IML 435
DIGITAL NARRATIVE DESIGN II

Fall 2019
4 units
Tues, 10:00am-12:50pm
SCI L105

Professor: Michael Bodie
Email: mbodie@cinema.usc.edu
Office: SCI 101Q
Office Hours: by appointment

COURSE DESCRIPTION

Building on the skillset developed in IML 335 - this course will delve deeper into audio/visual scholarship through the development and production of a 5-15 minute video project. The class will follow a classic production process from scripting through dailies screenings to a rough and final cut - all while providing the opportunity for students to examine and better understand the techniques necessary to effectively author the story they developed.

In addition to continued development of camera skills, key topics include digital nonlinear editing with special attention to structure, as well as in-depth workshops on sound design, editing, and mixing. Topics will also include new media skills that will contribute to the success of student projects, exploring how a work of scholarly production functions in the larger ecology of networked media. Skills might also include motion graphics, photo design, web-based interactive production, and other topics decided according to student interest.

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. 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.

LEARNING OBJECTIVES
This course is designed to offer the students an opportunity to advance their understanding of and skills needed for audio/visual storytelling, communication, and scholarship.

TECHNOLOGY/HARDWARE/SOFTWARE REQUIREMENTS
Students must purchase/have available an external hard drive for use with their video projects.

REQUIRED TEXTS AND MATERIALS
* Murch, W. (2001). *In the Blink of an Eye: A perspective on film editing* (2nd ed.). Los Angeles, California: Silman-James Press.
* Rabiger, M. (2015). *Directing the Documentary* (6th ed.). Boston: Focal Press.

GRADING BREAKDOWN
- Video Portrait Doc   10%
- Video Project Script/Production Timeline   10%
- Audio Soundscape   10%
- Dailies Screenings   10%
- Edited Scenes   10%
- Rough Cut of Video Project   15%
- Final Cut of Video Project   20%
- Final Reflection/In-Class Exercises/Participation   15%

DESCRIPTION AND ASSESSMENT OF ASSIGNMENTS

Please note - The class **requires a final written 500-750 word reflection and analysis** that discusses the student's work process, strategies employed, and what particular concept or concepts influenced their final project. It should offer insight into what the student has learned and where they see need for further improvement. Students are also asked to provide a works cited that covers references and materials used in both the project and reflection.

1. Video Portrait Doc – 10%

Due Week 3

For this project, students will create a 3-5 minute biographical video portrait about a person of their choosing. Students will gain a deeper understanding of how media is made and the implicit and explicit ethical choices that shape media production. Students are expected to illustrate an understanding of conducting and recording an interview — including operating the camera and sound gear — and of editing video using Premiere Pro. Students are asked to consider the many modes/genres and various techniques for representing their subject, including the use of supplemental general views, the use of narration, music, still imagery, and/or text.

2. Video Project Script/Production Timeline – 10%

Due Week 4

Students must write a script that clearly tells the story of their video project. This can be provided in either a screenplay-like format, or an audio/video template format that describes the audio content in one column and its corresponding visuals in a second column. The script must be an appropriate length for a 5-15 minute video and producible in the time frame and within the given limitations of the course. This becomes a living document that students can continue to add to and adjust to reflect the current status of their film.

Students must use Google Docs to create their script to allow for online commenting/feedback throughout the semester.

Students must also create a Production Schedule/Timeline that clearly outlines their semester plan for pre-production, production, and post-production.
.

3. Audio Soundscape - 10%

Due Week 6 (rough cut due week 5)
Approximately 2-5 minutes

David Sonneschein says in his book, "Sound Design", that "the intuitive nature of sound, unlike the obvious, categorical presence of sight, allows our minds to create more internal images and relationships." Using a single image as their backdrop, students must create an audio soundscape by combining a selection of sound effects, voice over, and music that brings the image to life, and expands the world represented in the image by imagining a story about what they perceive might have occurred (or is occurring) in the image. Multiple layers of audio should be used to convey tone and to reveal narrative elements that might not be readily evident in the image, allowing the audience to infer an even richer story of their own creation.

Tone is a key element in storytelling. A filmmaker's confidence in their story's tone allows the audience to relax and willfully follow the journey. In this project students must establish a clear tone from the beginning, then manipulate it, at some point, in order to shift the tone in such a way that deepens the story.

4. Dailies Screenings - 10%

Due Weeks 6-9
Approximately 30 minutes 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 technique in shooting.

5. Edited Scenes - 10%

Due Week 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.

6. Rough Cut of Video Project – 15%

Due Weeks 13 & 15
Can be up to 20 minutes long

Students must screen, for in-class discussion, a rough-cut of their video project. This version of the project must exhibit a general sense of the narrative arc, the characters' journeys, and a strong control of the tone and visual style to the piece. Audio can be untreated and require sound editing at a later date. Temporary versions of titles, graphics, and special effects should be in place. The expectation is that, using the feedback from class, there will be substantial changes made to the final cut of their project.

7 . Final Cut of Video Project – 20%

Due Week 16 – Finals – Thursday, December 12, 11am-1pm
5-15 minutes long

The final version of the video project must be delivered and screened during the exams period (week 16) for the class and invited MA+P faculty. The video will be no less than 5 minutes and no more than 15 minutes in length. All titles, graphics, and effects will be completed. Audio mixing will be smooth and consistent. The narrative structure and story will feel complete, and clearly exhibit the advanced use of the skills developed during the semester.

EVALUATION
In general, you will be graded using these criteria:

Conceptual Core
- Is the project's thesis clearly articulated?
- Is the project productively aligned with one or more of the multimedia genres outlined in lab?
- Does the project effectively engage with the primary issues presented in the assignment?

Research Competence
- Does the project display evidence of substantial research and thoughtful engagement with its subject?
- Does the project use a variety of types of sources (i.e., not just websites)?
- Does the project deploy more than one approach to its topic?

Form and Content
- Do structural and formal elements of the project reinforce the conceptual core in a productive way?
- Are design decisions deliberate and controlled?
- Is the effectiveness of the project uncompromised by technical problems?

Creative Realization
- Does the project approach its subject in creative or innovative ways?
- Does the project use media and design principles effectively?
- Does this project achieve significant goals that could not have been realized on paper?

ASSIGNMENT SUBMISSION POLICY
All projects are due, posted to the course Google Drive prior to the start of class:
- https://drive.google.com/drive/u/1/folders/0AG44fZ9dCEE0Uk9PVA

All written reflections are due one week after the presentation date.

ATTENDANCE 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.

Students are allowed two absences before a reduction in grade. 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%.**

No social media/mobile phone use will be tolerated during class. It is expected that you stay 100% focused on the lectures/screenings/presentations/discussions.

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. For citation purposes, we follow *Kairos Journal of Rhetoric,Technology and Pedagogy* style guide; Kairos uses APA format, which is slightly modified and 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

Research:
Need to do research but don't know where to start? Searching for a book, article, or data to support your argument? Not sure how to cite a source in your bibliography? Ask a librarian!
Research help is available:
- In person and by phone, chat and email at Ask a Librarian
- Through research guides and FAQs
- By contacting your subject librarian

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)

You may find the most up-to-date weekly schedule on our course Moodle: https://moodle.sca.usc.edu
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 feel you need to succeed.

AUGUST
Week 1 - 8/27: Introduction to IML 435
Discuss SCA paperwork, Sign up for Production Numbers, Intro Video Project Script, Production Timeline, and Audio Soundscape Project.

Introduce: Video Portrait Doc

If time, watch an excerpt of Jazz on a Summer's Day (1959), directed by Bert Stern

For Next Week:
- Read: Rabiger, Chapter 17
- Shoot Video Portrait Doc
- Perform research for your video project, identifying project goals, participants, genre and style. Prepare ideas for discussion in-class next week.
- Buy Memory Cards for Production

SEPTEMBER
Week 2 – 9/3: Presentation/Discussion Final Film Ideas
Present and discuss your project ideas.

Watch: The Sounds of Massimo Bottura's Lasagna — directed by Yuri Ancarani & Mirco Mencacci

[Introduce Audio Soundscape Project](#)

For Next Week:
- Read: Rabiger, Chapters 18 and 19
- Edit Video Portrait Doc
- Email Bodie your project proposal/idea by Sunday, September 8th, for final approval.
- Start work on Audio Soundscape - select image and cull audio options.
- Research/Write: Video Project Script, *due Saturday, September 14th*, shared with your classmates to read for discussion in class on September 17th.
- Edit Audio Soundscape

Week 3 – 9/10: Screen Video Portraits
Due: Video Portrait Doc

Review Cinematography Terms/Techniques

Update on scripting progress and research questions.

For Next Week:
- Read: Rabiger, Chapters 20 and 21
- Research/Write: Video Project Script
- Create a Production Schedule, based off script/overall project plan. *Due Tuesday, September 17th.*

Week 4 - 9/17: Review Scripts/Production Plans
Discuss Scripts/Production Schedules

Watch:
- La Reina — directed by Manual Abamovich
- Hotel 22 — directed by Elizabeth Lo

For Next Week:
- Edit Audio Soundscape — *Rough Cut Due Next Week*
- Read: Rabiger, Chapters 22-25
- Shoot Film

Week 5 - 9/24: Audio Soundscapes Rough Cuts Due
Listen/Discuss rough cuts of Soundscapes

Watch: tbd

For Next Week:
- Read: Rabiger, Chapters 26-28
- Shoot Film

OCTOBER
Week 6 - 10/1: FINAL Audio Soundscapes Due / Dailies I
Final Audio Soundscapes Due - review and discuss

Screen Dailies – students tbd

Watch:
- Ten Meter Tower — directed by Maximilien Van Aertryck & Axel Danielson
- Quadrangle — directed by Amy Grappel

For Next Week:
- Read: Rabiger, Chapters 29-31
- Shoot Film

Week 7 - 10/8: Dailies II / Review Web Interactives
Screen Dailies – students tbd

Review: National Film Board of Canada's Interactive Section - https://www.nfb.ca/interactive/
- Bubble Dancers
- The Space We Hold
- Highrise: Out My Window

Watch:
- Bacon and God's Wrath — directed by: Sol Friedman

For Next Week:

- Read: Rabiger, Chapters 32-35
- Shoot Film

Week 8 - 10/15: Dailies III / Post-Production Audio Editing/Design
Screen Dailies – students tbd

A demonstration of post-production audio workflow and solutions.

Watch:
- Alone — directed by Garrett Bradley
- 19 Hours — produced by Adam Perez
- We Live This — directed by James Burns

For Next Week:
- Read: Murch, Introduction-page 25
- Shoot Film

Week 9 - 10/22: Dailies IV / Individual Consultations
Screen & Discuss Dailies – students tbd

Individual Consultations - Bodie's Office - SCI 101. We'll set a time this week to schedule individual meetings at my office.

For Next Week:
- Read: Murch, pages 26-51
- Shoot Film

Week 10 - 10/29: Edited Scenes I
Rough Cut of Scene: 4 students tbd

The Forgotten Ones — directed by Mantai Chow

For Next Week
- Read: Murch, pages 52-72
- Edit your movie

NOVEMBER
Week 11 - 11/5: Edited Scenes II
Screen/Discuss Rough Cut Scene — 4 students tbd

Watch:
- My Dead Dad's Porno Tapes — directed by Charlie Tyrell

For Next Week:
- Edit your films

Week 12 - 11/12: Color Correction and Film Finishing Workshop
In-Class Editing Lab

Review: Premiere Pro CC 2019 - Essential Training - Color Correction Video 1 of 6

For Next Week:
- Edit your movie

Week 13 - 11/19: Rough Cuts Screening/Discussion #1
For Next Week:
- Edit your movie

Week 14 - 11/26: THANKSGIVING - NO CLASS
For Next Week:
- Edit your movie

DECEMBER
Week 15 - 11/28: Rough Cuts Screening/Discussion #2
For Next Week:
- Edit your movie

Week 16 - Final Films Due/Screening
Date: Thursday, December 12th
Time: 11:00am-1:00pm / Room: Tbd