



CTPR 427: INTRODUCTION TO COLOR GRADING

Units: 2

Fall 2019 — Wednesday — 9-11:50am

IMPORTANT:

Please note that the final class is Monday, Dec 16 from 11am to 1pm.
All students are required to attend class that day for the final.

Location: Color Suite (SCB-B104) & Work Stations B104

Instructor: Clark Muller

Office Hours: By appointment

Contact Info: clarkmul@usc.edu / 805.807.2880

Teaching Assistant: Chehade Boulos

Office Hours: By appointment

Contact Info: cboulos@usc.edu / 954.790.9927

IT Help: SCA Help Desk

Hours of Service: Open during SCA lab hours

Contact Info: 213.740.3981

Course Description

Welcome to Introduction to Color Grading, CTPR 427. This class is an introduction to the art, craft, and science of color grading, also known as color correction, color timing or digital color-correction. The course will explore various aspects of color grading and how it can enhance and improve storytelling. The objective is for students to gain a greater understanding of the intricacies and components of photographed images and how to reshape them using color grading techniques.

The class consists of lectures, screenings, discussions, and hands on exercises using the color grading tools of DaVinci Resolve.

Prerequisite: CTPR-310 or CTPR-508

Learning Objectives

Students will develop a working knowledge of color theory.

Students will apply color management fundamentals for different color grading workflows.

Students will re-balance the contrast and color of images, the core foundation of a colorist's work.

Students will create coherent looks across scenes.

Students will apply techniques to use color creatively to impact the "mood" and "feel" of a scene.

Students will apply secondary color grading tools to isolate and adjust areas of the frame or individual colors in the frame.

Students will utilize color grading techniques that are similar to toolsets found in other applications.

Students will apply successful techniques that maximize creativity and address time management in a collaborative color grading session as a colorist and a filmmaker

Technological Proficiency and Hardware/Software Required

Students need an approved hard drive to store the video assets used in class. The SA will provide a list of approved drives. This hard drive must be available by the second week of class.

Required Readings and Supplementary Materials

"The Art and Technique of Digital Color Correction" by Steve Hullfish (2nd Edition).

I will be teaching concepts that can be revisited in the book throughout the semester and the book can be used for a concept refresher after the class has been completed.

Description and Assessment of Assignments

Grading will include a combination of elements, including class participation and a series of assignments to determine the student's comprehension of the different aspects of color grading.

- 20% - In-class participation*
- 15% - Assignment #1
- 15% - Assignment #2
- 15% - Assignment #3
- 15% - Assignment #4
- 20% - Final exam

**Class participation:* CTPR 427 is a workshop course that requires students to practice color correction techniques demonstrated in class. Students are expected to fully participate in all in-class exercises, and

demonstrate competence in the techniques necessary for the successful completion of the assignments. In addition, students are expected to provide constructive critiques of your fellow students' work presented in class, and participate actively in the weekly discussions.

Production Division Attendance Policy

Students are expected to be on time and prepared for each class. Two absences will result in a student's grade being lowered by one full letter (ex: A becomes B). A third unexcused absence will result in a student's grade being lowered by one, additional full letter (ex: 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.

Absence or lateness will be categorized as excused or unexcused. An absence or lateness is considered excused if you discuss it with me (in advance) and provide documentation.

If a student misses class due to an emergency, the student must contact the professor or SA prior to class.

If you arrive late, you **MUST** come to me during a break and let me know you are present. Please don't assume I saw you arrive. If you fail to do so, you may be marked absent.

Additional Policies

LAPTOPS, TABLETS & CELL/SMART PHONES NOT ALLOWED DURING CLASS FOR PERSONAL USE.

Course Schedule: A Weekly Breakdown

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1 Aug 28	<p>Overview of curriculum and course.</p> <p>Introduction to the art, craft and science of color correction.</p> <p>Discussion and screening of examples of the color correction process. Introduction to one of the most valuable tools of a colorist-working with video scopes for analyzing the luminance and color makeup of the image.</p>	<i>Ch. 1 of "The Art and Technique of Digital Color Correction"</i>	
Week 2 Sep 4	<p>Primary Color Correction: Contrast Application: DaVinci Resolve</p> <p>What is primary color correction? Adjusting the tonal range of the image is one of the most important components of color correction, used to help reshape the image for effect, to suggest light conditions and time of day, helps to establish mood and focuses the viewer's attention on important details. Screening of examples and approaches in the main color suite will be followed by hands-on time in the lab.</p>	<i>Ch. 2 of "The Art and Technique of Digital Color Correction"</i>	

	<p>Introduction to the basic toolset of DaVinci Resolve. By the end of the class, students will be reshaping the contrast of different shots, including simple fixes. Students will utilize the Waveform video scope to aid in their work.</p>		
<p>Week 3 Sep 11</p>	<p>Primary Color Correction: Contrast Application: DaVinci Resolve</p> <p>Continuing to explore how to reshape the contrast of the image.</p>	<p><i>Ch. 3 of "The Art and Technique of Digital Color Correction"</i></p>	<p>Assignment #1 handed out, due before week 4 class (Sep 18).</p>
<p>Week 4 Sep 18</p>	<p>Primary Color Correction: Color Balancing Application: DaVinci Resolve</p> <p>What is a balanced image? What is a color cast and how to analyze it? Discussion of color theory as it relates to human perception of color and how that influences our decisions and approaches to balancing the image and refining the look for a film, including exploring color contrast and the color palette.</p> <p>The class will move to the lab for a hands-on exercise in how to balance the color of an image in DaVinci Resolve, starting with basic color controls, and utilizing video scopes including the Vectorscope and the RGB Parade. The importance of the relationship between color and luminance will be explored. Students will balance shadows, highlights and mid-tones to create a balanced image. The goal of this lesson is to demonstrate the creation of naturally balanced images, where colors appear natural and realistic.</p>	<p><i>Ch. 4 of "The Art and Technique of Digital Color Correction"</i></p>	
<p>Week 5 Sep 25</p>	<p>Balancing Color/Creating Looks Application: DaVinci Resolve</p> <p>This week's class continues to focus on how to balance color. Learning to balance color to create a naturalistic rendering of a scene is only one aspect of color balancing. Balancing techniques can be used to enhance imagery to create more stylized looks as well. "Looks" can be used in multiple ways including using color (and contrast) to suggest a specific time of day or type of light source, create day for night, imply emotional context, or be used for</p>	<p><i>Ch. 10 of "The Art and Technique of Digital Color Correction"</i></p>	<p>Assignment #2 handed out: due before week 8 class (Oct 16).</p>

	<p>stylized effect. Screenings of examples from popular films with different looks will be explored. The class will then move to the lab.</p>		
<p>Week 6 Oct 2</p>	<p>Scene to Scene Color Grading Application: DaVinci Resolve</p> <p>Matching shots within a scene, and keeping a look cohesive and consistent throughout a scene or entire project is the focus for this class. Workflows for color grading within time restrictions will be explored. In this first lesson on matching, students will be introduced to additional tools in Resolve to aid in the process- including working with multiple nodes, utilizing stills for comparing images, copying previous corrections and other techniques commonly used by colorists.</p>		
<p>Week 7 Oct 9</p>	<p>Story and Context Application: DaVinci Resolve</p> <p>The second lesson in the use of creative looks to enhance the image for specific effect is presented. Exploring the role of the colorist in helping to shape the look of a project, with emphasis on enhancing and sometimes altering the story and emotional context. Examples of working with different types of color contrast and color palettes will be presented.</p>	<p><i>Ch. 8 of "The Art and Technique of Digital Color Correction"</i></p>	
<p>Week 8 Oct 16</p>	<p>Workflows and Formats</p> <p>Week 8 covers techniques for working with and handling various modern formats including log and raw formats, which are today's digital equivalents of film negative. An overview of various color spaces and related topics, including the optimum viewing environment and introduction to color management will also be covered.</p>		<p>Assignment #3 handed out: due before week 11 class (Nov 6).</p>
<p>Week 9 Oct 23</p>	<p>Working With Different Formats Application: DaVinci Resolve</p> <p>A continuation of topics related to working with different types of formats. Afterwards, students will spend hands on time in the lab exploring how to work with log based footage.</p>		

<p>Week 10 Oct 30</p>	<p>Workflow with DaVinci Resolve Application: DaVinci Resolve</p> <p>Hands on lab to “roundtrip” an edited project from Avid to DaVinci Resolve for color correction.</p>		
<p>Week 11 Nov 6</p>	<p>Evaluating Previous Assignment Application: DaVinci and Avid Media Composer</p> <p>In the lab, we’ll reevaluate how to balance images by reviewing students’ previous assignments.</p>	<p><i>The Art and Technique of Digital Color Correction”</i> Read sections: Pg. 336-337, talk like a DP Pg. 462-465, communicating with clients</p>	<p>Assignment #4 handed out: due before week 13 class (Nov 20).</p>
<p>Week 12 Nov 13</p>	<p>Secondary Color Correction in DaVinci Resolve, Part 1 Application: DaVinci Resolve</p> <p>Advanced features of DaVinci Resolve will be explored. Secondary color correction overview. Working with Power Windows. This lesson will be taught in the lab for students to have a lot of hands on time.</p>		
<p>Week 13 Nov 20</p>	<p>Secondary Color Correction in DaVinci Resolve, Part 2 Application: DaVinci Resolve</p> <p>Review of secondaries from the previous week. Continuing to explore secondaries, looking at “keying” colors to manipulate individual colors in the image. Combining keys and Power Windows for greater control will also be covered. This lesson will also be taught in the lab for students to have a lot of hands on time.</p>	<p><i>“The Art and Technique of Digital Color Correction”</i> Read sections: Pg. 68-70 & Pg. 164-165</p>	
<p>Nov 27</p>	<p>THANKSGIVING BREAK – NO CLASS</p>		
<p>Week 14 Dec 4</p>	<p>Introduction to Advanced Color Correction Tools Application: DaVinci Resolve</p> <p>Focusing on more of the advanced tools available in DaVinci Resolve. This lesson will be taught in the lab.</p>		
<p>Week 15 Dec 11</p>	<p>Communication and Collaboration Application: DaVinci Resolve</p>		

	<p>Color grading is a process of collaboration. Usually a cinematographer and/or director "supervises" the color grading of a project. The primary role of the colorist is to help the filmmaker realize their vision. Understanding the intent of the filmmaker is crucial to success. There will be discussion about how to communicate effectively, either as the colorist or as the filmmaker working with a colorist.</p>		
<p>FINAL Monday, Dec 16, 11a – 1p</p>	<p>Each student color corrects a final short project in the classroom for their final exam.</p>		

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>

PLEASE NOTE:

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