advanced AVID sound functions; wave form, etc.

2/17 Friday Avid Workshop (2 of 2) 9:00-12:00 with Beth Sweeney SCA B 118

- How to back up and ingest your P1 and P2 footage
- How to organize your dailies, use markers for notes, naming convention
- Editing tools: moving clips in the timeline, add edit, match frame, find bins
- The audio mixer and keyframing audio
- How to make and output a quicktime movie.
- Basic effect: dissolve, slo-motion, titles

WEEKEND: Group A shoots Project 1

Week 7 (February 21)

2/21 Session I. 9-12:50pm Stage 2

Cinematography

Discuss and show examples of matching reverse shots. Demonstrate how to compose and light them. Two crews will light and shoot a synch sound scene, using matching reverse shots, which will be screened and critiqued. The sound instructor will join the class to guide them through capturing synch dialogue

Students: Two camera packages w/sound

SA: Two SxS cards, two Gray Kits

Instructor: 2 actors

Students: Two camera packages w/sound

SA: Two SxS cards, two Gray Kits

Instructor: 2 actors

2/23 Session II.

9-10:50pm SCA363

P/D: Class 3 1/2 : Entrances, Exits and Geography

11pm-12:50pm AVID SOUND LAB SCA 363

RICHARD BURTON: Sound editing (1 of 2) and mixing in Avid: editing backgrounds, effects, production; mixing in AVID, AudioSuite tools

WEEKEND: Group B shoots Project 1

Week 8 (February 28)

2/28 Session I. 9-12:50pm Stage 2

Cinematography

Review the functions of a lens and discuss depth of field: follow vs. rack focus. Illustrate how to get focus marks and read the depth of field display on the LCD monitor. Two crews will light and shoot a scene, which requires them to follow and rack focus . The scene will be screened and critiqued.

Instructor: Actors

Students: 2 cam packages w/sound

SA: 2 SxS cards, two Gray Kits

3/2 Session II. 9-12:50pm SCA363

Group A screens

WEEKEND: Group C shoots Project 1

Week 9 (March 6)

3/6 Session I. 9-12:50pm SCI 207

P/D: Class 4: Scene analysis, rehearsal and planning. Overheads and lists.

3/8 Session II. 9-12:50pm SCI 207

Project 1: Group B Screens

March 12-19 Spring Recess

Week 10 (March 21)

3/21 Session I. 9-12:50pm SCI 207

P/D: Class 5: Coverage in contemporary media practice.

3/23 Session II. 9-12:50pm SCI 207

Project 1: Group C Screens

WEEKEND: Group A shoots Project 2

Week 11 (March 28)

3/28 Session I. 9-12:50pm SCI 207

Project 2: Screen Group A Dailies

3/30 Session II. 9-12:50pm SCI 207

P/D: Class 6: Instructor strength

WEEKEND: Group B shoots Project 2

Week 12 (April 4)

4/4 Session I. 9-12:50pm SCI 207

Project 2: Screen Group B Dailies

Project 2: Group C Pre-Production meetings

4/6 Session II. 9-12:50pm SCI 207

Project 2: Screen Group A Rough Cuts

WEEKEND: Group C shoots Project 2

During the P2 editing process Students review cuts with Editing faculty.

These sessions will be independently arranged between individual students and editing faculty in each 507 section.

Week 13 (April 11)

4/11 Session I. 9-12:50pm SCI 207

Project 2: Screen Group C Dailies

4/13 Session II. 9-10:50pm SCI 207

Project 2: Screen Group B Rough Cuts

11pm-12:50pm SCI 207

RICHARD BURTON: (2 of 2) Dialogue Editing: Students will learn how to clean up and organize production tracks to make them mixable. Basic techniques will be covered for editing dialogue, ADR, Production Fx, as well as creating fill for handles, use of alternative takes, and how to use Audio suite tools to make production tracks usable.

STUDENTS RETURN ALL EQUIPMENT TO CEC

Week 14 (April 18)

4/18 Session I. 9-12:50pm SCI 207

Project 2: Screen Group A Fine Cuts

Project 2: Screen Group C Rough Cuts

4/20 Session I. 9-12:50pm SCI 207

Project 2: Screen Group C Rough Cuts

Week 15 (April 25)

4/25 Session I. 9-12:50pm SCI 207

Project 2: Screen Group B Fine Cuts

4/27 Session II. 9-12:50pm SCI 207

Project 2: Screen Group C Fine Cuts

Week 16 (May 9)

5/9 Final Session 11-1pm Location TBD

Project 2: Screen All Cuts

508 Producing: Sessions TBA

Required 508 Orientation: TBA

Recommended 508 screenings: Sat/Sun, May 6 & 7th, Norris Cinema, Times TBA

JS 8.4, PF 8.7 JB 11.20, PF 12.28, 1.7.17