Section 037-18642D
Instructor: Norman Hollyn   **T.A.:** Jonathon Graham
Phone: 323/275-1869 (Google Voice)   **Phone**: 3215149960
E-Mail: hollyn@usc.edu   **Email**: Jonathog@usc.edu

Instructor Avid Lab: Paul Petschek
Phone: 818/674-2264 (mobile)
E-Mail: petschek@usc.edu

Class Meetings: Monday, 7-10 p.m. (SCA 316)
        Lab: Thursday, 7-10pm (SCA B134) with Paul Petschek

Office Hours: By appointment

COURSE DESCRIPTION:

It is very easy to think of editing in terms of the technology, but what will make you successful is your ability to *tell a story*. 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**.

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 (with some history thrown in as well). You will edit or re-edit, every week, 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 *conscious and informed* editing choices.

In addition, you will be given a working knowledge of how to organize an editing room and operate the various tools that you need to make your editing decisions. The bulk of your hands-on editing tutoring will be given by Paul Petschek during his required Thursday evening Labs. You will start out in these Lab classes learning all of the technical aspects that you will need to fulfill the weekly editing assignments with a close integration with the aesthetic requirements you need. As the semester continues you will begin to learn skills that will 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 two non-linear digital editing machines, primarily the Avid Media Composer. During four or so weeks of the semester you will be editing on Adobe Premiere CC. You will be given a background in some assistant editor techniques. 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 discover editing principles and aesthetics that you can use no matter what format your project is intended for (television, feature, documentary, etc.).

During your time in this class 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 for discuss with others.

Because of the amount of material we need to cover, the 15 weeks (note that our last class happens during finals week so don't make plans for that night) time period for our classes will get pretty intense. **Be prepared for some classes to go past the official finish time.**

NOTE that the Avid Genius Bar (to help answer your Avid questions) is there to answer your Avid specific questions and to expand your knowledge. The exact timeThe Genius Bar has traditionally been in room B149 during the following days/times:
>   Mondays, 1:00-6:00pm
>   Thursdays, 1:00-6:00pm
>   Fridays, 11:00am-1:00pm

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 (since more and more things are being made the responsibility of the editing staff). 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.

During our first week, we'll look at the syllabus and make any changes that we think can help improve the class. We'll also start to plan out what films I may use as samples during the year.

After our first week, our weekly meetings will generally include a presentation by one student who will examine a scene from a favorite cinematic project of theirs (film, TV, music clip, commercial, game, whatever). I will also discuss different aspects of editing, using film clips to illustrate the topics. 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. There is a possibility that we might have a guest speaker during one or two weeks.

Instead of a textbook, I will assign sections from Lynda.com (http://itservices.usc.edu/lynda). Some of these will elaborate on our class discussion, some will be preparation for the following week's class, others will be interviews with filmmakers about the process of editing, and some will be Avid or Adobe tutorials. Other Lynda "readings" will come from the class "Premiere Pro CC Essential Training" (http://bit.ly/2u9NMc3).

In addition, I'd recommend the little 1-5 minute mini-tutorials on Media Composer from "To The Point Tutorials" (at Red Arrow Industries) at http://bit.ly/2fOENe7.

Usually (depending on the evening), at least half of each class will be devoted to the screening and critiquing of the scenes that you will have edited, in pairs, during the preceding week. The class and I will generally give you re-editing notes and you will return to the editing room during the next week for a second cut. If necessary, we will meet once or twice in the editing rooms where you and I will get some hands-on experience together.

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.

Along the way, you're going to learn how to make sense of a lot of footage, how to use your NLE (non-linear editor) in a professional way, how to think about music, sound and effects to tell your story, and

a whole slew of other skills that will better prepare you for the more advanced work here at USC and beyond.

Just like movie theatres and other venues, I'm going to ask every one of you to **turn off all cell phones** before coming to class. Ringing phones and buzzing pagers make me insane. However, unlike movie theatres and other venues, I have no problem if you keep your laptops or smartphones/iPads/tablets/phablets etc. open during class. If you do this, please know that I'm going to take advantage of this and will occasionally ask you to do research online during the class.

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.

1	08/20/18	Intro To The Editing Thought Process	How to Think Like An Editor. Script analysis. Loglines, scene analyses and Lean Forward Moments The Rule of Threes. Your favorite films. Some short fims Editing as re-editing. Emerging Media. Lined Scripts Select partners	08/23/18	Logging into ISIS. Using Classroom Exercises and shared workspaces. Using USC standard leader. Exporting quicktime movies. Link, import, transcode. User settings and customization.
2	08/27/18	Examining the Cut/Viewing Dailies	Examining the individual cut. How shots can be restructured. 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.	08/30/18	Brief review of assembly and segment mode methods. Single roller and double roller trimming for narrative storytelling. Deciding on/match picture first or audio first. Project organization and workflow. New Avid features.

	LABOR DAY (9/3)	LABOR DAY HOLIDAY. NO CLASS.	POST CLOSED **MONDAY ONLY**	09/06/18	More trimming, including slip and slide and double-roller with slip and slide. Working with many layers of picture and sound and retaining sync. Trimming without rollers. Replace edit and sync-point editing.
3	09/10/18	Examining The Scene, Trusting The Audience	How scenes can be constructed. Trusting an audience. Synching dailies – an overview. How to organize an editing room in a film world. Academy Leaders. Proper naming conventions. *(NOTE: Add/Drop period ends Sept 14)* **Logline #1 due.**	09/13/18	Techniques for synching audio. Multi-cam editing with group clips. Further ways to use bins and folders to organize.
4	09/17/18	Examining The Sequence, Guiding The Audience	Restructuring and rearrangement. Dailies notes. Television, features, and other forms of politics. Preparing dailies for the eventual DI. Gen Arts Sapphire Script Sync	09/20/18	Using script sync. Visual Effects. Using Sapphire effects.
5	09/24/18	Music Design	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.	09/27/18	Editing music, including hands-on practice. Finding an in and an out for music, & auditioning selections. More methods for fading up and down with flexibility. Rules of stereo and further use of audio mixer, audio EQ, suite.
6	10/01/18	Sound Design	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.	10/04/18	Continued visual effects. Continued audio effects. Outputting for VFX and sound department – workflow. Use of "automation gain recording". Use of "punch-in tool".

7	10/8/18	VFX / Post Production (Finishing) Trailer Editing	**Moving to Adobe Premiere**. Why? What is necessary for modern editors to know. Midterm evaluation Manipulating the film image within the context of the story analysis. How an editing team works with creation and editing of VFX/CGI. Review of FX plug-ins in Avid. Telling a story through trailer editing. The trailer process.	10/11/18	Introduction to Adobe Premiere. Some similarities and differences. Basic editing. Basic organization. Syncing and multi-cam as preparation for first project.
8	10/15/18	The Action Sequence (possible guest speaker)	**Logline #2 due** Creating an action sequence. How a scene analysis may differ in an action sequence. How it doesn't.	10/18/18	More advanced Premiere Pro techniques.
9	10/22/18	Documentaries (tentative)	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	10/25/18	Working between Premiere Pro and other programs, like After Effects.
10	10/29/18	Humor in Editing Happy Halloween/Horror Movies	Structure in comedy editing. Rule of Threes as it applies to comedy. Setting up beats.	11/01/18	A look at editing techniques that particularly apply to creating comedic timing.
11	11/05/18	Trailers	**Move back to Avid Guest speaker???** Change partners. Freelance life. Creating trailers	11/08/18	Avid techniques particularly useful for Discontinuity-Style editing, including Animatte, Paint, Chroma-key.
12	11/12/18	Style	What is style? What do I mean when I talk about creating and living within a style? Editing difficult material.	11/15/18	Continuation of Avid techniques particularly useful for Discontinuity-Style editing, including Animatte, Paint, Chroma-key. Summary/Review
13	11/19/18	Experimental Films Health in Editing	**Guest speaker??** Creating structure in less-obviously structured material. Refining loglines.	11/22/18	THANKSGIVING HOLIDAY. NO CLASS.

14	11/26/18	Short Short Films: Commercials and Music videos	**Logline #3 due** Music videos Commercials Guest speaker?? How to look at longer formats. Cutting longer form vs. shorts. Examining the sequence for your final project.	11/29/18	Field Trip or Examination of Professional Post-Production Avid Outputs
15	12/3 or 12/10	Alternative Distribution Wrapping Up, Moving Ahead	Museum films. Films as art. Looking at web videos, wedding and event videography and a host of new formats for our stories. How does this affect the editing process? How to look at longer formats. An introduction to Advanced Editing A look back and a look forward	NO LAB	NO LAB

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 and accept criticism from your classmates, your SA 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 or later, using frame.io, a review and approval service that is commonly used in film editing communication.

Once during the semester, you will be required to choose a short scene from a project you admire, and analyze it from the point of view of its editing — its style and content and anything else that we have learned up until that point. The scene can be from a film of any kind, a television show, a commercial or a music video, game – whatever. In short, you can choose anything where editing is involved. You will screen the scene in class and present that analysis following the screening, ***both written and orally***. You will be expected to bring a copy of the film to class **along with your typed report** on the date it is due. Once again, my comments will be given verbally during the class.

Three times during the semester you will be required to create a logline for a film. We'll talk about what this means when the assignment is given out. You will be expected to hand in this logline at the beginning of the following class.

You will be required to attend the Lab taught by Paul Petschek in SCA B134 on Thursday nights, from 7pm until 10pm. At some point during the semester you will switch over to tutorials on Premiere Pro CC as well. 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 and passed along to me.* In order to help gauge the class level, you will be given a short assessment during the first week of class. You will not be graded on this.

At the end of the semester you will assemble all of the scenes of a film that you will be editing for your final project into one long sequence with music and sound effects. I will provide you with written notes

later that week. I expect you to attend that final class, even though it is during the final exam period, since there will be some discussion and hopefully a guest speaker.

Students will be required to attend and participate in all classes on both nights. **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 e-mail address or phone service number above if you have an unavoidable problem. If you cannot make the class or will be late, let me know by the evening before the class (that means SUNDAY). [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.]

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.

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.

TEXTS:

There are no required texts in this course, but I highly recommend that you purchase a copy of one book on editing from among the following (which one you choose depends on how confident you are in your use of Avid):

- Steve Hullfish's AVID UNCUT. This 2014 book is a much deeper introductory and intermediate level book, and also has a number of interviews with editors of all kind.
- Sam Kauffman's book AVID EDITING: A Guide for Beginning and Intermedia Users, from 2012.
- Steven Cohen's AVID AGILITY. This is a more intermediate/advanced book from 2012
- Kyra Coffie's AVID ASSISTANT EDITOR'S HANDBOOK. Though a bit older (2011) it discusses multiple workflows, with a concentration on multicam.

I am also highly recommending your purchase of another book — Gabriella Oldham's *First Cut: Conversations with Film Editors.* This is an incredible series of interviews with some of the top, most thoughtful, editors around. I will often refer to these interviews in class. It would be most helpful if you could read the complete interviews.

There are other texts that I am going to be recommending – both aesthetic and technical. I'm going to put them up on the web site, rather than stretch this syllabus out even more.

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 45%** of your grade.
2. The written and oral analysis of the film scene that you presented to the class (**approximately 10%**).
3. Satisfactory and *on-time completion* of your three log-line assignments (**approximately 10%**). Please note the word "on-time" here. You will be graded check, check plus or check minus, but late hand-in will lower the grade.
4. Prompt attendance at *and participation in* all class meetings (**approximately 10%**). The participation aspect can't be stressed enough.
5. Your frame.io comments, required weekly, for your classmates (**approximately 10%)**. Note that you need to do at least one set of notes each week. Additional notes will be awarded additional points.
6. 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 15%**).

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.

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.

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