

IML 521: Non-Fiction Cinematic Practice II
Spring 2019 | 2 Units
Wednesdays | 10:00am – 12:50pm | SCI L104

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COURSE DESCRIPTION

IML 521's aim is to support the completion of long term video research projects with an emphasis on post-production. Key topics include continued development of digital nonlinear editing skills with special attention to the art of editing and film structuring as well as advanced sound editing, design and mixing. Topics will also include new media skills that will contribute to the success of student projects beyond the production of the film itself, exploring how a work of scholarly video production functions in the larger ecology of networked media. Skills will include basic web design, motion graphics, photo design, interactive documentary production, presentation design and other topics decided according to student interest.

LEARNING OBJECTIVES

This semester is focused on the individual needs of students and their projects. Students are required to meet with instructor early in the term to discuss and create personalized plans for completion of their projects. Class meetings may then be tailored to address student needs.

The class will be comprised of presentations, discussions, and in-class workshops and exercises. Topics will cover all phases of the documentary workflow. Though technical proficiency is a key aspect of these endeavors, all technical pursuits are meant to serve the academic goals and integrity of student projects.

COURSE STRUCTURE

Because so much of the class is based around in-class work and collaboration, it is important that students attend all class meetings. Accommodation for absences must be negotiated with professor.

REQUIRED READINGS AND SUPPLEMENTARY MATERIALS

We'll read selections from the following, in addition to other readings, all provided on our course Moodle:

- *Directing the Documentary*, Sixth Edition. Michael Rabiger, Focal Press

ASSIGNMENTS / GRADING BREAKDOWN

- Dailies Screenings 20%
 - Due weeks 4-8
- Short Video Project #1 10%
 - Due week 5

- Individual Scene Screenings 20%
 - Due weeks 10 & 11
- Assembly Cut Screenings 20%
 - Due weeks 13 & 14
- Rough Cut Screenings 20%
 - Due weeks 15 & 16
- Participation and Collaboration 10%

PROJECT DESCRIPTION

Dailies Screenings

Due weeks 4-8

Approximately 30 minutes to 1 hour of footage

Over the course of the first part of the semester, students must bring in raw footage that they've shot to screen and discuss in class. The footage can be comprised of multiple selections from your shoot, or simply unedited/raw dailies. This will provide us the opportunity to get to know your characters and story better, as well as to review filmmaking technique.

Short Video Project #1

Due week 5

Approximately 3-5 minutes

A slight twist on how we've structured the video projects last semester; for this project you will be a cinematographer/director for one film, and the editor for another.

Students are tasked with choosing an event or process long enough that it will provide you with approximately 30 minutes of raw footage. You will provide your raw footage to a classmate who will edit the footage into a final 3-5 minute short film.

When filming the event or process you are not required to get an overarching interview, but you must provide a visual spine for your editor. Be specific in your shots and aesthetic, always considering what elements are necessary for the editor to best tell the story you're witnessing and/or imagining.

Edited Scenes

Due weeks 10 & 11

Variable length - 3-10 minutes

Using the footage you've shot for your projects, you will edit scenes together to screen in class. This is to give you the opportunity to see how your coverage is working when placed into scene format, and to have the opportunity to play with visual aesthetic, tone, and pacing. These scenes may or may not make it into your final version of your film, but are excellent practice no less.

Assembly Cut

Due week 13 or 14

Can be up to 45 mins long

Full-length box car edit of your final video project. Use the film-into-cards exercise to assemble everything that you plan to include in your film. DO NOT worry about shot, scene, or sequence transitions. The assignment/goal is to trace out the WHOLE however roughly.

Rough Cut

Due week 15 or 16

Can be up to 35 minutes long

This rough-cut should place you on the path to complete your films in June 2017. They may still have elements that need to be trimmed, or have structural problems, but should exhibit a solid sense of the final project (without final sound design/mix, or color correction).

ASSIGNMENT SUBMISSION POLICY

All assignments should be submitted through the course Moodle/Google Drive unless otherwise defined.

GRADING TIMELINE

Grading will be completed no later than two weeks after submission.

ABSENCE POLICY

MA+P classes depend on group work and in-class critique, which makes attendance crucial. You are expected to be present for every scheduled class session. If you must miss a class, please be sure to get any notes and assignments from a classmate so you do not fall behind.

There is no distinction between excused and unexcused absences. Tardiness or leaving class early for (0 to 15 minutes) will be considered ½ an absence. Missing more than 30 minutes of a class is considered an absence. **After your second absence, each additional absence will lower your final grade by 5%.**

Please note that the grading policy makes it nearly impossible to pass the course should you miss more than three classes in a semester. If you anticipate attendance issues, please notify your professor immediately.

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	MINIMUM PASSING GRADE FOR MEDIA ARTS + PRACTICE MAJORS
C-	70-72	
D+	67-69	
D	63-66	
D-	60-62	MINIMUM PASSING GRADE FOR USC
F	59 and below	

ACADEMIC POLICIES

Diversity Statement:

Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self-expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison, <http://cinema.usc.edu/about/diversity.cfm>; e-mail diversity@cinema.usc.edu. You can also report discrimination based on a protected class here <https://equity.usc.edu/harassment-or-discrimination/>

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>.

Statement on Fair Use:

Fair use is a legal principle that defines certain limitations on the exclusive rights of copyright holders. MA+P projects are produced with fair use doctrines in mind using its four pillars: (1) the purpose and character of use, (2) the nature of the copyrighted work, (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole, and (4) the effect of the use upon the potential market for or value of the copyrighted work. Generally speaking, this means you must only use as much of a copyrighted work as is necessary to make your point, and you must cite your sources accordingly.

Citation Guidelines:

We assert that work produced in our classes is covered under the Doctrine of Fair Use. In order to make this claim, however, all projects must include academically appropriate citations in the form of a References section, which covers all sources, in order to receive a passing grade. The References section is either included in the project itself or as a separate document, as appropriate. We follow the [Kairos Journal of Rhetoric, Technology and Pedagogy style guide](#) for citation purposes; Kairos uses a modified APA format, whose general guidelines and specific examples may be found here: <http://kairos.technorhetoric.net/styleguide.html#apa>

Computer Code:

Computer code is often shared and reused. This is appropriate in a MA+P course unless otherwise directed by the assignment. If you do use code, you should attribute it. Please follow these protocols from MIT which call for placing a comment in one's code with a URL to the original source, a note if it was adapted, and the date of retrieval: <https://integrity.mit.edu/handbook/writing-code>

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.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call
engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

Student Health Leave Coordinator – 213-821-4710

Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed.

<https://policy.usc.edu/student-health-leave-absence/>

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 – 24/7 on call
engemannshc.usc.edu/rsvp

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086

equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421

studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776

dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssa

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Trojan Food Pantry

<https://campusactivities.usc.edu/trojan-food-pantry/>

Any currently enrolled USC student who does not have a dining hall meal plan or whose plan's swipes have been fully used and is experiencing a food emergency/food insecurity qualify for the services of the Trojan Food Pantry.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu Non-emergency assistance or information.

PLEASE NOTE:

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

WEEKLY SCHEDULE

(Subject to Change)

Although I have a road map created for our semester, the schedule should actually be guided by your needs: More dailies screenings, filmmaking workshops, or filmmaker class visits, etc.

Be honest and communicate with me about what you think you need to succeed.

January

- **Week 1 - 1/9:** Intro Semester, Create Semester Plan, Watch Discuss Doc Film
 - Watch/Discuss:
 - La Reina - directed by Manuel Abramovich -
 - For Next Week:
 - Read: Rabiger, Chapters 21, 22, and 23
 - Revise/Create a Realistic Semester Production Schedule, keeping due dates in mind.
 - **Due by Wed., January 16**
- **Week 2 – 1/16:** Review Production Plan / Watch & Discuss Short Films
 - Discuss Production Plans
 - Watch/Discuss:
 - Hotel 22 - directed by Elizabeth
Lo: <https://www.youtube.com/watch?v=n5pGdrizZMg>
 - Quadrangle - directed by Amy Grappell
- <https://www.nowness.com/series/directors-cuts/quadrangle-amy-grappell>
 - Ten Meter Tower
- <https://www.nytimes.com/video/opinion/100000004882589/ten-meter-tower.html>
 - For next week:
 - Read: Rabiger, Chapters 24 and 25
- **Week 3 – 1/23:** BODIE @ SUNDANCE – **If you have dailies, you'll meet, otherwise no class, work on your films.**
 - For next week:
 - Watch: Crystal Moselle's, *The Wolfpack* (2015). Available for rent on iTunes, YouTube, Amazon Prime
 - Read: Rabiger, Chapters 26, 27, and 28
- **Week 4 - 1/30:** BODIE @ SUNDANCE – **Class w/Szilvia**
 - Szilvia will present on a short film she has edited, as well as a look at formal elements of editing through other examples.
 - For next week:
 - Decide on dailies to screen

February

- **Week 5 - 2/6:** Dailies Screening #1
 - **Screen Dailies**
- **Week 6 - 2/13:** Screen/Discuss Dailies #2, Demo Voice Over Recording, Post-production Review
 - **Screen Dailies**

- **Week 7 - 2/20:** Screen/Discuss Dailies #3
- **Week 8 - 2/27:** Screen/Discuss Dailies #4,
 - Guest Doc Filmmaker's Editorial Process

March

- **Week 9 - 3/6:** Individual Consultations

March 12-16 - SPRING BREAK!! – Use Your Time Wisely...Shoot/Edit Scenes

- **Week 10 - 3/20:** Screen Discuss Edited Scenes
- **Week 11 - 3/27:** Screen Discuss Edited Scenes

April

- **Week 12 - 4/3:** Color Correction Workshop | In-Class Lab for Editing Assembly Cut / Complete Scene Screenings
- **Week 13 - 4/10:** Assembly Cuts Screening/Discussion #1
- **Week 14 - 4/17:** Assembly Cuts Screening/Discussion #2
- **Week 15 - 4/24:** Final Post-Prod Workflow | Summer Plan Discussion | Rough-Cut Screening

May

- **Week 16 - 5/06:** Finals Class (Monday, 8am-10am) Rough-Cut Screenings