

CTPR 290 CINEMATIC COMMUNICATION

Fall 2018 Syllabus (Section #)

6 units

Open to School of Cinematic Arts students only.

Class hours:

Location:

Instructor: [name]

Email:

Phone:

Office hours:

SA: [name]

Email:

Phone:

OVERVIEW

In this class students will learn to express their ideas through the language of cinema. The basic principles of cinematography, directing, editing, producing, and sound will be introduced, but the class does not aim to produce polished movies or moviemakers.

When you make narratives, we would like you to focus on the expressive potential of physical behavior; reveal emotions and ideas through what the characters *do* rather than say. Dialogue is used sparingly in 290; we make sound pictures, but not talking pictures.

Students are encouraged to explore alternative and non-traditional forms in Fictional Drama, Documentary, as well as Experimental and New Media.

The instructor and class will critique screened projects. The goal of these sessions is to provide constructive criticism that will improve the student filmmaker's understanding of the process and skills required to produce and consume movies.

By the end of the course, students should display basic competence in conceiving and developing movie ideas and in using the techniques of cinema and digital media to express themselves and communicate to audiences.

COURSE OBJECTIVES

- Understand and begin to apply the aesthetics of visual and aural communication through cinema.
- Use the creative interaction of image and sound for expressive purposes.
- Design and create cinematic structures.

- Introduce the basics of scriptwriting, producing, directing, cinematography, editing, and sound design, and their interrelationship in the creation of a cinematic project.
- Develop ideas into movies.
- Experiment with personal expression through cinema.
- Show skills in characterization and visual story telling.
- Recognize the potential of a variety of cinematic forms: experimental, documentary, animation, etc.
- Deliver and receive effective critiques of work in progress.
- Establish ethical standards for movie making.
- Show ability to collaborate, to both lead and take direction on a crew.

ASSIGNMENTS, AND PROJECTS

The individual projects will center on various themes that will change each semester.

Individual Exercise

1. One day shooting with available light and non-synch dialogue sound recording.
2. Write, produce, direct, shoot, create sound for, and edit exercise.
3. One week to edit exercise.
4. Maximum length 3 minutes, including credits.

Individual Project 1

1. One weekend shooting with available light and non-synch dialogue sound recording.
2. Write, produce, direct, shoot, create sound for, and edit project.
3. One week to edit project.
4. Length 3-6 minutes, including credits.

Individual Project 2

1. One weekend shooting with available light or light kit and synch dialogue sound recording.
2. Write, produce, direct, shoot, create sound for, and edit project.
3. One week to edit project.
4. Length 3-6 minutes, including credits.

Crew Project

1. One class day of shooting on location with lighting, and synch sound recording.
2. Serve in one crew position.
3. One week to edit project.
4. Maximum length 5 minutes, including credits.

Finals Week

1. Crew Project Final Cut
2. Crew Project Production Notebook

It is the student's obligation to provide their actors with a copy of their work via the most up to date industry standards.

Written Assignments

- Completed scripts for Projects 1 & 2.
- Complete a *Personal Critique* and *Crit on Crits* for Exercise , Project 1 and Project 2. Personal Critiques are due at time of screening. Projects will not be screened without them. Crit on Crits are due one week after the project is screened. Forms for both are at the end of the syllabus. All documents are to be TYPED and SUBMITTED IN DUPLICATE.
- Five-minute script for Crew Project
- Vagabond Production Notebook

When doing your fictional projects, cast actors, when you want performances, not roommates, friends, and family—use the casting sources at SPO. Since you must operate camera, **you are not permitted to act in your own movies.**

WEEK-TO-WEEK:

CTPR 290 General Calendar Fall '18						
Wk		Monday or Tuesday	Date	Wednesday or Thursday	Date	Weekend & outside class
1	8/20 or 8/21	<p>Introductions; Syllabus; class goals organization and assignments</p> <p>Form groups</p> <p>Directing: Story telling techniques, character, plot</p>	8/22 or 8/23	<p>Directing: Scriptwriting, script format, beats, three act structure. Character motivation, intent</p> <p>Assign Exercise 3 min. max</p>	8/24-8/26	
2	8/27 or 8/28	<p>Cinematography: checkout cameras and tripods (3 hrs.)</p>	8/29 or 8/30	<p>Directing:</p> <p>Working with actors Collaboration, blocking</p>	8/31-9/2	<p>SHOOT EXERCISE</p> <p>A Group shoots Friday 8/31 B Group shoots Saturday 9/1 C Group shoots Sunday 9/2</p>

3	9/3 or 9/4	Labor Day (no Monday class)	9/5 or 9/6	WEDNESDAY CLASS Editing: AVID LAB: Group Tutorial Begin Edit Exercise (in class) student instructor (3 hrs)	9/7-9/9	Edit Exercise A Group Project 1 scripts due, Sunday 12PM A PREPS Project 1
		TUESDAY CLASS Editing: AVID LAB: Group Tutorial Begin Edit Exercise (in class) student instructor (3 hrs)		THURSDAY CLASS Editing: AVID LAB Basic Avid editing, using classroom exercises (3hrs)		
4	9/10 or 9/11	MONDAY CLASS Editing: AVID LAB Basic Avid editing, using classroom exercises (3hrs) Script Conference Project 1: A Group (concurrent last hour)	9/12 or 9/13	WEDNESDAY CLASS Screen Exercise; A Group & ½ B Group 3 min max	9/14-9/16	B Group Project 1 scripts due, Sunday 12PM A SHOOTS Project 1 B PREPS Project 1
		TUESDAY CLASS Screen Exercise; A Group & ½ B Group 3 min max Script Conference Project 1: A Group		THURSDAY CLASS Screen Exercise; ½ B Group & C Group 3 min max		
5	9/17 or 9/18	MONDAY CLASS Screen Exercise; ½ B Group & C Group 3 min max Script Conference Project 1: B Group	9/19 or 9/20	Directing: Blocking, the 180 degree line, use of camera angles in story telling	9/21-9/23	C Group Project 1 scripts due, Sunday 12PM B SHOOTS Project 1 A EDITS Project 1 C PREPS Project 1
		TUESDAY CLASS DIRECTING: TBD Script Conference Project 1: B Group				
6	9/24 or 9/25	Sound: AVID LAB Basic Avid sound editing (3 hrs) Script Conference Project 1: C Group (concurrent last hour)	9/26 or 9/27	SCREEN Project 1 A Group Announce script assignments for Crew Projects, due Week 8	9/28-9/30	C SHOOTS Project 1 B EDITS Project 1
7	10/1 or 10/2	Editing: AVID LAB Avid instruction, students bring in projects to work on (3 hrs)	10/3 or 10/4	SCREEN Project 1 B Group Vagabond scout (1hr end of class)	10/5-10/7	Every student writes a five (5) minute script for the Crew Projects. C EDITS Project 1
8	10/8 or 10/9	Sound: Basic Sound Editing on Avid, in lab (3hrs) Crew Project scripts submitted online by 6 PM Monday	10/10 or 10/11	SCREEN Project 1 C Group	10/12- 10/14	A Group Project 2 scripts due, Sunday 6PM A PREPS Project 2 Class reads Crew Project scripts online during week and votes for top three by 12PM Sunday SA announces selections by 6PM Sunday

9	10/15 or 10/16	Directing: (Hopeful producers pitch for crew projects. Define different crew positions. Working as a crew. 2 hrs. Script Conference Project 2: A Group	10/17 or 10/18	Cinematography: Demonstrate light kits, (3hrs) Students bring cameras and tripods to class	10/19-10/21	First Weekend Light Kit Available for Checkout B Group Project 2 scripts due, Sunday 12PM A SHOOTS Project 2 B PREPS Project 2
10	10/22 or 10/23	Hopeful directors pitch to writers and producers of Crew Projects Producers & Directors assigned casting call times Script Conference Project 2: B Group	10/24 or 10/25	Directing/Producing: Preparing a project for shooting with a crew. Creative conceptualization and crew roles	10/26-10/28	Crew Project <i>producers/writers/directors</i> work on rewrite C Group Project 2 scripts due, Sunday 12PM B SHOOTS Project 2 A EDITS Project 2 C PREPS Project 2
11	10/29 or 10/30	In-class casting sessions Script Conference Project 2: C Group	10/31 or 11/1	SCREEN Project 2 A Group	11/2-11/4	Crew project <i>producers/writers/directors</i> work on rewrite C SHOOTS Project 2 B EDITS Project 2
12	11/5 or 11/6	Cinematography/ Directing: Crew Project Stage Rehearsal Students light build sets & record sound w/ students as talent (3hrs)	11/7 or 11/8	SCREEN Project 2 B Group	11/9-11/11	C EDITS Project 2 Crew Project producers & directors work on rewrite
13	11/12 or 11/13	Prep & Rehearse Crew Projects in Vagabond	11/14 or 11/15	SCREEN Project 2 C Group	11/16-11/18	Possible voluntary extra rehearsal for Crew Projects (yoyo)
14	11/19 or 11/20	Directing and Cinematography: Shoot Crew Projects in Vagabond (3 hrs) One Day shoot during class time only	11/21 or 11/22	THANKSGIVING: LAB CLOSES WED-FRI NO CLASSES	11/23-11/25	Editors edits first cut Crew Projects
15	11/26 or 11/27	Screen 1 st cut of Crew Projects Production debriefing	11/28 or 11/29	Screen final cut of Crew Projects Wrap party -last class	11/30 Last Day of Classes Final Exam: Vagabond Production Notebooks Due Noon 12/5	

ETHICS

It is extremely important that you protect your opportunity to learn and not hand it over to someone more experienced. **We expect you to operate your own camera**, plan your own lighting, etc. ***You may not have people from outside the film school or in advanced classes crew or edit for you***; this is the equivalent of asking someone else to write a paper for you, which is a violation of academic integrity. We DO encourage you to help out on each other's shoots by carrying equipment, dressing sets, watching over safety, and so on; it's more effective and more fun!

HEALTH AND WELL-BEING

Cinema school is intense. One important aid in coping is managing one's time, energy, and health. This translates into: scaling projects to do-able sizes; having back-up ideas, locations, equipment and actors in case of problems (weather, accidents, camera break-downs, etc.); realistically estimating time; protecting time to eat and sleep!

If you are feeling stressed out, please talk with your instructors or SA. USC also provides a Student Counseling service which has helped pull many students through rough spots; you can reach them at (213) 740-7711. Chances are that as the semester progresses you will be amazed at how much you are capable of and how quickly you are becoming a seasoned filmmaker.

GRADING BREAKDOWN

Final grades will be issued only upon completion of all required movies and documents; grades will be calculated on the following percentages:

Individual Exercise	10%
Individual Project 1	20%
Individual Project 2	20%
Crew Project (Final Exam)	25%
Documents*	15%
Class participation	10%

*The 15% of the overall grade for Documents is based solely on the percentage of times the student's scripts, Personal Critiques, and Crit on Crits are delivered at the requested time. Blank or nonsensical documents will be considered late.

"Participation" is defined as constructive in-class activity, including, but not limited to, asking questions, giving constructive opinions on lessons and other students' work.

Grading Scale

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

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Production Division Attendance Policy

Students are expected to be on time and prepared for each class. Two unexcused absences over the entirety of the course will result in a student's grade being lowered by one notch (IE: B becomes B-). A third unexcused absence will result in a student's grade being lowered by one more notch, (a B becomes a C+.) Four unexcused absences will result in lowering the student's grade by one full letter; (a B becomes a C.) Each subsequent unexcused absence will lower the student's grade an additional full letter. Four greater than seven-minute late class arrivals equate to one full absence. In order for an absence or lateness to be excused, the student must have approval from the professor and provide documentation at the next attended class session.

If a student misses class due to an emergency, the student must contact the professor prior to class or contact the Production Office at 213-740-3317.

Turn your phone all the way off during class. This applies to **ALL PERSONAL ELECTRONIC DEVICES** (known or unknown throughout the present or any expanded universe). This is under grades because the success of this class is depends on every student's full presence. Or, as Ram Dass said, "Be *here* now." Students will receive a downgrade of one notch for violation of this policy more than two times.

Recommended Texts

Producing and Directing the Short Film and Video, Second Edition, Peter W. Rea and David K. Irving. Focal Press, 2001

The Bare Bones Camera Course for Film and Video, Tom Schroepel. Allworth Press.

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

The Avid Media Composer Cookbook, Benjamin Hershleder, Packt Publishing,

<http://tinyurl.com/avidmc-book>

Avid Editing, Sam Kauffman and Ashley Kennedy, Focal Press (with DVD of practice materials)

The Healthy Edit: Creative Editing Techniques for Perfecting Your Movie, John Rosenberg, Focal Press, 2011

Recommended Viewing

DVD: *Visions of Light, The Art of Cinematography*

DVD: *The Cutting Edge: The Magic of Movie Editing*

SAFETY

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).

Three seminars are offered at the start of every semester. This semester's seminars:

Friday, August 17 – Norris Theater - 3:00 P.M.

Monday, August 20– The Gallery SCA 120 - 6:00P.M.

Tuesday, August 21 – The Gallery SCA 120 - 6:00 P.M.

There are NO MAKE UP seminars available beyond these dates.

All students MUST attend the SCA Safety Seminar and present proof of attendance to their instructor before any equipment may be issued.

Students must adhere to the USC School of Cinematic Arts Safety Guidelines as well as professional, ethical and safety standards that will protect everyone on the set. They can be found at [https://scacommunity.usc.edu/resources/physical production/pdf/SafetyRulesHandout.pdf](https://scacommunity.usc.edu/resources/physical%20production/pdf/SafetyRulesHandout.pdf)

The following policies are applicable to CTPR 290.

1. Motor Vehicles

With the exception of POV shots from inside a closed automobile, no moving motor vehicles are to be used in CTPR 290 productions. POV shots do not include using a motor vehicle as a dolly to record staged action.

All work involving non-moving motor vehicles must be done on private/non-commercial property.

- a.If you have scripted a moving automobile shot film you must use a “Poor Man’s Process” technique on private property or on University property. Your faculty will instruct you how to do this.
- b.You may not place a camera or a crew member on a street.
2. Minors (actors under 18 years of age) require the presence of a studio teacher and legal guardian, along with valid work permits.
3. No guns of any kind may appear in a 290 project. Productions are only authorized to use rubber knives, swords or bayonets. Squibs are not allowed.
4. Stunt coordinators are mandatory for any action that could in any way injure your actor.
5. USC Insurance never covers any vehicle of any kind.

6. Jib arms, cranes, scissor lifts, camera cars are not allowed on student projects.
7. No creature may be harmed during the filming of any USC Student Project. The American Humane Society must approve use of all animals.
8. The use of motor boats/speed boats is prohibited, as are helicopters and fixed-wing aircraft.
9. Students are authorized to use 290 light kits and practical lights (300 watts and under) only. No lights are to be rented or donated from vendors. Generators are not permitted.
10. Fire is limited to the use of LED candles and cigarette lighters. Candy Glass (a special stunt glass) must be used when glass, plates, mirrors, etc. are broken as part of a stunt or when these objects present a possible danger to an actor.
11. The maximum shooting day for USC projects is 12 hours. The minimum turn around time before the next shooting day is 12 hours.
12. No open-toed shoes on sets, stages, or around any heavy equipment.
13. Students may not go beyond the 50 Mile Studio Zone.

Failure to follow these policies may results in:

1. Confiscation of the student's film.
2. Lowering of the student's grade. Serious violations will result in a grade of F for the project.
3. Suspension of the student's production number.
4. Class failure.
5. Appearance before the SCA Academic Violation Committee of both peers and faculty members.
6. Appearance before the University Judicial Affairs Committee.

All students must consult with the instructor on any shot that might raise a safety issue. The hazardous shooting form can be found online at:

https://scacommunity.usc.edu/resources/physical_production/hazardous_form.cfm

You must have Hazardous Shooting Conditions Forms, signed by your instructor and the Head of Physical Production, prior to shooting in any situation or location that might be considered dangerous or when using weapons, projectiles, or stunts. This process must be completed by the Thursday before shooting. If you cannot complete the process before shooting, you must cancel whatever would require the form. Students are expected to work with others in the class whenever on location. Everyone (crew and cast) is responsible for safety on the set.

Do not store equipment in your car, even in a locked trunk. It is not insured for loss if stolen from a vehicle.

EQUIPMENT AND FACILITIES

All 290 projects MUST be shot on the camera provided to students by the School of Cinematic Arts and edited in the SCA AVID labs. Use of personal or rented professional cinema equipment is prohibited in 290. No Exceptions.

Projects not shot on SCA camera and/or edited outside of the SCA AVID labs will be graded as an "F" and confiscated by the class instructor.

The School will provide digital cameras, tripods, and editing stations. Students must pay a Lab Fee of \$500 and also an Insurance Fee of \$300.

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
 - <http://www.bestbuy.com/site/sandisk-ultra-plus-64gb-sdxc-uhs-i-memory-card-black-gray-red/3142571.p?skuId=3142571>
 - http://frys.com/product/8879282?site=sr:SEARCH:MAIN_RSLT_PG
 - Cards will also be stocked at the Bookstore.

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 16GB flash drive is required to back up your project and material in case of drive failure.

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. Access to lighting kits after the 9th week of classes
3. Limited grip/electric equipment for the crew project.
4. MC AVID Editing System in the AVID Labs

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>

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

290 AVID Editorial Syllabus

ORIENTATION MEETING – staff & **AVID Instructor** led (See Calendar)

Meeting 1

Editing: - AVID LAB (**AVID Instructor**)

Main function of Editing Lab in 290 is learning AVID functions.

Quicktimes of editing exercises may not be emailed to instructors.

Students will work individually on **MC AVID ONLY and SCA approved hard drives**.

Teachers should email students to remind them to purchase and bring USC SCA approved hard drives and headphones with ¼ adapters to class.

Lab Orientation: Tony Bushman:

Explains SCA Lab Rules, policies, procedures, important department contacts, safety information.

Front Desk Procedures (signing in, checking out a workstation)

SCA Lab Policies

Locker Procedures

Safety Procedures

AVID Technical Orientation: AVID Instructor

Explains use of **MC AVID**, SCA Lab equipment, resources, and technical workflow information

Students log into Knowledgebase (KB)

Navigate to CTPR 290 workflow page on KB

Give overview of workflow

Ask does everyone have an SCA approved hard drive?

Format hard drive

If there is already data on the drive it **MUST** be copied to another drive before formatting

Use SCA Formatting app (as per instructions on KB).

Copy Shot Footage from SD Card (from Canon) to formatted drive

Remove SD card!

Create Avid Project (settings on KB)

Create Avid Folders (1 through 7, as per KB)

Create bins in Folder “6. CARDS” (as per KB)

Link media and transcode (as per KB)

Perform minor edit (2 clips, in/out, onto timeline)

Save Avid Project! (backup onto hard drive and flash drive)

MEETING 1 - with AVID EDITING instructor (See Calendar)

Review Basic Avid editing functions:

Supplemental Printouts to be handed out:

-Avid Guide

-Avid Project Organization page

-Also explain Knowledgebase and Genius Bar

Getting started/setting up hard drives

Creating an Avid project, and organizing your hard drive

Avid project organization

Avid interface/layout

Project window,

Media Creation – DNX 115, Personal Hard Drive, “Apply to All”

link vs. transcode clips

Difference between text view and frame view – explain how to properly rename clips, add notes, markers, customize bin tabs, etc. for organization

Basic Avid editing functions (using the “Learn Avid” project)

MEETING 2 – with AVID Editing Instructor (See Calendar)

Editing in AVID Lab

Review starting up Avid project

Review basic Avid editing functions from last session

Basic Audio Editing

Opus and Soundminer

How to search for and download music/SFX tracks

Basic VFX

Using Quick Transitions or Head/Tail Fade function to add video fades and dissolves

Creating Titles

Review backing up Avid Projects

Explain backing up User Settings

PERSONAL CRITIQUE

Movie-maker: _____

Date: _____

Title: _____

Project No: _____

NOTE: **TWO PRINTED** copies to be turned in with project.

INTENT: (How you want to affect us)

SYNOPSIS: (What we see)

STRENGTHS: (List by priority, one line per item)

WEAKNESSES: (List by priority, one line per item)

WHAT I WANT TO LEARN TO DO BETTER IS:

CRIT ON CRIT

Movie-maker: _____

Date: _____

Title: _____

Project No: _____

(Due ONE WEEK after screening)

THE MAJOR SUGGESTIONS IN THE CRITS WERE:

1)

2)

3)

4)

5)

I AGREE/DISAGREE WITH THE SUGGESTIONS AS FOLLOWS:

1)

2)

3)

4)

5)

BASED ON THE SCREENING AND CRITIQUES, IF I COULD CONTINUE TO SHOOT OR EDIT, I WOULD MAKE THE FOLLOWING CHANGES:

1)

2)

3)

4)

5)

Statement of Understanding

I have read and understand the policies and procedures outlined in the CTPR 290 Syllabus, and the Student Production Office Handbook, and have attended the SCA Safety Seminar.

I agree to conference with my instructors before creating any situation that might put my actors, crew, bystanders, or myself in jeopardy.

I am equally committed to protecting and enhancing the reputation of the USC School of Cinematic Arts through my actions.

Signature: _____

Print Name: _____

Date: _____