Section 18533D
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Class Meetings: Tuesday, 4 - 7 p.m. (SCA 203)
Office Hours: Monday 10-12 (check first by email) and by appointment

COURSE DESCRIPTION:

Editing is much more than putting images together. At its best, it is the conscious action of bringing out a film's text and subtext, to fulfill a larger vision. In this class, you will learn how to read a script **for story,** analyze the shot footage **for story,** and put it all together to **fulfill that story** (whether that comes from you or someone else).

This course will focus on the ***brain processes*** that make the difference between picture editing and *great* picture editing. It will cover both the theory and the technique of editing. You will edit or re-edit, every one or two weeks, a series of scenes that are designed to gradually expand the types of editing experiences that you have. The accumulation of these editing experiences should give you an overview of the complete process -- aesthetic and the practical -- teaching you to how to make *informed* editing choices.

One of the goals of this class is to prepare you – both aesthetically and technically – to assume a role on a CTPR 480, CTPR 479/486 or CTPR 484 – whether it is as an editor or another creator. Because I believe that there are plenty of tools (both here at USC and in the world) to learn the technical, we are going to be concentrating largely on the aesthetic through process that will make you an editor worth hiring to *shape a story*. This should help you get a valuable job in the outside editing world, as well as at USC. Most of those questions can be answered in your Avid Lab classes during weeks two and 11 (as you start and finish the 480 editorial process), as well as at the Genius Bar. However, I expect to discuss a little bit of overall issues of workflow, music, sound, VFX and more at times during the class.

You will occasionally be given readings/tutorials on lynda.com (available at http://itservices.usc.edu/lynda). These will give you Avid knowledge that we will not cover in class so you will need to do these in a timely manner. You will start out in these Lab classes learning all of the technical aspects that you will need for this class. As the semester continues you will begin to learn skills that may take you beyond what you do in this class, but are essential if you are to work in any capacity in an editing room today.

Projects will be edited using the main non-linear digital editing system used in features and television today -- the Avid Media Composer. You will be given a background in some assistant editor techniques beyond what you know from 295 and 310 – synching (in the Avid), multicam, digitizing, creating EDLs/AAFs, and organizing and media management. You will also get an overview of the entire filmmaking process from the point of view of the editing room. But more important than learning the nuts and bolts techniques of how to prepare your footage for editing, you will learn how to prepare *mentally* for editing: how to look at a scene for optimum editing in order to best bring out your artistic ideas. You will discover editing principles and aesthetics that you can use no matter which format you edit with and what format your project is intended for (television, feature, documentary, etc.).

You will be editing in pairs, learning as many techniques as possible in order to prepare you to undertake the editing process in other USC courses and in your post-school careers, on films edited either by you

or by others. You will be expected to edit your projects outside of class time and bring them into the class to present and discuss with others.

CLASS FORMAT:

The class is structured to give you an overview of how a film is made from the point of view of the editing process. Along the way, therefore, you will get a sense of the entire flow of film editing – including its thought processes, technical needs, scheduling, and politics.

The first week will be an introductory week in which I will discuss a large variety of topics including how the class will work, the process of editing, the nuts and bolts of the editorial process, and present a few pieces of film for examination. We will introduce (or refresh) the concepts of the "Lean Forward Moment" and the "Rule of Threes" that you might have learned in CTPR 295 and 310 (or CTPR 335, if you've taken that). We will start to pave the way for their expansion. We will also discuss variations on the syllabus that we may want to make.

After that, our weekly meetings will generally alternate between weeks in which I will discuss different aspects of editing, using film clips to illustrate the topics, and weeks where we will exclusively look at your cuts and go over your questions. Over the course of the semester, these talks will provide a more or less complete discussion of the thought processes and techniques of the editing process, from picture editing to sound and music across a wide spectrum of projects.

During the critiques, the class and I will generally give you re-editing notes and you will return to the editing room for a second cut. We may occasionally meet in the basement editing rooms where you and I will get some hands-on experience together. We will generally not have time to go through all of the edits every week, but each team will be responsible for their recuts every week, even if we didn't discuss them in class. I will try to give notes on frame.io – our review and approval software (don't worry, we'll talk about that in week one).

A final component of our classes will be a discussion of the politics of editing — from working closely with directors, producers and writers, to interactions with the studios and the preview process.

Just like movie theatres and playhouses, I'm going to ask every one of you to **turn off all cell phones** before coming to class. Ringing phones and buzzing pagers are really disruptive in class and just plain rude to me and your fellow classmates. Unlike movie theatres and many other classes, I have no problem if you keep your laptops or smartphones/iPads/tablets/phablets etc. **open and active** during class. I warn you though, if you do use your laptops, phones or tablets, I am occasionally going to ask you to do research online during the class, and you may have additional notes to add during the discussion that you get from the web. I also love it when you take notes, either written or on that laptop. In fact, if there's one thing that I've found is that you folks never take enough notes. ***Please take notes in class. Please please please.***

During all phases of the class I encourage questions and comments. We all need to be challenged. That includes me.

WEEKLY COURSE BREAKDOWN

Please note, that this breakdown is liable to change several times during the course of the semester, depending on the availability of guest speakers or the progress of your own work. I have also found that the lecture topics tend to move around and, depending on your questions, may end up being omitted so we may watch your work. We will discuss this during the first class.

This is more of a set of ambitious goals than a strict syllabus. There will be some topics that we will not have time to cover. We will determine those depending on your desires and the specific needs of your future classes at USC.

1	8/21/18	Intro To The Editing Thought Process Loglines, Rule of Threes, Lean forward Moment. ———————————- Worfklow options (online/offline, vs all online; codecs, how Avid fits in a workflow, other NLEs) Slates and template material	How to Think Like An Editor. Script analysis. The Rule of Threes and The Lean Forward Moment. Your favorite short films. Editing as re-editing. Lined Scripts Select partners FIRST SCENE ASSIGNED, DUE WEEK 3.
2	8/28/18	Avid Editing Lab #1	**1) Understanding Workflow from Input to Output** - central drive (ISIS workspace) versus local drive (external hard drive) - backing up original dailies from cards then copying to workspace - understanding format and frame rate, - scheme organization for cards 2) **Creating and working within the Avid project**: - Creating the project organization/naming convention with folders and bins and correlating it with he original dailies, - project settings - user settings - customization of the keyboard and workspaces 3) Ingesting and synching original Dailies: - linking to AMA - Transcoding for the edit - synching with slate and with timecode. AMA vs. Avid Media **4) making a QT movie for viewing dailies and cuts.** **Editor Skills** (review of Avid interface and editing process) Keyboard shortcuts Individual keyboard layouts

3	9/4/18	<u>Examining the Cut</u>
		  Slating/template material,
		    naming conventions
		  Look at cvuts
			Examining the individual cut.
			How shots can be restructured.
			(Optional - Pulldown)
			When to cut. When not to cut. The L-cut.
			Examining a script for editing (more detailed
			  discussion of Script Analysis)
			Lining the script pages.
			Organizing an editing room.
			The politics of the editing room
			The Rule of Threes reinforced.
			Loglines, scene analyses and Lean Forward
			  Moments
			  (NOTE: Add/Drop period ends January 26th)

4	9/11/18	<u>Examining The Scene, Trusting</u> <u>The Audience/Viewing Dailies</u> Synching multicam (demo),	How scenes can be constructed. Trusting an audience. Synching dailies – an overview. How to organize an editing room in a film world. Proper naming conventions. Leaders/mastering elements SECOND SCENE - ZEROVILLE
5	9/18/18	<u>Examining The Sequence</u> Look at cuts	Restructuring and rearrangement. Dailies notes. Television, features, and other forms of politics. Preparing dailies for the eventual DI. Script Sync

6	9/25/18	<u>Music Design/Sound Design</u>
		  Music spotting session
		  Sound spotting session
		  Filters etc.
			Using music to tell a story.
			Spotting music and Lean Forward Moments.
			  What music can do to accentuate your scene
			  and script analysis.
			What everyone does for music in film.
			Moving towards a final mix.
			Musical style.

7	10/2/18	<u>Post Post Production (Finishing)</u>
		  Look at cuts.
			Midterm evaluation
			Spotting effects.
			How to use sound to fulfill your scene and script
			  analyses.
			Pre-mixing, final mixing.
			Doing the DI
			Lab work, cutting negative, etc.
			Post scheduling.

8	10/9/18	<u>Opticals and Visual Effects</u>
		  Sapphire and other plug-ins
		  <u>FX palette</u>
		  <u>Working with VFX and handovers</u>
			Manipulating the film image within the context
			  of the script analysis.
			Traditional opticals, CGI.
			Blue Screen and how to use it.
			How an editing team works with creation and
			  editing of optical effects.
			Change partners
			
			THIRD SCENE (Change partners)

9	10/16/18	The Action Sequence Lab and finishing processes. Grading.	Creating an action sequence. How a scene analysis may differ in an action sequence. How it doesn't.
10	10/23/18	Humor in Editing	Structure in comedy editing. Rule of Threes as it applies to comedy. Setting up beats. FOURTH SCENE
11	10/30/18	Avid Lab #2	1) **Preparing for online**: - adding bars and tone, slates - cleaning up video and audio tracks - adding final titles and end credits - adding final VFX, - video mix down, 2) **Preparing turn over for picture:** - linking back to AMA - transcoding to high resolution. 3) **preparing turn over for sound**: - AAF export - Adding visible timecode - JPEG QT movie. **ALSO - Editor Skills** Extra tools (3D Warp, Fluid Morph, etc.). FX palette and the FX editor principles using basic effects such as dissolve, fluid morph, motion (timewarp), green screen (if need be)
12	11/6/18	Job Hunting. Resume work Trailer editing	Preparing a career plan. Building a resume.
13	11/13/18	POSSIBLE GUEST LECTURER Documentaries Look at cuts	Telling a story with real footage. How it is the same as the dramatic footage we've been studying, how it is different. Style in documentaries. Storytelling in documentaries Music videos Guest speaker?? How to look at longer formats. Cutting longer form vs. shorts. Examining the sequence for your final project. Refining loglines. Looking at web videos, wedding and event videography and a host of new formats for our stories. How does this affect the editing process? FIFTH SCENE/FINAL PROJECT
14	11/20/18	VR/AI/What's Next For Editing?Shorts Style.	Structure in less-obviously structured material. Museum films. Films as art. Scripts and analysis

15	11/27/15	<u>Short Short Films</u>. Look at cuts	Working in very short form. Freelance life. What is style? What do I mean when I talk about creating and living within a style? Editing difficult material. How to look at longer formats. An introduction to Advanced Editing A look back and a look forward
	12/1/18- 12/4/18	Study Days.	
	12/7/18 FRIDAY	**Final projects due.**	Cuts must be uploaded by class time. Every student must send a scene analysis to me via email that includes a note of where the Lean Forward Moments are.
	12/11/18 (tentative)	480 Screenings in Norris	

COURSE REQUIREMENTS:

Beginning with the first week, you and your partner will be required to edit and/or re-edit a scene every week. You will present it at the next class – either in class or online – and accept criticism from your classmates and me so you can re-edit the scenes for a screening during the following week. My comments will be given **verbally** during the class. You won't get a written critique, except for the online comments on scenes we haven't seen in class.

You will be required to attend the two classes taught during regular class time in the Post Production area (room TBA). While there you will learn the techniques that good editors and assistant editors need to know about the editing process, and be able to ask questions that arise during the editing of your own scenes. *Attendance will be taken there like any other class.*

Every week, you will be required to choose at least three of the films uploaded to frame.io and give comments on them. We will discuss how to do this in class in either the third week.

At the end of the semester you will assemble a few consecutive scenes from a film that you will be editing into one long sequence with music and sound effects. The Friday (May 5th) of finals week, you will post the final sequence. I will provide you with written notes online.

Students will be required to attend and participate in all classes. **ATTENDANCE WILL BE TAKEN AT EVERY CLASS**. Written explanations will be necessary ***in advance*** for all excused absences. **Unexcused absences will be reflected in the course grade.** In addition, students will be expected to be at class on time; *lateness will also be reflected in your grade*. Please make use of my email address or phone service number above if you have an unavoidable problem. If you cannot make the class or will be late, <u>let me know by the evening before the class</u>. [Sorry for all of the bold facing, underlining and italics, but this section cannot be emphasized enough. Responsibility is an important skill for an editor.]

Since film editors are judged on their ability to complete their work in a timely manner, you will likewise be responsible for completing each stage of every project on time and in a professional manner.

Here is the USC/SCA attendance and grading policy.

> Students are expected to be on time and prepared for each class. Two unexcused absences will result in a student's grade being lowered by one full letter (IE: A becomes B). A third unexcused absence will result in a student's grade being lowered by one, additional full letter (IE: B becomes C). A student's grade will be lowered by one full letter for each additional unexcused absence. Two late class arrivals equate to one full absence.
>
> In order for an absence 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 [and SA] prior to class or contact the Production Office at 213-740-3317.

GRADES:

The primary component of your grade will be your weekly editing assignments. This involves several factors. The first is your ability to complete these assignments every week, whether they are original edits or recuts. The second is your ability to verbally present a cogent case for every editorial choice you have made during the editing of your scenes. I will challenge you on your decisions as often as I can. This is not because I disagree with them. I need to make sure that each decision was conscious and thought out. As the term progresses, this thoughtful aspect of your editing will become more and more important. Third, you will be graded on your progress during the semester. You will be expected to begin to think more like an editor in your work and your discussions of that work. Your thoroughness, completeness and attention to detail any instructions will all contribute to your grade

You will also be judged on your ability to work constructively with others, to accept criticism, and to refine your work on the basis of that criticism. Your final grade will be made up of the following:

1. The above work will constitute **approximately 50%** of your grade.
2. Prompt attendance at *and participation in* all class meetings (**approximately 15%**). The participation aspect can't be stressed enough.
3. Your frame.io comments, required weekly, for your classmates (**approximately 15%)**. Note that you need to do at least one set of notes each week. Additional notes will be awarded additional points.
4. In lieu of a final, you and your partner will need to complete an edited sequence, constructed from a number of scenes that you will have been editing over the course of the final weeks of the course. (**approximately 20%**).

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

There will be no incompletes granted except in the case of severe medical or serious emergency.

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

FRAME.IO:

We will be using an online review and approval system named frame.io. I'll talk more about that in class, but this is a system that is similar to the one in use at the major studios (but made lower cost so indie films can use it) so we can all provide notes to each other online. You will need to create an H.264 Quicktime output at a certain raster size and bit rate in order to use this password protected service. We will discuss all of this in class.

Note: We will normally screen your scenes right off of our shared storage system, but you will still be required to bring a backup to class. At times we may use the cut you uploaded to frame.io as well, so leave enough time on Tuesday before class to clean up your cut, create a QuickTime export for class and a second one for frame.io.

You will need to comment on at least ONE OTHER GROUP'S EDIT every week on frame.io

READING:

There are two books that I am going to highly highly recommend to you – just short of required. They will work on both sides of the class, the aesthetic and the technical.

Sam Kauffman and Ashley Kennedy's book AVID EDITING (http:// amzn.to/**1wQnhlW**). This book goes over many of basics of Avid Media Composer, with the exception of the latest 8.0 changes, and you should use it in combination with the lynda.com courses.

The other nearly-required book is my own THE LEAN FORWARD MOMENT (http://bit.ly/h5aZe7). This book takes the theories we will be discussing about storytelling and shaping story and goes into detail on them for every craft – not just editing. But it will be very important in pushing your understanding of loglines and the other concepts we will talk about.

For a deeper dive into Avid, three great books for technical knowledge of the tool, are AVID UNCUT by Steve Hullfish (http://www/amzn.to/**1FMbfDB**), Steve Cohen's AVID AGILITY (http://www.amzn.to/**14qRBvo**) and the slightly out-of-date but still super valuable, AVID MEDIA COMPOSER COOKBOOK by Ben Hershhelder (http://www. amzn.to/**1xhBdnU**)

OFFICE HOURS AND OUT OF CLASS CONSULTATION

My office hours are on Monday (10-12) though I am available at many other times. I will also return emails in a more-or-less prompt manner. The best way to reach me is my email address -- hollyn@usc.edu. I am particularly bad about picking up phone messages, so please try email first.

PRESENTATION OF EDITED MATERIAL:

The surest way to drive me absolutely up a tree is to present material to the class or upload that aren't prepared properly. **Just like in the real world, all material must be properly prepared for screening.** It will be your responsibility to make sure that your outputs are complete, with sound, and in viewable condition (no missing shots or audio). You should check your materials *before leaving the editing station* and on a different machine if possible. We will discuss proper leadering and slating at various points during the semester. You will then be expected to leader/slate your tapes every week after that.

You should also bring a backup (*on a thumb drive* as well as on your hard drive) to class for every week's presentation. Sometimes I will need to take them home with me, but I will try and copy them after class

and leave them back in my mailbox that evening so you can pick them up on Tuesday morning. You should properly slate and leader all Quicktimes.

EXTRA SPECIAL NOTE: Remember that you cannot post anything from this class online unless it is behind a password.

You will need to transcode and create Quicktimes both for projection backup and for your upload to frame.io.

OFFICE HOURS AND OUT OF CLASS CONSULTATION

My office hours are by appointment though I am usually available much of Monday, many Tuesdays and Thursdays. I will also return emails in a more-or-less prompt manner. The best way to reach me is my email address -- hollyn@usc.edu. I am particularly bad about picking up phone messages, so please try email first.

ACADEMIC INTEGRITY

The School of Cinematic Arts expects the highest standards of excellence and ethics from all of you. It is particularly important that you avoid plagiarism, submitting any work that is not yours or your partners, and that you treat your work in a mature and professional manner. Violations of this policy will result in a failing grade and be reported to the Office of Student Conduct. If you have any questions or doubts about these policies, consult "Scampus" and/or confer with your SA or me.

STUDENTS WITH DISABILITIES

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. Please be sure that the letter is delivered to me as early in the semester as possible. DSP is online at http://dsp.usc.edu/. Their phone number is 213/740-0776.

USC/SCAStatement 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

PLEASE NOTE:
FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX