

CTPR 295 Cinematic Arts Laboratory

4 Units

Fall 2018

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

Group/Section#

**Meeting times: Producing/Cinematography:
Editing/ Sound:**

Producing Laboratory (SCA 356)

Instructor:

Email:

Phone:

Office Hours:

SA:

Email:

Phone:

Cinematography Laboratory (SCE STG 2)

Instructor:

Email:

Phone:

Office Hours:

SA:

Email:

Phone:

Editing Laboratory (room number)

Instructor:

Email:

Phone:

Office Hours:

SA:

Email:

Phone:

Sound Laboratory (SCA B130)

Instructor:

Email:

Phone:

Office Hours:

SA:

Email:

Phone:

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
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 18482 & CTPR 294 section 18461
Gold Group: CTPR 295 section 18480 & CTPR 294 section 18462
Platinum Group: CTPR 295 section 18481 & CTPR 294 section 18464

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
 - <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
 - 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:

Producing Laboratory

This course functions as an foundation for your 294 projects, as a preparation for your role as 310 producer, and as an inspiration for a possible producing career at USC and beyond.

Session 1: Course Overview, USC Best Practices in Producing, Casting, Intro to Sample 310 Script

In this first class, we review the syllabus, give an overview of the semester, and introduce students to producing for 294. We learn/review casting, including writing and posting breakdowns and how to schedule and run a casting session; and USC paperwork and best practices including the 295 Producing Documents Dropbox. Introduction to sample 310 script.

Assignments:

- **READ** Sample 310 script;
- **WRITE** and email Instructor and SA character breakdowns for each main character of sample 310 script;
- **READ** STK, Ch 1, “Day In the Life,” pp 1-17, Ch 5, “Actors: Handle With Care,” pp 144-163.

Session 2: Locations, How Producers Have a Creative Impact on a Script

In this class, we explain and review location scouting and permitting, ending with a brief location scout on campus. We introduce basic short film structure and the role of the producer in development. Students will read two additional short film scripts and give notes on each; prepare to discuss in next class.

Assignments:

- **READ** additional short scripts, write one page of notes for each and send to Instructor and SA by midnight Tuesday before next class, and prepare to discuss in class;
- **READ** STK, Ch 2, “Development, The Immaculate Conception,” pp 18-35, Diary Interlude #1 “Anatomy of a Deal Gone Awry,” pp 114-121.

Session 3: Script Story Development, How to Talk About Your Film

The class will overview the script development process: characters, plot, asking good questions of your writer and director, and how to identify script weaknesses and strengths. We will discuss how to talk about your film, including basic pitching strategies, loglines, characters and story, tone, look, and casting ideas, and discussion of USC-specific production considerations.

Assignments:

- **READ** STK, Diary Interlude #4 “Velvet Goldmine: The Days and Nights,” pp 191-218 and Ch 7 “The Shoot: Kill or Be Killed,” pp 218-253;
- **310 SAMPLE SCRIPT PITCH PRESENTATION** - In trios, students prepare a 5-7 minute pitch including a logline, story and characters, tone, look, casting suggestions for each major role and a discussion of production considerations.

Session 4: Pitches, Feedback, Scheduling

After students present their pitches in class and give and receive peer feedback, we schedule the sample script in-class using Movie Magic Scheduling software. Students will be assigned an additional script to schedule on their own before next class.

Assignments:

- **READ** STK, Ch 3 “The Budget, Making it Count”, pp 36-113, Diary Interlude #2 “I Shot Andy Warhol”, pp 139-143, Diary Interlude #3 “The Line Producer”, pp 164-167;
- **EMAIL** your completed schedules to Instructor and SA by midnight Tuesday before next class.

Session 5: Schedule Clean-up, Budgeting

After a final review and clean-up of our schedules, we learn how to budget the 310 sample script. Students will budget in-class, and be assigned an additional script to budget on their own before next class.

Assignments:

- **READ** STK Ch 6, “Crewing Up: Get a Grip”, pp 168-190, Diary Interlude #5 “Post-Production Diary,” pp 254-257, Ch 8, “Post Production: A Big Production,” pp 258-273;
- **EMAIL** your budgets to Instructor and SA by midnight Tuesday before next class.

Session 6: Budget Clean-up, Crewing, Curveballs Game, Producer’s Role in Production and Post, Watch Sample Movie

After a final review and clean-up of our budgets, we play the Curveballs Game and then watch the short films made from our sample scripts. We will discuss vetting and hiring crew, review the producer’s role in meetings and on set, and review the run of the day. We will discuss the producer’s role in the post-production process, including notes on cuts, music, etc.

Assignments:

- **READ** STK, Ch 4 “Financing: Shaking the Money Tree,” pp 122-138, Diary Interlude #6 “The Festival Game,” pp 274-284, Ch 9. “Distribution, Marketing and Release: Out of the Frying Pan...” pp. 285-317.

Session 7: Final Exam, 310 Prep, Networking

Students take their Producing Final Exam. In class, students will be handed a new 5-6 page script and asked to analyze it in the role of 310 Creative Producer using all of the skills learned this semester; i.e., what are my next steps, what questions should I ask, and how can I creatively contribute to this project?

Looking ahead to 310, we review casting, locations and any concerns or questions about 310, preparation ahead of next semester, and watch a series of 310 shorts.

If time and desire, we will talk about independent film financing, paths to work, film festivals, and other real-world producing issues.

REQUIRED MATERIALS (Bring to every class)

USC Production 1 Cinematography Kit

This can be found on the USC SCA community website

<https://scacommunity.usc.edu>

Go to Student Production Resources

Click on Production Documents. The document is on the right side.

REQUIRED READING (Purchase online)

The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition, 1st or 2nd edition, by Gustavo Mercado.

Motion Picture and Video Lighting, Edition 2, by Blain Brown

USC SCA Guide to the Canon XC15 –V2

This can be found on the USC SCA community website

<https://scacommunity.usc.edu>

Go to Student Production Resources

Click on Production Documents.

The document is on the right side.

OPTIONAL READING

The Bare Bones Camera Course for Film and Video, 3rd Edition by Tom Schroepel

Prior to Session #1

To prepare for camera and lighting check out, watch these two video tutorials.

Understanding Exposure With The Exposure Triangle

<https://www.youtube.com/watch?v=CllmmXswtK8>

Practice your understanding of the exposure triangle with this interactive site.

Basic Manual Settings: <http://www.canonoutsideofauto.ca/learn/>

Session 1:

Camera check out and Canon XC15's (teams of three)

Introduce lenses: focus, focal length, and exposure.
Demonstrate Mole Richardson Fresnel kit and Lowell open face kit.
Demonstrate China Ball & Clamp light.
Discuss location electrical distribution needed for lights demonstrated.

SA- Arrange camera check out with CEC before class. Arrange for 1 Mole Richardson Fresnel kit and 1 Lowell open face kit for class from PEC.

Assigned reading:

Motion Picture and Video Lighting

The History of Lighting pgs. 1-9

Lighting Sources pgs. 10-12, 17-21, 22-23, 29-30, 33-34

USC SCA Guide to the Canon XC15 –V2

Assigned videos:

Top 15 Mistakes Beginner Filmmakers Make

https://www.youtube.com/watch?v=t1myw_0W5E8

Otis College: Gripology 101: Setting up Lights

https://www.youtube.com/watch?v=9m15Kg_bpZ4

Session 2:

Screen a short film and discuss the concept of “image systems.”

Brief instruction on use of stage electricity and power distribution. Discuss safety issues for both electric and grip equipment. Demonstration of soft and hard lighting, bounce, key, fill, and backlight concepts. If needed review lenses: focus, focal length, and exposure.

Break class into 3 crews. Each crew will light and shoot a shot/scene using flats.

SA- Arrange for 3 groups to bring cameras to class.

Assigned reading:

The Filmmaker's Eye

Extreme close up, Close up, Medium close up, Medium shot, Medium long shot, Long shot

Assigned videos:

All USC students have access to films on Kanopy. It's a streaming service accessed through USC Libraries. Here is the link. <http://libguides.usc.edu/go.php?c=13421920>

You are required to watch one of these two films and read the following materials before Class # 2

(A) Watch *Oldboy* by Park Chan-wook
and read

The Filmmaker's Eye

Introduction, Finding the Frame, Principles of Composition and Technical Concepts and Image System

OR

(B) Watch *Sweetie* by Jane Campion
and read

The Filmmaker's Eye

Introduction, Finding the Frame, Principles of Composition and Technical Concepts and Image System

The Film Image

<https://rampages.us/jaffeyfei/2016/03/04/sweetie-1989/>

Sweetie: Jane Campion's Experiment

<https://www.criterion.com/current/posts/455-sweetie-jane-campion-s-experiment>

Session 3:

Discuss blocking and coverage of a scene. Show examples of a variety of different techniques.

Discuss day exterior lighting including color temperature. Demonstrate grip equipment used when shooting day exteriors. Review the 180-degree rule.

The 180 degree line: <https://www.youtube.com/watch?v=HinUychY3sE>

Break class into 3 crews. Each crew will shoot a day exterior shot/scene.

SA- 3 Flex Fills. Arrange for 3 groups to bring cameras to class.

Assigned reading:

The Filmmaker's Eye

Extreme long shot, Over the shoulder shot, Establishing shot, Subjective shot, Two shot, Group shot, Canted shot

Motion Picture and Video Lighting

Gripology pgs. 173-189

The Seven Arts of Working in Film: A Necessary Guide to On-Set Protocol

<https://filmmakermagazine.com/92534-the-seven-arts-of-working-in-film/#.W1z6GCMrIYH>

Assigned videos:

Lighting and location working together to create an exterior scene

<https://www.lynda.com/Video-Filmmaking-tutorials/Lighting-location-working-together-create->

[exterior-scene/153125/162111-4.html](http://www.lynda.com/Video-Filmmaking-tutorials/Natural-light/153125/162111-4.html)

Natural light

<https://www.lynda.com/Video-Filmmaking-tutorials/Natural-light/153125/162114-4.html>

Session 4

Discuss designing shots for information, pace, tone and story using, lens selection, depth of field, selected focus, and color temperature.

Break class into 3 crews. Each crew will light and shoot a scene on stage with flats and designing shots to achieve specific story points and overall tone for the scene.

SA- Arrange for 3 groups to bring cameras to class.

Assigned reading:

The Filmmaker's Eye

Emblematic shot, Abstract shot, Macro shot, Zoom shot, Pan shot, Tilt shot, Dolly shot, Dolly zoom shot

Motion Picture and Video Lighting

Fundamentals of Lighting pgs. 35-57

Assigned videos:

4 More of the Best Shots of All Time - Movie Lists

<https://www.youtube.com/watch?v=dctO0A1-yNQ>

10 Moments of Subjectivity on Film

<https://www.youtube.com/watch?v=eQa--gJ412M>

3 Brilliant Moments in the Visuals of Emotion

<https://www.youtube.com/watch?v=NDFTFFA0LtE>

3 Brilliant Moments in the Visuals of Character

<https://www.youtube.com/watch?v=OR2gpBMHI9I>

Why lighting is essential

<https://www.lynda.com/Video-Filmmaking-tutorials/Why-lighting-essential/153125/162108-4.html>

Session 5:

Discuss how to block and cover a day exterior scene using the sun as backlight. Discuss using neutral density filters to control depth of field, using a Flex Fill to control exposure and assigning color temperature to create a specific look.

Break class into 3 crews. Each crew will shoot a day exterior shot/scene.

SA- 3 Flex Fills, arrange for 3 groups to bring cameras to class.

Assigned reading:

The Filmmaker's Eye
Tracking shot, Steadicam shot, Crane shot, Sequence shot
Motion Picture and Video Lighting
Theory and Control of Light pgs. 128-142

Assigned videos:

Lighting Outdoors - Lighting Essentials
<https://www.youtube.com/watch?v=6Q8VKf6kQTQ>
Outdoor Lighting at Noon: Reflectors, White Boards, and Diffusion
<https://www.youtube.com/watch?v=MwDFcAdlQEU>

Session 6:

Discuss and demonstrate how to compose and light matching reverse shots, lighting from the off camera (downstage) side and cross key back lighting.

Break class into 3 crews. Each crew will light and shoot a matching reverse scene using flats and stage lights.

SA- Arrange for 3 groups to bring cameras to class.

Assigned reading:

Motion Picture and Video Lighting
The Team and Set Operations pgs. 190-202
Basic Scene Lighting pgs. 58-77

Assigned videos:

Match Shots | Cinematography Composition 101
<https://www.youtube.com/watch?v=zO35vRT4bUY>
Why lighting is essential (All USC students have access to tutorials on Lynda.com) Log on here:
<https://itservices.usc.edu/lynda/>
<https://www.lynda.com/Video-Filmmaking-tutorials/Why-lighting-essential/153125/162108-4.html>
The role of lighting in telling a story
<https://www.lynda.com/Video-Filmmaking-tutorials/role-lighting-telling-story/153125/162110-4.html>
How To: Basic Cinematography Tips! Lighting the same scene for night then day,
https://www.youtube.com/watch?v=rSo_bMFT5YI

Session 7:

With 2- Sony FS5's review the functions of a lens and discuss depth of field: follow vs. rack focus. Illustrate how to get focus marks and pull focus.

Break class into 2 crews. Each crew will light and shoot a scene requiring them to follow and rack focus.

Review the semester and cover any lingering questions about lighting, coverage, crew protocols, and building on what we've learned about how to visually interpret and respond to a story or scene.

SA- 2 Sony FS5 Camera packages

Assigned videos:

What is Shallow Depth of Field and Deep Depth of Field?

<https://www.youtube.com/watch?v=o5thzx1JVvk>

5 ways to achieve shallow depth-of-field in video

<https://www.youtube.com/watch?v=hsB3mF5ZXaA>

A Simple Guide to Depth of Field

<https://www.youtube.com/watch?v=34jkJoN8qOI>

The Art of Pulling Focus

<https://www.youtube.com/watch?v=CwIUmk2-C-U>

Grade Definitions:

40% Class discussions You are expected to read the weekly assignments and watch the videos, listen actively, answer and ask questions, contribute to class discussions, give and receive feedback to and from your peers. Treat your peers with respect and at no time should your behavior impede the learning experience of other students.

40% Performance in various crew positions Working on a set you will discover your strengths and those of others. Come to the set prepared but stay open to ideas and other people's opinions. Create an environment in which crewmembers feel their suggestions are welcome. Your performance will be evaluated on preparedness, collaboration, efficiency, respect for crew and equipment, and problem solving ability.

20% Attitude & Participation The benefits of a positive attitude and full participation are numerous. They promote creativity and learning, blend complementary skills, promote a wider sense of ownership and encourage healthy risk-taking. This class emphasizes hand-on experience so you cannot make up a missed class. The Absence and Lateness Policy details how your grade will be affected.

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

Introduction to Production Sound: Microphones by method of transduction and polar pattern; basic methods and accessories. Check out Sound Kits.

Assignment: 1. Bring Sound and Camera Kits for next class.

Session 2: Storytelling with Sound & Production Sound II

Bring Sound/Camera Kits to class

Audio basics: Analog vs. Digital, Mic Level vs. Line Level. Basic dimensions of sound: frequency & amplitude. On-set procedures, etiquette, and politics. History of sound and sound as a storytelling tool. A hands-on exercise in capturing production sound

Assignment: 1. Find a spot on campus and sit for 5 minutes with eyes closed, then 5 minutes with eyes open. Write down all sources of sound that you hear and bring the list to the next class meeting. **2.** Bring one of your short films (5 minutes, h264 format) to next class.

Session 3: The Aesthetics of Sound Editing

Bring short film to class (5 minutes, h264 format)

Bring Headphones, Hard Drives, and 1/4" Adapters!!!

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

Go to Edit Lab: Learn ProTools basics and start sound designing short film you brought.

Assignment: 1. Study for Midterm Exam

Session 4: Midterm Exam and Music

Bring Headphones, Hard Drives, and 1/4" Adapters!!!

Midterm examination. Introduce Sound Project, will be due before last class meeting.

Stems/Deliverables. Music in film. Clips to demonstrate use of Music.

Go to Edit Lab: Start working on sound projects and/or 294 sound design.

Session 5: BGs, Foley, FX, and Dialogue Editing

Bring Headphones, Hard Drives, and 1/4" Adapters!!!

BG, FX, editing in ProTools. Cleaning up dialogue and production recordings. Clips to demonstrate use of DIA, FX, and BGs.

Go to Edit Lab: Continue working on sound projects and/or 294 sound design.

Session 6: Re-recording Mixing

Bring Headphones, Hard Drives, and 1/4" Adapters!!!

Mixing processes: level, frequency, and time domains. Panning and use of 5.1 Demonstration on a mix console.a

Go to Edit Lab: Continue working on sound projects and/or 294 sound design.

Assignment: 1. Turn in Sound Project on Monday before final class by 5pm.

Session 7: Sound Projects

Listen to all sound projects and discuss. Talk about Final Paper.

Assignment: Turn in Final Paper, date TBA

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)	15%
Casting Breakdowns Exercise	15%
Development/Notes Exercise	15%
Scheduling Exercise	15%
Budgeting Exercise	15%
Final Exam	25%

Cinematography Laboratory:

Class discussions	40%
Performance in various crew positions	40%
Attitude and participation	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	25%
Sound Final Exam	35%
Sound Project	25%
Participation	15%

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

“Collaboration” is defined as working well with your trio mates, both in spirit and as an equal contributing partner.

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

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.

Attendance will be taken by the SA in each component and tallied at the end of the semester by the producing instructor when registering the grades.

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.

Required Texts:

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)

Suggested reading:

The Healthy Edit: Creative Editing Techniques for Perfecting Your Movie, John Rosenberg, Focal Press, 2018 (For Rosenberg's Editing section)

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

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

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.

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).