

CTPR 507 PRODUCTION I – 18462
SEMESTER: Spring 2020
COURSE DESCRIPTION and OUTLINE
4 units

INSTRUCTORS

Producing/Directing

Tim Kirkman

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Meeting Day/Time: Tuesday/**Thursday** 2:00-5:50PM

Location: SCI 207

Cinematography

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Meeting Day/Time: **Tuesday** 2PM - 5:50PM

Location: SCE Stage 2

Editing

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Sound

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REQUIRED TEXTS

Introduction to Cinematography: Learning through Practice, Tania Hoser, Routledge, 2018. Available at USC Bookstore and online. Will also be used in later Cinematography classes.

RECOMMENDED TEXT BOOKS

- *Motion Picture and Video Lighting* (2nd Edition), Blaine Brown, Routledge, 2007.
- *This is Your Brain on Music: The Science of Human Obsession*, Daniel J. Levitin, Plume/Penguin, 2007.
- *The Filmmaker's Eye: Learning and Breaking the Rules of Cinematic Composition*, Gustavo Mercado, Focal Press, 2011.
- *THE HEALTHY EDIT: Creative Editing Techniques for Perfecting Your Movie* by John Rosenberg. Focal Press, 2018.
- Editing with Avid Guide, Reine-Claire Dousarkissian (provided)

DETAILS ABOUT CINEMATOGRAPHY REQUIREMENTS

- Cinematography Kit – The items are listed on the “USC SCA CTPR 295, 310, 507 & 508 Cinematography Kit” document which is on the SCA Community website: <https://scacommunity.usc.edu/> in the Student Production
- One 64 gb, SDXC Class 10 cards for capturing footage
- One 2 to 8 gb SD card to store the camera settings
- Cards from Kingston, Lexar, Transcend and Sandisk have all been tested with the camera and are available at local stores and on Amazon. No micro cards and both cards must be blank i.e. free of files.

DETAILS ABOUT EDITING REQUIREMENTS

Students entering the MFA Production Film and Television program are required to have an SCA approved laptop along with the following:

- -An SCA approved hard drive
- -Headphones with a 1/4 inch phono jack
- -An SCA approved laptop
- -Avid Media Composer (editing software) as specified in enclosed links
- -Sapphire software, (visual effects software for editing) which is free
- -Apple Care for your laptop
- -Since most laptops do not come with Card readers students can either use the ones in post or purchase an approved one
- Verbatim USB-C Pocket Card Reader
- The link that clarifies these requirements with all the specifications for your required purchases is: <http://cinema.usc.edu/laptops/>

- We offer laptop orientations on the following dates: Tues, Jan 14th, 10:00am-12noon: SCA B152; Wed, Jan 15th, 1:00pm-3:00pm: SCA B152
- Loaner laptops are available

507 COURSE OVERVIEW

Hello and welcome to CTPR 507! There is no better way to learn how to tell a story than actually going through the process of doing it. Be patient and open to new ideas as you embark on this creative and personal journey of discovery.

COURSE DESCRIPTION

Production I is about ideas and your ability to communicate effectively through the language of cinema. It combines introductions to the five major disciplines within the cinematic arts: producing, directing, editing, cinematography, and sound with guided opportunities to create individual and small group projects.

Students will have designated roles on five* short HD projects as part of an exploration of visual storytelling, as well as participate in a directing exercise in the Fundamentals of Directing lab (production students only). The core focus of the class is to communicate ideas, feelings, moods and emotions through the design of visual and aural environments. All approaches to cinema will be introduced including non-fiction, fiction, abstract, and experimental.

CTPR 507 is the beginning of an educational process which we hope will awaken your instincts as a filmmaker. Participation in this course is mandatory, absences are not permitted. The goal of this class is for each student to learn how to express themselves and reach a place where they can be self-critical of their own work and critique the other students' work in a helpful way as well.

** P1 solo; P2 in trio; P3-A Prod/Dir in trio; P3-B DP in trio; P3-C Edit in trio*

COURSE GOALS

- Discover the basic elements of character and story.
- Learn how to tell a story effectively through the use of sounds and images that enhance the story.
- Explore a range of forms and genres—documentary, narrative, personal essay, etc.
- Deliver and receive cogent and constructive critiques of works in progress

- and completed works, by both faculty and fellow students.
- Establish ethical standards for filmmaking and critiquing.
 - Develop fundamental skills in the areas of producing, directing, cinematography, editing, production sound, and sound design.
 - Highlight the fundamental relationship between form and content.
 - Become aware of the cultural impact of cinema.

CTPR 507 WILL COVER INTRODUCTIONS TO THESE SKILL-SETS

Producing: The role of producer, including: script breakdown, budgeting, legal, safety, location and scheduling concerns.

Directing: developing a comprehensive aesthetic approach to the goal, central idea, and theme of a project; including: examination of shots and scenes, creating complex visual frames and staging; beats, conflicts and moments; scene analysis and shot planning; coverage in contemporary media practice, and specific directorial use of camera regarding transitions and geography.

Cinematography: The use of images to reinforce a narrative and give an emotional experience, the role and responsibilities of crew members, the properties of light, the functions of a lens, composing and lighting matching reverse shots, lighting continuity, basic electrical distribution, blocking and covering a scene.

Editing: The aesthetics behind the art of telling a story with moving visual images. Learning the AVID Tools and Editorial techniques in story shaping, continuity; parallel editing, montage, Visual Effects; non-linear editing; media management:

Sound: Concepts of sound design and using sound as a creative element in cinematic storytelling. Introduction to production sound recording, sound editing, use of music and effects, and sound mixing.

PROJECTS

Students will have designated roles on FIVE projects in HD. The time limits are invariable and there are no exceptions.

PROJECT 1: (no minimum; max 2 minutes with no credits permitted)

Each student must write, direct, shoot & edit their own project in response to directing faculty prompts. No hazardous shooting conditions/forms are permitted; only school issued equipment is permitted; available light only.

PROJECT 2: (no minimum; max 5 minutes with credits)

Each assigned trio will create one non-fiction film: a portrait of a place, a process, or a person. If a portrait of a process, it should show a clear representation of time; if a portrait of a person, show character through behavior; if a portrait of a place, show its spirit. It is optional to use voice-over or on-camera interview(s). Students will determine roles within each trio with faculty.

PROJECT 3-A: Produce and Direct; use location sync-sound; Max. 5 min w/credits. Emphasis on story structure; building tension, character development; mandatory production recording/dialogue; faculty supervise production from pre-prod through dailies, cuts, and sound design: crew is assigned from the 507 section.

PROJECT 3-B: Each student must also DP an assigned P3 project in addition to the one they produce and/or direct. You must use our Canon XC-15.

PROJECT 3-C: Each student must also edit an assigned P3 project in addition to the one they produce, direct, or DP. All editing must be done on USC approved software and laptops, or in USC's post facilities.

CREDIT/ROLES ON FILMS:

- Students are not permitted to act in their own films. The goal is to place directing and working with actors as a priority in this course. Shooting on location is encouraged.
- Production sound must always be recorded.
- No proprietary credits are allowed (i.e.: A film by) on films. All works must display:

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- P2's and P3's must include complete credits for all key positions, which must be performed by the students themselves. In Project One, all key roles must be performed by one student, with help from up to 2 other 507 students, but not in key positions.
- In Project 2, the crew roles within your trio will be determined by trio and faculty. (Speak with your professor about working with students from other sections in other roles.) Key roles are defined as Producing, Directing, Editing, Cinematography, and Sound.)
- All crew must be 507 students. No professional Electricians, Grips, Sound or Camera personnel may be used on these productions.
- Outside vendors can be used for: make-up, additional approved grip and lighting gear, and approved visual and special effects.

- Students must provide their actors with a copy of their work via the most up to date industry standards. Actors may only use up to 30 seconds of their performance on their website.

EDITING

Students have three options where they can edit.

- At home, using their individually owned SCA approved Laptops.
- In SCA Lab B152, using their individually owned SCA approved Laptops. Editing stations are equipped with two large monitors, a keyboard and a mouse and are laptop compatible.
- Any AVID station in the AVID labs if they choose not to use their laptops.
- In addition to the two AVID Tools Labs and three Editing Aesthetic Lectures, editing faculty will meet with each editor individually in the lab, for up to one hour (or two 1/2 hour sessions) during the P3 editing process to review cuts, procedures, and to make suggestions. These sessions will be independently arranged between P3 editors and editing faculty in each 507 section. Meeting during P2 is optional; meeting during P3 is mandatory.

COPYRIGHT

Because the School provides equipment and facilities, the copyright to all 507 films resides with the University. However, the student retains ownership of the underlying intellectual property rights to their work. All films produced in 507 may be uploaded to the internet but must be password protected in perpetuity. More info: <http://cinema.usc.edu/admissions/copyright.cfm>

In all cases, copywritten material must be credited. For works to be screened outside of SCA, material must be cleared, and a complete production book with rights, releases, and permissions must be submitted to Prod/Dir faculty, Archives, and Student-Industry Relations.

EQUIPMENT/RESOURCES

Only production equipment supplied by the school or approved by your instructors (including your own) may be used on projects. Special visual effects, such as Adobe After Effects and green screen are not supported in the first year.

USC AND NON-USC EQUIPMENT FOR CTPR 507

Students will be issued a Canon XC 15 Camcorder for the semester. They are required to purchase 2 SD cards: one 64gb Class10 card for capturing footage and a smaller (8, 4, or 2gb) SD card, that will contain the camera settings. Students may check out a lighting kit and GoPro camera from USC on a weekly basis.

If a student wants to use any equipment not provided by USC (even their personal equipment) they must contact and discuss this first with their directing faculty. If the directing instructor thinks the proposed equipment is appropriate for specific shots, the student will be directed to speak with the cinematography instructor.

If Cinematography faculty agree this equipment is the right tool, they will discuss the proper and safe use of that equipment. Both faculty will then send an email with their approval to the student.

The Canon XC 15 Camcorder and GoPro are presently the only camera/file format/codec supported for CTPR 507 classes. Everything else is considered unsupported. Students working in unsupported file formats or codecs are not to ask staff, student workers or SA's for assistance in post. A guide to unsupported formats is available in Post.

VEHICLES

Moving vehicles are **not** permitted on or off campus. Shots involving stationary vehicles may be filmed on campus and private property but not on public property. Cameras, lights or other equipment involved in photographing a stationary vehicle cannot be placed on public sidewalks, driveways or streets.

All filming involving a motor vehicle requires a Hazardous Shooting Condition Form signed by appropriate faculty and staff.

GRADES

Each student must work in designated roles on five films and all exercises in order to receive a grade. Grades will be based on both subjective and objective judgments; essentially we look for intelligence, clarity, craftsmanship and emotional depth indicative of a growing mastery of the art form. Success is necessarily predicated on an energetic and ongoing interaction between all members of the class. So, late projects, tardiness and unexcused absences will have a negative impact on your grade. Late projects will be docked 10 percent per day. If you must miss class, call your instructor or SA as soon as possible and always before class begins.

GRADING WEIGHTS

Project 1 overall work: 5 points (Kirkman/Bloch)

Project 2 overall trio work: 5 points (Kirkman/Bloch)

Sound: 5 points (MacMillan/Burton)

Editing: 10 points (exercises; editing own P1; editing other's P3) (Gamzon)

Fund of Dir: 10 points (Albrezzi or Robinson)

Cinematography: 20 points total (Bloch)

Cinematography Sessions: 10 points

P3: Cinematography of other student's P3 (required): 10 points

Producing/Directing (overall): 15 points (Kirkman)
Prod/Dir Project 3: 15 points (Kirkman)
Collaboration / Professionalism: 15 points (All faculty)

GRADING SCALE

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F 59	and below

In CTPR 507 a grade of C or better must be earned in order to move on to CTPR 508 (Production II). Students who earn a grade of C- (1.7) or less in 507 will be disqualified, and not be able to continue in the MFA program.

PRODUCTION DIVISION ATTENDANCE POLICY

Students are expected to be on time and prepared for each class. One absence will affect your grade by one portion of a grade (A>A-) Two absences will result in your grade being lowered by one full point (ex: A > B). A third absence will result in your grade being lowered another full point (ex: B >C). Your grade will be lowered by one point for every additional absence.

One late will not affect your grade. Two late arrivals equate to one full absence. (A>A-). Three late arrivals will result in your grade being dropped by two portions ((A>B+). Four late arrivals will result in your grade being dropped three portions (one full point: A>B) Lateness of more than 30 minutes will count as an absence.

The student must inform the SA when they arrive so that it will be noted as late and not absent.

If you have an emergency and must miss class please contact your professor prior to class, or contact the Production Division at 213-740-3317.

USE OF CELL/SMART PHONES NOT ALLOWED DURING CLASS

This class cannot be audited.

MID-SEMESTER CONFERENCES: (between weeks 9-12 w/Dir faculty)

These conferences allow you to get a sense of your overall progress, areas for improvement and an estimated grade at mid--point in the semester. If you are in danger of failing, you will be alerted in writing and in a conference; we will outline together what steps must be taken in order for you to pass. It is the student's responsibility to be aware of USC's add/drop and withdrawal deadlines.

STUDENTS WITH DISABILITIES:

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or the SA) as early in the semester as possible. DSP is located in STU 301, and is open 8:30am-5:00pm Monday through Friday. The phone number for DSP is (213) 740-0776.

STATEMENT ON ACADEMIC INTEGRITY:

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located at

<http://web-app.usc.edu/scampus/university-student-conduct-code/>

Issues of academic dishonesty are subject to an internal SCA review process.

SAFETY GUIDELINES:

- The personal safety of cast and crew is vitally important as you plan and shoot your projects. All class members on a set are responsible for production safety. You are required to read The Safety Rules for Student Productions Handbook (available on the SCA Community website in the Production Documents Section within the Student Production Resources) and must abide by the policies that apply to CTPR 507. If you have any questions or concerns, please check with your lead instructor.
- The following require a Hazardous Shooting Conditions Form at the discretion of the faculty (available on the SCA Community website in the Production Documents Section

within the Student Production Resources): stunts, prop guns, any object used as a weapon, minors, animals, vehicles, water work, fire (including candles and smoking), nudity, rooftop work, fog machines, drones and travel outside the 30 mile studio zone.

- Never leave equipment unattended and take extra care when shooting at night. Don't store equipment in a car, not even the trunk.

VIOLATIONS

Any violation of the course and safety guidelines is considered an academic, ethical violation, governed by the USC Code of Conduct. (see Statement on Academic Integrity http://www.usc.edu/student-affairs/student-conduct/grad_ai.htm) and is grounds for confiscation of footage, lowered grade, failing grade, probation, suspension, or expulsion from the University. Ethical violations are enforced by course faculty, the Head of Physical Production, and are subject to an internal SCA review process. Any ethical or safety violation will become a part of the student's record at SCA.

COURSE SCHEDULE

WEEK 1 • JANUARY 13-19

1/14 • Tues. Session 1, 2:00-5:50 PM, STAGE 2

- 2:00-3:00 PM – Introduction to the course with directing, cinematography and editing instructors, and SA (first hour) Cover course philosophy, syllabus, assignment, guidelines.
- 3:00-5:50 PM – Cinematography (3 hours) — Discuss and show examples of how Image Systems are employed in films.

SA: Hard copies Class Syllabus; place order with CEC for camera and tripod check out for week 2.

Student Assignments:

All USC students have access to films on Kanopy, a streaming service accessed through USC Libraries. Here is the link. <http://libguides.usc.edu/go.php?c=13421920>

You are required to watch at least one of these two films and read the following materials.

OLDBOY by Chan-wook Park and read the documents in 507 google drive titled

1) Introduction; 2) Finding the Frame; 3) Image System; 4) Image System in Oldboy.

These documents are found here: <https://drive.google.com/drive/folders/1BGC7MHBOu6GuGShG8XYs-PbonovokEnP?usp=sharing>

(Please change the name

of the folder in which these documents are contained to 507 Week 1
Cinematography Readings)
and / or
SWEETIE by Jane Campion and read the documents in 507 google drive titled
1) Introduction, 2) Finding the Frame, 3) Image System plus these two articles online.
4) The Film Image: Sweetie 1989
<https://rampages.us/jaffeyfei/2016/03/04/sweetie-1989/>
5) Sweetie: Jane Campion's Experiment
<https://www.criterion.com/current/posts/455-sweetie-jane-campion-s-experiment>

1/16 • Thurs. Session II. 2:00-5:50PM, SCI 207

Directing Class D1 — Space, Time, & Aesthetics

Also cover: P1 Intro; faculty provide P1 prompts; discuss objectives and parameters; discuss what makes a good location; how locations can be a "character," etc.

1/17 • Fri. CTPR502 Diversity Lab, 2:00-4:50, SCA 110 — MANDATORY

1/18-19 • Sat./Sun. LOCATION SCOUT for P1 (on or off campus).

WEEK 2 • JANUARY 20-26

1/20 • Mon. DR. MARTIN LUTHER KING HOLIDAY — NO CLASSES

1/21 • Tues. Session I. 2:00-5:50 PM, Stage 2

• **Cinematography** Students will be issued their tripods, camera, and sound packages. The instructor will guide them through a full check out, instructing them on the proper use and handling of gear. Instructor will introduce the Canon XC15 camera, basic functions and menu settings. The USC SCA Required Settings will be loaded into cameras. Each trio will shoot a simple shot, MOS, Day, exterior. The crew will consist of a cinematographer, director and talent. Each student must bring two SD cards. Refer to [Details about Cinematography Requirements](#) in this syllabus.

Student Assignments:

• Required Cinematography Reading: USC SCA Guide to the Canon XC15-v2 & **USC SCA CTPR 295, 310, 507 & 508 Cinematography Kit**. Both can be found on the SCA Community website <https://scacommunity.usc.edu/> in the Student Production Resources Section in Production Documents.

- From *Introduction to Cinematography: Learning Through Practice* by Tania Hoser, read: Section B, Chapter 3 - *Fundamental Photographic Knowledge for Cinematography*; Section B, Chapter 2a - *Working on Set: Professional Practice*; and Section F, Chapter 12 - *Shaping and Controlling Light*

SA: Oversee camera and tripod check out. Canon XC15 camcorder (w/cables) and tripod from the 507 cabinet.

1/22 • Wed. SPECIAL SESSION: P1 PERMIT LAB WITH JOE WALLENSTEIN

12:15-1:45 SCA110 (entire 507 cohort) Students bring laptops and location information for P1.

1/23 • Thur. AVID Tools Workshop with Beth Sweeney, 9AM-1PM SCA B118

- LAB RULES ORIENTATION with Tony Bushman.
- Creative Tech: Student LOG-IN, Help Resources, SCAKnowledgebase, Hard drives and Laptop advice (30 min)
- Avid Tools Workshop #1 of 2: Beth Sweeney (3 hours)
- Media Management:
- Review the 507 workflow on SCAKnowledgebase
- Connect and format hard drives & flash drives.
- Downloading Canon AMA plug-in
- How to backup camera media to hard drives
- How to navigate NEXIS
- Create Avid Projects folder on drive and build 2 new AVID projects:
 - To Be Used for P1: - sample that we will use today with sample Canon footage
 - To Be Used for Editing Exercises: for BOSTON LEGAL editing PRACTICE ONLY
- Project Organization - Creating Bins and Folders
- Basic Media Management
- Dailies creation: Using Source Browser to link footage into Avid Project
- Dailies creation: How to transcode footage to Avid

BASIC AVID EDITING:

- Pull dailies from BOSTON LEGAL to use as media for instruction only
- How to organize a bin for editing
- Pull random shots to create a practice sequence
- Understand the Avid interface, how to work with menus
- How to work with clips and how to start a sequence
- Basic editing tools: splice, overwrite, lift, extract, trim
- Basic audio in the timeline
- The basic commands
- Basics of editing on a laptop vs. the Labs

- How to save a project and backup to flash drive

1/23 • Thur. Session II. 2:00-5:50 PM, SCI207

Directing Class D2: Shots, Scenes and the Mechanics of Film
Faculty hears student ideas for P1s and go over locations.

1/25 • Sat. STAGE 2 - SOUND RECORDING WORKSHOP, 1:00-4:00 PM

Sound Faculty leads instruction in Recording Sound with the XC-15; Techniques & technologies. Students must bring cameras, tripods & sound gear. SA's attend.

WEEK 3 • JANUARY 27 - FEBRUARY 2

1/27 • Mon. Deadline for students to secure permits for off-campus locations, or must apply for on-campus permit by this date.

1/28 • Tues. Session I. 2:00-5:50 PM, STAGE 2

Cinematography The role and responsibilities of crew members, the properties of light (angle, quality, quantity and color), lights (design and function, the anatomy of a light, hard vs. soft, how to focus), basic grip equipment. Students will break into trios (5 groups) and work with lights and grip equipment.

Student Assignments:

- From *Introduction to Cinematography: Learning Through Practice* by Tania Hoser, Read Section B, Chapter 2a - *Working on Set: Professional Practice*, Section F, Chapter 12 - *Shaping and Controlling Light*
- Read USC SCA Guide to the Canon XC15-v2 & **USC SCA CTPR 295, 310, 507 & 508 Cinematography Kit**. Both can be found on the SCA Community website <https://scacommunity.usc.edu/> in the Student Production Resources Section in Production Documents.

1/30 • Thur. Session II. 2:00-5:50 PM, SCI207

Editing (1 of 3) with Scott Gamzon.

REMINDER: Students are required to bring Laptops, Hard drives, flash drives and headphones to every editing class.

2:00-3:50 PM Classroom SCI207 Lecture: "The Aesthetics of Editing." What does it mean to be a picture editor. Concepts of character and story shaping shot selection and sizes, angles, matching action, the 180-degree line, script analysis.

4:00-5:50 PM In AVID Lab SCA B134, a review of basic AVID functions: mark in and out, cut in and out, yellow, blue and red arrow; track management, trim mode.

Basic AVID Editing Review:

Pull dailies from BOSTON LEGAL to use as media for instruction only

- How to organize a bin for editing
- Pull random shots to create a practice sequence
- Understand the Avid interface, how to work with menus
- How to work with clips and how to start a sequence
- Basic editing tools: splice, overwrite, lift, extract, trim
- Basic audio in the timeline
- The basic commands
- Basics of editing on a laptop vs. the Labs
- How to save a project and backup to flash drive

1/31-2/2 • Fri. (5PM onward), Sat./Sun. WEEKEND — P1 PRODUCTION
See Project Quick Fact Sheet for Details.

WEEK 4 • FEBRUARY 2-8

2/2-8 • Mon-Fri. — Editing of P1

2/4 • Tues. Session I. 2:00-5:50 PM, STAGE 2

Cinematography Basic introduction to the functions of a lens and features on camera associated with each function 1) aperture: F/stop, brightness %, waveform monitor, 18% grey card, ND filters, gain, zebras 2) focal length: wide vs. long lens, stop range of different focal lengths, 3) focus. Also discuss color temperature and the relationship between ISO and F/stops.

For class: Each trio must bring their USC SCA Production Cinematography Kit, camera and tripod. Each student must bring their 2 SD cards, Sony MDR7506 Professional Headphones with a 1/4 inch phono jack. Do not purchase or use earbuds or sound cancelling headphones.

Student Assignment:

From *Introduction to Cinematography: Learning through Practice* by Tania Hoser, read Section C, Chapter 6 - *Storytelling in Shots: Lenses and Composition*

SA: Canon XC15 camcorder (w/cables) and tripod from the 507 cabinet. Place order with PEC for 507 lighting kits for each trio for week 6.

2/6 • Thur. AVID Tools Workshop #2 with Beth Sweeney, 9 AM–NOON, SCA B118

- Revisit the Source Browser - Link vs. Import
- Media Management and understanding the Avid MediaFiles folder
- Creating a new custom user and customizing User settings
- Exporting your custom User to hard drive to be able to import your settings onto other school computers and laptop
- Trim Mode
- Working with clips in bins - Text view, Frame view, Script view
- Cloning clips to multiple bins
- Navigating in Timeline - scrolling, zooming in and out, track heights, timecode navigation data entry
- Understanding Track Targeting – Advanced editing and trimming
- Link Selection Toggle, Sync Locks, Out-of-Sync Indicators
- Add Edit, Select Left-Right-In/Out
- Working with Split Edits
- Match frame and Find Bin
- Duplicating sequences and organizing cuts
- Basic editing hot keys
- Audio Track Control Panel - Viewing Waveforms, Solo/Mute, Clip Gain, Volume
- Automation with keyframes
- Using Sound FX library and Source Browser to import Sound Effects into Project Timeline Video Quality menu
- Quick Transitions and working in Effect Mode
- The Render quality setting and How to Render effects
- Creating and modifying Titles
- Importing and Consolidating Mastering Elements
- How to Edit sequences into Mastering Elements for screenings and exports
- How to save project folder to a flash drive as a backup
- How to export a quicktime movie
- Practice using BOSTON LEGAL dailies

2/6 • Thur. Session II. 2:00-5:50 PM, SCI207

Editing (2 of 3) with Scott Gamzon

- **2:00-3:50** Classroom SCI207, lecture: “The Aesthetics of Editing”
Genre editing horror, comedy and action. Music and sound effects.
 - **4:00-5:50 PM** In AVID LAB B134, Review Opus, Netmix and more advanced editing tools. Practice using BOSTON LEGAL dailies
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WEEK 5 • FEBRUARY 10-16

2/11 • Tues. Session I. 2:00-5:50PM, STAGE 2

Cinematography How to cover a scene (blocking, coverage, shot lists, shooting order). Discuss composition (rule of thirds, symmetry, X, Y & Z axis). Show a variety of examples. Demonstrate how to cover a scene with class as crew. Demonstrate how to use accessories for moving shoots: wheelchair, skateboard, shoulder mount, slider, etc. Shooting day exteriors: working with grip equipment vs. blocking with natural light. Three crews will shoot a day exterior synch sound interview, which will be screened and critiqued. The crew will consist of a cinematographer, camera assistant, director (interviewer), interviewee, sound boom operator & grip.

For class: Each cinematographer must bring their Cinematography Kit. Each camera assistant must bring their camera, tripod and two SD cards. Each boom operator must bring their sound package including their Sony MDR7506 Professional Headphones with a 1/4 inch phono jack.

Student Assignment:

From *Introduction to Cinematography: Learning through Practice* by Tania Hoser, read Section F, Chapter 11b- Lighting: Natural and Available Light; and Section F, Chapter 11a -Lighting: The Fundamentals of Lighting, Light Metering and Exposure

SA: Canon XC15 camcorder (w/cables) and tripod from the 507 cabinet. Place order with PEC for 507 lighting kits for each trio for week 6. SA orders 5 lighting kits from PEC for week 6.

2/13 • Thurs. 2:00-5:50 PM, SCI207

SCREENING of all P1s in class with directing and cinematography faculty.

Cover: Trios present P2 nonfiction ideas and determine roles (Producer/Director; Cinematographer; Editor/Sound Rec); Application process for P2 Location Permits will begin immediately.

2/14 • Fri. CTPR502 Diversity Lab, 2:00-4:50, SCA 110 — MANDATORY

2/14 • Fri. P2 DIRECTORS Email non-fiction P2 Shooting Plan to Directing, Cinematography & Sound Faculty and SA by Noon

WEEK 6 • FEBRUARY 17-23

2/17 • Mon. President's Day Holiday — NO CLASSES

2/18 • Tues. Deadline for Permits for Locations for P2 must be secured

2/18 • Tues. Session I. 2:00-5:50 PM, STAGE 2

Cinematography Basic electricity, electrical distribution on the stage and on location. How to build and use a portable light. Students will break into 5 groups and work with the lighting kit.

- Discuss and show examples of the variety of looks that can be achieved with 3 lights. Introduce supplemental lights: clamp, China ball, inexpensive LED's, etc. Discuss and demonstrate set protocol. Discuss and demonstrate the difference between lighting a day and night scene. Demonstrate how to work with stage flats. Students will break into three crews and imitate the lighting of one shot provided by the instructor. Each shot imitated by each crew will have a very distinct and different look. The crews will use the 507 light kit. The crew will consist of a cinematographer, camera assistant, director, talent and G&E. The shots will be screened and critiqued.
- For class: Each student cinematographer must bring their USC SCA Production Cinematography Kit. Each camera assistant must bring their camera, tripod and two SD cards.

SA: One 507 lighting kits for each trio. Canon XC15 camcorder (w/cables) and tripod from the 507 cabinet. Place order with PEC for two 507 lighting kits for week 7.

2/20 • Thur. Session I. 2:00-5:50 PM, SCI207

2:00-3:50 PM — D3: Faculty presentation TBD

4:00-5:50 PM — AVID SOUND LAB with Richard Burton in SCI207

Topic: Pre-production sound; strategizing recording techniques; production treatments and locations delivered beforehand.

2/22-23 • Sat./Sun. Weekend: P2 PRODUCTION

Trios Shoot P2 Non-Fiction films.

See Project Quick Fact Sheet for more details.

WEEK 7 • FEBRUARY 24-MARCH 1

2/24-3/1 — Editing of Non-Fiction P2s all week

2/25 • Tues. Session I. 2:00-5:50 PM, STAGE 2

Cinematography Discuss and show examples of matching reverse shots. Demonstrate how to compose and light them. Two crews will light and shoot a sync-sound scene, using matching reverse shots, which will be screened and critiqued. The crew will consist of a cinematographer, camera assistant, director, sound boom operator, 2 talent and G&E.

For class: Each student cinematographer must bring their Cinematography Kit. Each camera assistant must bring their camera, tripod and two SD cards. Each boom operator must bring their sound package including their Sony MDR7506 Professional Headphones with a 1/4 inch phono jack.

SA: Two 507 lighting kits, Canon XC15 camcorder (w/cables) and tripod from the 507 cabinet. Confirm with lead SA that an order for two Sony FS5 packages have been placed for week 8. Place order with PEC for two 507 light kits for week 8.

Student Assignments:

- From *Introduction to Cinematography: Learning through Practice* by Tania Hoser, read Section C, Chapter 7, *Storytelling in Scenes: Constructing the Scene and Working with the Director*.

2/27 • Thur. Session I. 2:00-5:50 PM, SCI 207

Editing (3 of 3) with Scott Gamzon

- **2:00-3:50 PM** Classroom SCI207 lecture: "The Aesthetics of Editing" Aesthetic concepts, such as editing with VFX. Style vs. formal editing. Fragmented editing, parallel editing, non--linear storytelling, pacing, montage, jump cutting.
- **4:00-5:50 PM** in AVID LAB B134 — Review basic AVID VFX tools; Practice using BOSTON LEGAL dailies.

2/28 • Fri. SOUND LAB with Richard Burton, 1:00-3:00 PM, SCA 259

Sound in AVID; basic craft and techniques

WEEK 8: MARCH 2-8

- 3/2 • Mon.** Group A — Start location scouting for P3; finish P2 edit
Group B — Finish P2 edit
Group C — Finish P2 edit

3/3 • Tues. Session I. 2:00-5:50PM PM STAGE 2

Cinematography Review the functions of a lens and discuss depth of field: follow vs.

rack focus. (with two Sony FS5's) Illustrate how to get focus marks. Two crews will light and shoot an MOS shot, which requires them to follow and rack focus. The crews will use the 507 light kit supplemented with small (1k and smaller) stage lights. The crew will consist of a cinematographer, camera assistant, director, 2 talent and G&E. The shots will be screened and critiqued.

SA: Each cinematographer must bring their USC SCA Production Cinematography Kit. Two 507 lighting kits and two Sony FS5 packages. Confirm with lead SA that the Canon XC15 package was returned to CEC.

Student Assignments:

Required Cinematography Reading: *Introduction to Cinematography: Learning through Practice*, Tania Hoser, Section B, Chapter 2b - Camera Assistant Skills

3/5 • Thurs, 2:00-5:50 PM, SCI207

Screening: All P2 films

WEEKEND: GROUP A — P3 LOCATION SCOUT

WEEK 9: MARCH 9-15

3/9 • Mon. Group A — P3 scripts due by 1:00 PM
Group B — Starts location scouting for P3
Group C — Finish P3 Scripts

3/10 • Tues. Session I. 2:00-5:50 PM, SCI207

D4: Scene Analysis

3/12 • Thurs. Session II. 2:00-5:50 PM, SCI207

D5: Entrances, Exits & Coverage

3/13 • Fri. CTPR502 Diversity Lab 2:00-4:50 PM, SCA110 — MANDATORY

3/14-15 • Sat./Sun. Weekend: P3 LOCATION SCOUT

SPRING BREAK: MARCH 16-20

WEEK 11: MARCH 23-29

3/23 • Mon. Group A — Last day to secure location permit for P3
Group B — P3 scripts due by 1:00 PM
Group C — Begins location scouting for P3

3/24 • Tues. Session I. 2:00-5:50 PM, SCI207

D6: Beats, Conflicts & Moments

3/26 • Thurs. Session II. 2:00-5:50 PM, SCI207

D7: Faculty Presentation TBD

3/28-29 • Sat/Sun. Weekend — GROUP A: P3 PRODUCTION

See Project Quick Fact Sheet for Details.

WEEK 12: MARCH 30-APRIL 5

3/30 • Mon. Group B — Last day to secure location permit for P3
Group A — Editor prepares dailies for P3
Group C — P3 scripts due by 1:00 PM

3/31 • Tues. Session I. 2:00-5:50 PM, SCI207

Group A: Screening of P3 Dailies

4/2 • Thurs. Session II. 2:00-5:50 PM, SCI207

Class D8 — Directing Faculty Presentation, topic TBD

4/4-5 • Sat/Sun. Weekend — GROUP B: P3 PRODUCTION

See Project Quick Fact Sheet for Details.

During the P3 editing process Students review cuts with Editing faculty. These sessions will be independently arranged between individual students and editing faculty in each 507 section.

WEEK 13: APRIL 6-12

4/6 • Mon. Group C — Last day to secure location permit for P3
Group A — Editor prepares rough cut for screening.
Group B — Editor prepares dailies for P3

4/7 • Tues. Session I. 2:00-5:50 PM, SCI207

Group B: Screening of P3 Dailies

4/9 • Thurs. Session II. 2:00-5:50 PM, SCI207

Group A: Screening of P3 Rough Cut

4/11-12 • Sat/Sun. Weekend — GROUP C: P3 PRODUCTION

See Project Quick Fact Sheet for Details.

WEEK 14: APRIL 13-19

4/13 • Mon. Group A — Work on Fine Cuts.

Group B — Editor prepares rough cut for screening.

Group C — Editor prepares dailies for P3

4/14 • Tues. Session I. 2:00-5:50 PM, SCI207

Group C: Screening of P3 Dailies

4/16 • Thurs. Session II. in SCI207

2:00-3:50 PM Group B: Screening of P3 Rough Cut

4:00-5:50 PM Sound in AVID; Quick fixes for right now — with Richard Burton

STUDENTS RETURN ALL EQUIPMENT TO CEC

4/17 • Fri. CTPR502 Diversity Lab, 2:00-4:50pm, SCA110 — MANDATORY

WEEK 15: APRIL 20-28

4/21 • Tues. Session I. 2:00-5:50 PM, SCI207

Group A: Screening of P3 Fine Cut

4/23 • Thurs. Session II. 2:00-5:50 PM, SCI207

Group C: Screening of P3 Rough Cut

WEEK 16: APRIL 29–MAY 4

4/28 • Tues. Session I. 2:00-5:50PM SCI207

Group B: Screening of P3 Fine Cut

4/30 • Thurs. Session II. 2:00-5:50PM SCI207

Group C: Screening of P3 Fine Cut

5/1 • Fri. CTPR502 Diversity Lab 2:00-4:50, SCA110 — MANDATORY

WEEK 17 • MAY 5-11

5/8 • Thu. Final Session 11:00 AM-1:00 PM Location TBD

SCREENING: All P3 Projects

Mandatory 508 Producing Sessions for May will be announced in February and may be scheduled as late as May 9th. *Do not make any travel plans until these dates are announced.*

Mandatory 508 Orientation:

- Wednesday, May 6th, 1-5pm SCA112
 - Recommended 508 screenings: May 9/10 Sat/Sun 11-3:30 Norris Cinema
 - Mandatory 508 Safety Seminar, Friday, August 21st, 9-11:00 am SCA 110
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LAPTOP POLICY

The use of laptop computers, smartphones and tablets to take notes or go over each other's work is permitted in this class. Any use of equipment that detracts from the class (such as surfing the Web for non class-related purposes, IM-ing other students or doing work for other classes) will result in the loss of privileges for the student.

DORNSIFE/THE WRITING CENTER

Students whose primary language is not English should check with The Writing Center at Dornsife which sponsors courses and workshops specifically for international graduate students. <https://dornsife.usc.edu/writingcenter/for-non-native-speakers/>

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” 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, policy.usc.edu/scientific-misconduct.

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/sssa

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 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.

Diversity and Inclusion

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/>

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.

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

PF 4.22. 10 MS, 4.22.19 PF, 12/6/19, 12/17/19, 1.8.19