

## **CTPR 295 Cinematic Arts Laboratory**

**4 Units**

**Spring 2018**

Concurrent enrollment: CTPR 294 Directing in Television, Fiction, and Documentary

**Group/Section# 18488D (Platinum)**

**Meeting times: Producing/Cinematography:** Thurs 9-11:50am

**Editing/ Sound:** Thursday 1-3:50pm

### **Producing Laboratory (SCA 356)**

Instructor: Sev Ohanian

Email: [sohanian@usc.edu](mailto:sohanian@usc.edu)

Phone: (818)429-2482

Office Hours: TBA

SA: Dezi Gallegos

Email: [dezgalle@usc.edu](mailto:dezgalle@usc.edu)

Phone: (707) 338-7102

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### **Cinematography Laboratory (SCE STG 1)**

Instructor: Robert Kositchek

Email: [kositchek@usc.edu](mailto:kositchek@usc.edu)

Phone: (310) 365-4655

Office Hours: Tuesday morning by appointment

SA: Anthony Mangini

Email: [amangini@usc.edu](mailto:amangini@usc.edu)

Phone: (617) 800-5367

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### **Editing Laboratory (SCA B134)**

Instructor: Jeremy Deneau

Email: [deneau@usc.edu](mailto:deneau@usc.edu)

Phone: (650) 815-1145

Office Hours: TBA

SA: Celeste Hellman

Email: [deneau@usc.edu](mailto:deneau@usc.edu)

Phone: (650) 400-7513

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### **Sound Laboratory (SCA B130)**

Instructor: Sahand Nikoukar

Email: [nikoukar@usc.edu](mailto:nikoukar@usc.edu)

Phone: (949) 842-1076

Office Hours: TBA

SA: Tiffany Brooks

Email: [tdbrooks@usc.edu](mailto:tdbrooks@usc.edu)

Phone: (510) 776-6725

**Important Phone Numbers:**

\* NO CALLS AFTER 9:00pm \*

SCA Labs (213) 740-3981  
Help Desk (213) 8212638  
Front Desk (213) 740-3981  
Tony Bushman (213) 740-2470 Assistant Post Production Manager  
[abushman@cinema.usc.edu](mailto:abushman@cinema.usc.edu)  
Equipment (Camera) (213) 821-0951 Equipment (Lights) (213) 740-2898  
Equipment (sound) (213) 7407-7700  
Joe Wallenstein (213) 740-7126  
Student Prod. Office - SPO (213) 740-2895  
Prod. Faculty Office (213) 740-3317  
Campus Cruiser (213) 7404911

**Course Structure and Schedule:**

CTPR 295 consists of four laboratories which, in combination, introduce Cinematic Arts Film and Television Production students to major disciplines of contemporary cinematic practice.

- 1) Producing
- 2) Cinematography
- 3) Editing
- 4) Sound

Each laboratory has seven sessions. Students will participate in exercises, individual projects, lectures and discussions designed to give them a strong foundation, both technical and theoretical, in each of the disciplines.

Producing and Cinematography laboratories meet alternate weeks on the same day and time, for three-hour sessions, but in different rooms, Editing and Sound laboratories meet alternate weeks on the same day and time, for three-hour sessions, but in different rooms. Students, therefore, have *six hours* of CTPR 295 each week.

Students in CTPR 294 and CTPR 295 are divided into three groups (Silver, Gold, and Platinum) which are consistent for the two courses.

**Silver Group:** CTPR 295 section 18487 & CTPR 294 section 18481  
**Gold Group:** CTPR 295 section 18486 & CTPR 294 section 18483  
**Platinum Group:** CTPR 295 section 18488 & CTPR 294 section 18482

It is the student's responsibility to know her schedule each week. See the attached master schedule for your group.

### **Equipment and Facilities:**

Students in CTPR 294 and CTPR 295 will be divided into pods of three and share a camera package. Each student must pay a lab fee of \$75 for CTPR 294 and \$225 for CTPR 295, and an insurance premium of \$300 for CTPR 294.

### **The School will provide:**

1. Canon XC15 HD Cameras and tripods.

N.B. WITH THE XC15 CAMERA, THIS SETTING IS THE ONLY SETTING THAT WILL ENABLE YOU TO EDIT YOUR FOOTAGE ON AVID:

***HD 23.98P 35Mbps MXF***

2. MC AVID editing stations in the AVID Labs

### **Students will provide their own:**

1. **Headphones (required) for Avid lab.** We recommend Sony MDR 7506, which are available at the USC *Bookstore*.
2. **2 SD Memory Cards (4GB & 64GB) for the camera** Any of the following ones will work
  - [https://www.amazon.com/SanDisk-Extreme-SDSDXVE-064G-GNCIN-Newest-Version/dp/B01LORO7BA/ref=sr\\_1\\_9?s=electronics&ie=UTF8&qid=1497534425&sr=1-9&keywords=64gb+class+10+sd+card+sandisk](https://www.amazon.com/SanDisk-Extreme-SDSDXVE-064G-GNCIN-Newest-Version/dp/B01LORO7BA/ref=sr_1_9?s=electronics&ie=UTF8&qid=1497534425&sr=1-9&keywords=64gb+class+10+sd+card+sandisk)
  - <http://www.bestbuy.com/site/sandisk-ultra-plus-64gb-sdxc-uhs-i-memory-card-black-gray-red/3142571.p?skuld=3142571>
  - [http://frys.com/product/8879282?site=sr:SEARCH:MAIN\\_RSLT\\_PG](http://frys.com/product/8879282?site=sr:SEARCH:MAIN_RSLT_PG)
  - Cards will also be stocked at the Bookstor7

3. **One of the following approved External Hard Drives:**

The following is the list of SCA approved and supported hard drives. Any student purchased drive must meet the requirements below.

- Samsung T3 SSD Portable (bus-powered, USB-C\*\*, laptop friendly), approximate retail price \$170 - \$370
- Glyph Black Box Plus (bus-powered, USB-C\*\*, laptop friendly), approximate retail price \$99-\$120
- Glyph Studio (requires AC power), approximate retail price \$149
- G-Tech G-Drive Mobile USB-C (bus-powered, USB-C\*\*, laptop friendly), approximate retail price \$130
- G-Tech G-Drive (requires AC power), approximate retail price \$230 and up
- G-Tech G-Drive Mobile USB-C Bus-powered, USB-C\*\*, laptop friendly (Approximate retail price \$130)

Notes: The hard drives listed are recommended to have a drive speed of 7200rpm. Capacity: 500GB to 2TB. We do not recommend hard drives over 2TB.

**\*\*All of the "mobile" drives are USB-C, also known as USB3.1**

**Check SCA Approved Drives on Supported Hard Drive document at <https://cinema.usc.edu/Laptops/> before purchasing a drive.**

**A second drive or 16GB flash drives are required to back up material in the case of drive failure.**

## **For the Cinematography Section:**

### **Required Course Equipment**

A small flashlight. Work gloves of either canvas or leather that can protect you from high temperature lights. 1 roll of 1" paper tape ( color optional ).

Basic lens care accessories; Air Bulb Blower for dust, lens tissue and cleaner.

**All of these items should be with you at every class session. Acquire a personal carryall for you to keep these tools.**

### **Optional Course Equipment**

A light meter intended for use in Cinematography. The Instructor will advise you what to get if you would like to make this investment and commitment. Speak to the Instructor at the beginning of the term to best take advantage of this suggestion.

**Schedules for the seven weeks of each of the components:**

<b>Producing Laboratory</b>		
<b>Date</b>	<b>IN CLASS</b>	<b>ASSIGNMENTS</b>
<b>ONGOING</b>	<b>TRADE ARTICLE DISCUSSION</b>  <b>EXTRA CREDIT OPTIONS:</b> - COMPS - NETWORKING/PANEL	
<b>CL1</b>	<b>INTRODUCTION</b> - Introductions - Storytelling - Syllabus Review  <b>294 PRODUCING</b>  <b>THE CASTING PROCESS</b> - Writing/Posting Breakdowns - Sorting Submissions - Casting Sessions  <b>LOCATIONS</b> - On-campus versus off-campus - Permitting - Location Releases  <b>USC BEST PRACTICES / PAPERWORK</b>	<b>FOR CL2</b> <b>READ</b> - STK, Ch 1. "Day In the Life", pp 1-17, Ch. 2 "Development, The Immaculate Conception", pp 18-35, Diary Interlude #1 "Anatomy of a Deal Gone Awry", pp 114-121
<b>CL2</b>	<b>WHAT IS A PRODUCER IN THE WORLD?</b>  <b>LOGLINES AND PITCHES</b>	<b>FOR CL3</b> <b>READ</b> - STK, Chapter 3 "The Budget, Making it Count", pp 36-113, Diary Interlude #3 "The Line Producer", pp 164-167  <b>PRESENT TRAUMA PITCH PRESENTATION</b>

	<b>LOCATION SCOUTING</b> <ul style="list-style-type: none"> <li>- On-campus field trip</li> </ul>	In triads, students will pitch the script for a short film PRESENT TRAUMA, including a logline, brief pitch, casting suggestions for each major role and a discussion of production considerations.
<b>CL3</b>	<b>PRESENT TRAUMA PITCHES</b>  <b>SCHEDULING AND BUDGETING</b> <ul style="list-style-type: none"> <li>- Preparing the Breakdown</li> <li>- Preparing the Stripboard</li> <li>- Preparing the Budget</li> </ul>	<b>FOR CL4</b> <b>READ</b> - STK, Diary Interlude #2 “I Shot Andy Warhol”, pp 139-143, Chapter 5 & 6, “Actors: Handle With Care,” and “Crewing Up: Get a Grip”, pp 144-163 and 168-190.  <b>SCHEDULING AND BUDGETING EXERCISE:</b> Each student will create a draft schedule and budget for PRESENT TRAUMA and email Professor 24 hours before class.
<b>CL4</b>	<b>PRESENTATION OF SELECT BUDGETS/SCHEDULES</b>  <b>SCHEDULE/BUDGET CURVEBALLS GAME</b>  <b>WATCH PRESENT TRAUMA</b>  <b>STEPS OF PRE-PRODUCTION</b> <ul style="list-style-type: none"> <li>- How do we get from here to shooting?</li> <li>- What timelines do we need to hit?</li> </ul> <b>NETWORKING/PROBLEM-SOLVING EXERCISE</b>  <b>DEVELOPMENT PITCH DISCUSSION</b>	<b>FOR CL5</b> <b>READ</b> - STK, Diary Interlude #4 “Velvet Goldmine: The Days and Nights” and Ch. 7 “The Shoot: Kill or Be Killed” pp 191-253  <b>NETWORKING/PRODUCTION PROBLEM-SOLVING EXERCISE:</b> Students will choose a fiction, doc, TV or digital project; identify a unique production consideration; and contact a member of the production team via email, phone, twitter, etc. to ask how it was handled. Students will then present results to the class.  <b>DEVELOPMENT PITCH PROJECT:</b> Students will choose topic for final Development Pitch Project from the newspaper distributed in class, and will prepare the logline ONLY to present in class (2 mins max).
<b>CL5</b>		<b>FOR CL6</b>

	<b>PRESENT PROBLEM-SOLVING EXERCISES</b>  <b>PRESENT DEVELOPMENT PITCH LOGLINE / SYNOPSIS</b>  <b>PANEL OF PRODUCERS (TBD)</b>  <b>IDEATION GAME</b>	<b>READ - STK, Chapter 4 “Financing: Shaking the Money Tree,” pp 122-138, Diary Interlude #5 “The Festival Game,” pp 274-284</b>  <b>WORK ON DEVELOPMENT PITCH PROJECTS</b>
<b>CL6</b>	<b>PRESENT DEVELOPMENT PITCHES &amp; PITCH MATERIALS</b>	<b>FOR CL7</b> <b>READ - STK, Ch. 9. “Distribution, Marketing and Release” Out of the Frying Pan...” pp. 285-317</b>  <b>310 PREP:</b> <b>Read 310 script distributed to class and come up with FIVE production considerations to discuss in next class.</b>
<b>CL7</b>	<b>REVIEW 310 PRODUCING</b> - Casting - Permits - Locations  <b>WORKSHOP 310 SCRIPT</b>  <b>ETHICS</b> - “Is it Ethical?” Game  <b>CAREER AS A PRODUCER</b> - Ideation, Rights, Intellectual Property - Possible Careers and Changing World - Funding	
<b>Date</b>	<b>IN CLASS</b>	<b>ASSIGNMENTS</b>
<b>ONGOING</b>	<b>TRADE ARTICLE DISCUSSION</b>  <b>EXTRA CREDIT OPTIONS:</b> - COMPS - NETWORKING/PANEL	
<b>CL1</b>		<b>FOR CL2</b>

	<p><b>INTRODUCTION</b></p> <ul style="list-style-type: none"> <li>- Introductions</li> <li>- Storytelling</li> <li>- Syllabus Review</li> </ul> <p><b>294 PRODUCING</b></p> <p><b>THE CASTING PROCESS</b></p> <ul style="list-style-type: none"> <li>- Writing/Posting Breakdowns</li> <li>- Sorting Submissions</li> <li>- Casting Sessions</li> </ul> <p><b>LOCATIONS</b></p> <ul style="list-style-type: none"> <li>- On-campus versus off-campus</li> <li>- Permitting</li> <li>- Location Releases</li> </ul> <p><b>USC BEST PRACTICES / PAPERWORK</b></p>	<p><b>READ - STK, Ch 1. "Day In the Life", pp 1-17, Ch. 2 "Development, The Immaculate Conception", pp 18-35, Diary Interlude #1 "Anatomy of a Deal Gone Awry", pp 114-121</b></p>
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## Cinematography Laboratory

### Course Requirements

**Prior to the 1st session of 295 Cinematography the students will meet with the SA at the Camera Equipment Center in order to receive their cameras and tripods for use during the semester. The day and time will be designated by the SA. All paperwork required for this process must be completed and turned in prior to this meeting. Failure to do so will prevent the entire class from receiving their equipment. The Camera and Producing SA's will direct you in accomplishing this goal.**

**Before arriving at the first class Students must acquire a 4GB SD Card and a 64GB SDXC-1 Card. Bring these card to the first class along with your camera and tripod. It is mandatory**

**Proper clothing and footwear must be worn during all work in this class as we are in an industrial environment that requires protection and attention to safe practices. Athletic or work shoes and long pants must be worn to all Cinematography classes.**

### **Session 1 / Camera Basics**

**All trios** must bring their cameras and tripods to the Week 1 session. Under the instructors supervision the Trios will “build” their cameras. Instructor will make corrections and suggestions about this process and review camera craft and care.

Instructor will lecture and demonstrate the meaning of the menu designations that have been selected and why we choose them.

(Example: shutter angle: history, how it worked on a film camera and how it affects perception of motion. How that translates to today's digital cameras and how it additionally affects exposure and why.)

Instructor will demonstrate proper Focus, Exposure and Color temperature techniques using the Canon XC15 camera.

### **Required viewing for week 2: Basic Manual Settings:**

<http://www.canonoutsideofauto.ca/learn/>

**The Camera Simulator:** <http://collectorsworldonline.com/CameraSim.html> **The I80 degree line:** <https://www.youtube.com/watch?v=HinUychY3sE>

## **Session 2 / Day exterior work and scene coverage**

SA will arrange that **Four Trios** bring their cameras and tripods to class for this session. Instructor will give a basic demonstration regarding day exterior / day interior lighting and traditional scene coverage.

The following subjects will be covered in this exercise: Exposure metering and color temperature measurement. Reflective light and diffused light with silk, C-stand use and safety, reflectors, open shade, dapple light, subtractive light. Master shot and traditional coverage. Lens choice, composition, 180 degree line for editing continuity.

Students will break up into 4 groups and film an exercise demonstrating the use of the techniques covered for them in this class.

**Required viewing for week 3: Mastering Composition & Cinematography with Will Smith (D4Darius)**  <https://www.youtube.com/watch?v=cIvGRytmRaw>

**Photographs for re-creation due before 3rd week session.**

## **Session 3 / Introduction to basic set lighting and grip equipment**

SA will designate **Three Trios** to bring their cameras and tripods to class for this session. Additionally SA will acquire Lowell and Mole Light kits from PEC for use in class.

Instructor will demonstrate use of Mole Richardson and Lowell light kits. After this session students may reserve these kits from PEC for use on their films.

Students will “tour” the stage with the Instructor and spend time learning Safe electrical set-up, Proper and safe light set-up and basic grip set-up with stands and flags. Instructor will demonstrate a simple close up shot using only one light and basic grip equipment. Exposure, color temperature, focus, composition, operation of lighting and grip equipment are the focus of this demonstration.

Students will be divided into 3 crews. They will each be given one light kit and one C stand with flags. Their assignment is to film a close up shot utilizing the elements described above.

**Required Viewing for week 4: Using Powerful Camera Angles /**  
<https://www.youtube.com/watch?v=YhJArnpWU8>

## Session 4 / Working as a Crew

SA will arrange for **Two Trios** to bring their cameras and tripods for this class. The **photographs students submitted week 3** will be used in the class exercise.

Instructor will lecture and demonstrate on crew positions and define those roles. Additionally Instructor will show you how to properly rehearse, light and film a scene on a motion picture set. Design master shot and coverage. Practice correct and consistent exposure, focus and white balance.

SA will divide the class into **two crews** consisting of 2 Co-Directors of Photography, 1 Camera operator, 1 Camera Technician ( 1st AC ), 1 Chief Lighting Technician ( Gaffer ), 1 Electrician, 1 Key Grip, 1 Grip, 1 Actor and 1 1st Assistant Director.

Crews will have approximately 1 1/2 hours to complete the assignment inspired by the photograph selected by the crews. Work will be viewed at end of class.

At the conclusion of this class the Co-Directors of Photography for the 5th session Scene Re-creations will be announced along with their crews. This will allow 2 weeks preparation for the 5th session in class exercise.

**Required viewing for week 5 12 Great Long Takes:**

<https://www.youtube.com/watch?v=oLFHdagIw6o>

A script titled Ambiguous and Obscure will be distributed to students at the end of class. It is the basis for the Session 6 class. Each student must prepare an overhead diagram of the scene and illustrate placement of the camera for no less than three set-ups. The diagrams will be turned into the Instructor at beginning of 6 Session for credit.

## Session 5 / Creative Shot Design In Visual Storytelling

SA will arrange for **Four Trios** to bring their cameras and tripods for this class. SA will divide the class into **2 crews**. Each crew will have 2 cameras.

At the beginning of the class each crew will have a **Production Meeting** ( approximately 15 minutes ). The crew will create a plan for filming the script Ambiguous and Obscure during the remainder of the class session based on the ideas of the crew members.

Executing a shooting plan; Collaboration; Creative lighting and shot design; Mastery of Focus, Exposure and Color; Creative coverage of the scene. These are the intentions of this exercise.

Footage will be saved and downloaded at end of session. A volunteer from each crew will be given two weeks to assemble the footage editorially for viewing in the Session 7 class.

## Session 6 / Re-Creation of Motion Picture Scene

SA will arrange for **Two Trios** to bring their cameras and tripods for this class.

This sessions in-class exercise is intended to allow students to practice the following skills under professional supervision and guidance.

Efficient set up, rehearsal, techniques both artistic and technical, time management, camera operation, focus, exposure, lens choice, color temperature, shot continuity. Lighting to re-create original footage, proper safe and effective grip craft controlling the light and set. Communication and leadership as well as cooperative collaboration.

The Instructor along with the SA will oversee the two crews who will re-create a scene from a motion picture pre- selected by the students. You have 2 1/2 hours to complete the task on stage.

## **Session 7 / TBD**

Class will view and comment on edited footage filmed in Session 6 class.

Program for this class will be determined during the term by Class and Instructor. The intention is to continue to solve challenges and answer questions regarding the Art and Craft of Cinematography. If available, the Sony FS5 Camera will be introduced during this session in preparation for its use in CTPR 310.



## Editing Laboratory

All editing exercises will be reviewed by instructors on AVID timelines in the AVID Lab. Quicktimes of editing exercises may not be emailed to instructors and reviewed by email. Students work individually (except during session 6 and 7.) All editing to be done on personal hard drives.

Questions between classes about editing on AVID:



### Session 1:

Introduction to CTPR 295 Editing:

- -Basic Avid and Lab use
- -Editing syllabus and calendar
- -Relationship to CTPR 294

Lab Orientation – Tony Bushman:

- -SCA Lab Rules, policies, procedures, important department contacts, safety procedures
- Front Desk Procedures (signing in, checking out a workstation)
- SCA Lab Policies / Getting Help in the Labs / Avid Genius Bar
- Locker Procedures
- Safety Procedures

Technical Orientation – Class SA/Instructor:

- -Explain use of SCA Lab equipment, resources, and technical workflow information.
- How to use the SCA Knowledgebase and access SCA documentation
- SCA Lab Workstation Logins
- Using Lab Workstations
- Reformatting External Hard Drives
- Connecting to ISIS
- Using Classroom Exercises
- Class specific workflow training (e.g. NXCAM Camera Dailies Workflow)

- Labeling Drives and Cords with student names

### **Instructor:**

- **Getting started/setting up hard drives**
  - Review how to plug in hard drive and how to launch the Classroom Exercises drive
  - Briefly explain the differences in media stored on your hard drive vs. media stored on SCA storage system vs. media created by Avid (MXF files) – LINKING vs. TRANSCODING
- **Creating an Avid project, and organizing your hard drive**
  - Review folder organization and placement on hard drive root level (Avid Projects, Music, SFX, User Settings, Avid Media Files, etc.)
  - Explain importance of where the project is set up, and how to double check and make sure the project has been set up in the appropriate place
  - Backing up media and Avid projects
  - Ingesting shot footage
- **Avid project organization**
  - Explain Avid project window, how to set up bins and folders, their organizational structures and purposes
  - Organizing folders/bins in project window to conform with SCA and industry workflow, setting up Bins for Fiction vs. Documentary (Avid Project printout from Knowledgebase)
  - Bringing in and organizing/sub-clipping/marketing dailies from classroom exercises
  - Difference between text view and frame view
- **Basic Avid editing functions**
  - Explain Source/Record mode
  - Track Management, adding tracks, directing tracks where to go
  - How to organize your timeline
  - Explain sync lock function
  - Marking in/out
  - 3-point editing
  - Splice-in vs. Overwrite
  - Extract vs. Lift
  - Creating match cuts

### **Editing Assignment 1 (part 1):**

-Cut *Boston Legal* scene

### **Session 2:**

- **Review starting up Avid project and Classroom Exercises**
- **Part 1 of lecture...**
  - Slates, camera reports, and lined scripts – how to fill out a slate and why that is important in labeling dailies in bins and for sound
  - Avid/User Settings

- Adding head leaders and tail pop to cuts (show proper slate from SCA drive)
- How to establish a correct TRT (total running time.)
- **Review basic Avid editing functions from last session**
  - 3-point editing in Source/Record mode
  - Splice-in vs. Overwrite
  - Extract vs. Lift
- **Introduce new functions**
  - Fast menu functions
    - Match Frame
    - Replace edit
    - Add edit
  - Segment mode
    - Difference between red and yellow arrows in segment mode
    - Moving things around timeline, using command to snap them into place, reminder about sync lock importance
    - Using copy and paste functions with segment mode
- **Introduce VERY BASIC Trim Mode**
  - J-K-L buttons, how it works alone and how it relates to trim mode
  - Using trim mode to create match cuts
  - Using trim mode to create L-cuts and J-cuts
  - Sit with students individually for rest of session

### **Editing Assignment 1 (part 2):**

-Refine *Boston Legal* scene, using new trim mode functions to create L/J cuts

### **Session 3:**

- **Review segment mode and Avid functions from last session**
- **Audio – Finding music and SFX**
  - Accessing Opus and Netmix, pulling tracks to drive, importing to Avid in proper bins
- **Track Management**
  - How NOT TO STACK picture edits on more than one video track
  - Checker-boarding audio tracks
  - Importance of organizing audio tracks (keeping music, dialogue, SFX separate)
- **Advanced Trim mode**
  - Review all trim mode functions from last session
  - Extend Edit and how it relates to trim mode
  - Demonstrate further how to create L and J cuts by trimming video/audio separately
  - Go into more advanced trim mode settings
    - Difference between ripple and overwrite trim
    - Asymmetrical, slip, slide trim
    - Review J-K-L buttons, how it works alone and how it relates to trim mode
    - Working with trim mode on multiple tracks

- Spend individual time with each student reviewing assignments, ensuring each student understands how to utilize the various trim mode functions
- **Editing Assignment 2:**
  - Cut *500 Days of Summer* scene, must demonstrate use/understanding of trim mode and L/J cuts

### **Session 4:**

- **Review Avid Functions learned so far**
  - Review 3-point editing
  - Review Segment Mode
  - Review Trim Mode
  - Review Fast Menu functions
- **Intro to Audio**
  - Audio Tool
  - Audio Mixer
  - Keyframes in audio
  - Using waveform
  - Track Control Panel
  - Checker-boarding audio
- **Intro to VFX**
  - Head/Tail fades, relating to video (AND audio)
  - Where to find Effect Palette, how to place and alter an effect (for video AND audio)
  - Accessing and exiting Effect Mode
  - Title tool

### **Midterm Assignment:**

-Students will add sound design to *500 Days* scene, demonstrating knowledge/understanding of checkerboarding, track organization, trim mode, keyframes, audio effects.

### **Session 5**

- **Review Midterm assignments / Discussion of basic aesthetics of editing**
  - Using their cut of the editing exercises homework as a working tool instructor will discuss editing tips as well as **very basic** concepts of editing aesthetics such as editing for story, dialogue editing, impact of shot selection and sizes, cutaways, timing, tension etc.
- **Advanced Audio**
  - Review all functions taught in previous audio lesson
  - SFX functions in the Avid Effects Palette (audio clip vs. audio track)
  - Audio Suite



- Editing music/sound/dialogue
- **Advanced VFX**
  - Review all functions taught in previous VFX lesson
  - Dissolves, fades, wipes
  - Motion Effects
  - Introduce Sapphire effects
  - Working with Keyframes
- **Discussion of editing/organizing in Avid for documentaries (Silver Section)**
  - *As this is usually around the time when Silver section begins their documentaries, time permitting, I would like to take about 15-20 minutes to discuss organizing a documentary project, vs. a narrative project – both for bin and track organization. As well as some basic tips and concepts of editing aesthetics for documentaries.*
- **Explain promo assignment**
  - View clips and examples

### **Editing Assignment 3 (part 1):**

-Sub-clip pieces for your promo/trailer project, start organizing project and laying out in timeline, come prepared to present/pitch your idea in the next class. Organization will be checked!

### **Session 6:**

- **Review promo assignment organization**
  - View progress of promos so far
  - Give notes to address for final versions to screen in final session of class
- **Picture Lock turn over procedure**
  - How to make a QuickTime, e-mail a QuickTime
  - Outputs for sound, Outputs for Vimeo
  - Same as source, H264, AAF
- **Multi-Cam Editing**
  - Using multi-cam project, review:
    - How to group clips
    - How to view multi-cam footage
    - How to edit multi-cam footage
- **Allow class time to work on promo assignment/practice multi-cam editing**
  - While students work on their assignments, I will go around the room to sit with them individually/in small groups, in order to further test/review their understanding of trim mode and other Avid functions

### **Editing Assignment 3 (part 2):**

-Finish promo/trailer project for presentation in final class. Final version must demonstrate

understanding of VFX/keyframes

### **Session 7 :**

- **View final promos/trailers in class**
  - Class and instructor to discuss pros and cons of changes in notes
- **Final testing of trim mode/Avid knowledge**
  - Sit with students individually/in smaller groups to further test/review their understanding of trim mode and various Avid functions
- **Brief discussion about working in the industry**
  - Careers in editing, etc.

## Sound Laboratory

### **Session 1: Cinematic Sound Introduction & Production Sound I**

Clips from Star Wars and Raiders of the Lost Ark . Introduction to Production Sound: Microphones by method of transduction and polar pattern; basic methods and accessories. Check out Sound Kits.

**Assignment :** Bring Sound and Camera Kits for next class.

### **Session 2: Storytelling with Sound & Production Sound II**

Audio basics: Analog vs. Digital, Mic Level vs. Line Level. Basic dimensions of sound: frequency& amplitude. Onset procedures, etiquette, and politics. History of sound and sound as a storytelling tool. A handson exercise in capturing production sound (Bring Sound/Camera Kits to class)

**Assignment:** Sit near the fountain outside Norris and write down all sources of sound that you hear in ten minutes. Bring the list to the next class meeting. Bring Sound Kits for next class.

### **Session 3: The Aesthetics of Sound Editing and Music**

Dual System Sound Recording. The mechanics of film, television, and documentary sound editing. Sound design principles. Music in film. Clips to demonstrate these concepts. Midterm Review. Visit Scoring Stage.

### **Session 4: Midterm Exam and Sound Editing Demonstration**

Midterm examination . Talk about Sound Project. Demonstration using an edited ProTools session. Introduction to ProTools. Lab exercise editing Backgrounds.

**Assignment:** Group A Sound Projects Due on Wednesday prior to next class meeting.

### **Session 5: Foley and FX Editing**

Listen to Sound Projects Group A. BG and FX editing in ProTools. Visit Foley stage. Lab exercise Foley spotting and editing FX.

**Assignment:** Group B Sound Projects Due on Wednesday prior to next class meeting.

### **Session 6: Dialogue Editing**

Listen to Sound Projects Group B. Lab exercise editing Dialogue.

**Assignment:** Group C Sound Projects Due on Wednesday prior to next class meeting. Everyone: Watch The Conversation , Francis Ford Coppola, before next class (Netflix).

### **Session 7: Rerecording Mixing**

Listen to Sound Projects Group C. Mixing processes: level, frequency, and time domains. Panning and use of 5.1 Demonstration on a mix console. Watch scene from The Conversation and analyze.

**Exam Week: Comprehensive Final Exam Due Date TBA**

## **Grading:**

Each of the four laboratories contributes 25% of the final grade. You will be graded A through F (including pluses and minuses) upon completion of the course. Grades of "Incomplete" are given for medical emergencies only. Emergencies are narrowly interpreted. The grades for the individual laboratories are determined as follows:

### **295 Grading Breakdown:**

#### **Producing Laboratory:**

Class participation (discussions, feedback to other students, etc)	12%
Four Weekly Trade Article Uploads (3 points each)	12%
Present Trauma Pitch Presentation	16%
Scheduling and Budgeting Exercise	16%
Production Problem Solving Exercise	16%
Final Development Pitch Presentation	28%

#### **Cinematography Laboratory:**

In-class participation in class discussions and exercises	40%
Collaborative work in crew positions throughout the semester	40%
Attitude, perhaps the most important attribute in filmmaking	20%

#### **Editing Laboratory:**

Editing Exercise #1 (Boston Legal)	20%
Editing Exercise #2 (500 Days)	20%
Editing Exercise #3 (Promo/Trailer)	20%
Editing Midterm Review (500 Days with audio)	15%
Editing Class Participation & Organization	10%
Attendance and arrival on time	15%

#### **Sound Laboratory:**

Sound Midterm Exam	30%
Sound Final Exam	35%
Sound Project	20%
Participation	15%

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**Attendance:** This is a production class. Students are expected to attend class regularly and to be punctual. Attendance will be taken at every class. Written explanations will be necessary in advance for all excused absences. Unexcused absences and tardiness will be reflected in your grade. Two unexcused absences in any of the laboratory sections of CTPR 295 will reduce the student's grade one increment; e.g. B to B- for that section. Three unexcused tardies will be counted as an absence. If a student has five unexcused absences or 10 tardies cumulative in all sections, the overall grade for the entire course will be reduced one increment. There will be no "incompletes" granted except in the case of severe medical or other serious emergencies. It is the student's responsibility to be aware of USC's add/drop and withdraw deadlines.

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**Required Texts:**

*The Healthy Edit: Creative Editing Techniques for Perfecting Your Movie*, John Rosenberg, Focal

Press, 2011 (For Rosenberg's Editing section)

*Voice and Vision: A Creative Approach to Narrative Film and DV Production* - Mick Hurbis-Cherrier (for Cinematography)

*Shooting to Kill: How An Independent Producer Blasts Through The Barriers to Make Movies That Matter*

By Christine Vachon with David Edelstein

ISBN: 0-380-79854-9 (for Producing)

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**Suggested reading:**

*Practical Moviemaking: A Handbook for the Real World*, Joe Wallenstein, McFarland & Company

Other readings may be suggested in class.

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### **Statement for 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 to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

### **Statement on Academic Conduct and Support Systems**

#### **Academic Conduct:**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

#### **Support Systems:**

*Student Counseling Services (SCS)* - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>

*National Suicide Prevention Lifeline* - 1-800-273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

*Relationship and Sexual Violence Prevention Services (RSVP)* - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

*Sexual Assault Resource Center*

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

*Office of Equity and Diversity (OED)/Title IX Compliance* – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

*Bias Assessment Response and Support*

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

*The Office of Disability Services and Programs*

Provides certification for students with disabilities and helps arrange relevant accommodations. <http://dsp.usc.edu>

*Student Support and Advocacy* – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

*Diversity at USC*

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. <https://diversity.usc.edu/>

### *USC Emergency Information*

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible, <http://emergency.usc.edu>

*USC Department of Public Safety – 213-740-4321 (UPC) and 323-442-1000 (HSC) for 24-hour emergency assistance or to report a crime.*

Provides overall safety to USC community. <http://dps.usc.edu>

## **EMERGENCY PREPAREDNESS/COURSE CONTINUITY IN A CRISIS**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

Please activate your course in Blackboard with access to the course syllabus. Whether or not you use Blackboard regularly, these preparations will be crucial in an emergency. USC's Blackboard learning management system and support information is available at [blackboard.usc.edu](http://blackboard.usc.edu).

## **DISRUPTIVE STUDENT BEHAVIOR**

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

## **SAFETY SEMINAR – MANDATORY ATTENDANCE**

All students are required to attend the safety seminar in order to obtain a Production Number. The production number covers, actors, equipment, stages, insurance, additional equipment, locations, on and off campus permits, audition rooms and access to SCA facilities for filming (Courtyard, class rooms, bathrooms, stairwells).