CTPR 295 Cinematic Arts Laboratory
4 Units
Spring 2020

Concurrent enrollment: CTPR 294 Directing in Television, Fiction, and Documentary

Group/Section#

Meeting times: **Producing/Cinematography:**
Editing/ Sound:

Producing Laboratory (room number)

Instructor:
Email:
Phone:
Office Hours:
SA:
Email:
Phone:

Cinematography Laboratory (SCE STG #)

Instructor:
Email:
Phone:
Office Hours:
SA:
Email:
Phone:

Editing Laboratory (room number)

Instructor:
Email:
Phone:
Office Hours:
SA:
Email:
Phone:

Sound Laboratory (room number)

Instructor:
Email:
Phone:
Office Hours:
SA:
Email:
Phone:

Important Phone Numbers:
<div style="text-align:center">* NO CALLS AFTER 9:00pm *</div>

SCA Labs   (213) 740-3981
Help Desk   (213) 8212638
Front Desk   (213) 740-3981
Tony Bushman   (213) 740-2470   Assistant Post Production Manager
                        abushman@cinema.usc.edu
Equipment (Camera)   (213) 821-0951   Equipment (Lights)   (213) 740-2898
Equipment (sound)   (213) 7407-7700
Joe Wallenstein   (213) 740-7126
Student Prod. Office - SPO   (213) 740-2895
Prod. Faculty Office (213) 740-3317
Campus Cruiser   (213) 7404911

Course Structure and Schedule:

CTPR 295 consists of four laboratories which, in combination, introduce Cinematic Arts Film and Television Production students to major disciplines of contemporary cinematic practice. Students will learn the basic technology, computer programs, and organizational principles of the four course disciplines that are necessary for the making of a short film.

    1) Producing
    2) Cinematography
    3) Editing
    4) Sound

Each laboratory has seven sessions. Students will participate in exercises, individual projects, lectures and discussions designed to give them a strong foundation, both technical and theoretical, in each of the disciplines.

Producing and Cinematography laboratories meet alternate weeks on the same day and time, for three-hour sessions, but in different rooms, Editing and Sound laboratories meet alternate weeks on the same day and time, for three-hour sessions, but in different rooms. Students, therefore, have *six hours* of CTPR 295 each week.

Students in CTPR 294 and CTPR 295 are divided into three groups (Silver, Gold, and Platinum) which are consistent for the two courses.

Silver Group: **CTPR 295 section 18487 & CTPR 294 section 18481**
Gold Group: **CTPR 295 section 18486 & CTPR 294 section 18483**
Platinum Group: **CTPR 295 section 18488 & CTPR 294 section 18482**

It is the student's responsibility to know their schedule each week. See the attached master schedule for your group.

Equipment and Facilities:

Students in CTPR 294 and CTPR 295 will be divided into pods of three and share a camera package. Each student must pay an insurance premium of $300 for CTPR 294/295.

The School will provide:

1. Canon XC15 HD Cameras and tripods.

N.B. WITH THE XC15 CAMERA, THIS SETTING IS THE ONLY SETTING THAT WILL ENABLE YOU TO EDIT YOUR FOOTAGE ON AVID:
HD 23.98P 35Mbps MXF
2. MC AVID editing stations in the AVID Labs

Students will provide their own:

1. **Headphones (required) for Avid lab**. We recommend Sony MDR 7506, which are available at the USC *Bookstore.*
2. **2 SD Memory Cards (4GB & 64GB) for the camera** Any of the following ones will work
    - https://www.amazon.com/SanDisk-Extreme-SDSDXVE-064G-GNCIN-Newest-Version/dp/B01LORO7BA/ref=sr_1_9?s=electronics&ie=UTF8&qid=1497534425&sr=1-9&keywords=64gb+class+10+sd+card+sandisk
    - http://www.bestbuy.com/site/sandisk-ultra-plus-64gb-sdxc-uhs-i-memory-card-black-gray-red/3142571.p?skuId=3142571
    - http://frys.com/product/8879282?site=sr:SEARCH:MAIN_RSLT_PG
    - Cards will also be stocked at the Bookstor7
3. **One of the following approved External Hard Drives**:
The following is the list of SCA approved and supported hard drives. Any student purchased drive must meet the requirements below.

- Samsung T3 SSD Portable (bus-powered, USB-C**, laptop friendly), approximate retail price $170 - $370
- Glyph Black Box Plus (bus-powered, USB-C**, laptop friendly), approximate retail price $99-$120
- Glyph Studio (requires AC power), approximate retail price $149   G-Tech G-Drive Mobile USB-C (bus-powered, USB-C**, laptop friendly), approximate retail price $130
- G-Tech G-Drive (requires AC power), approximate retail price $230 and up
- G-Tech G-Drive Mobile USB-C Bus-powered, USB-C**, laptop friendly (Approximate retail price $130)

Notes: The hard drives listed are recommended to have a drive speed of 7200rpm. Capacity: 500GB to 2TB. We do not recommend hard drives over 2TB.

**All of the "mobile" drives are USB-C, also known as USB3.1

Check SCA Approved Drives on Supported Hard Drive document at
https://cinema.usc.edu/Laptops/ before purchasing a drive.

A second drive or 16GB flash drives are required to back up material in the case of drive failure.

At SCA we provide students with great flexibility and options where they choose to edit. Students can use The AVID Labs or if they have AVID on their laptops they can edit at home or anywhere in the school. Room B152 is designed for editing on a laptop, plugged into two monitors, a keyboard and a mouse.
If you choose to edit on a laptop please follow the following requirements:
You must use an SCA approved laptop **along** with the following:

- -An SCA approved hard drive
- -A thumb drive
- -Headphones with a 1/4 inch phono jack (in B152)
- -Avid software and Sapphire software (free) as specified in enclosed links (you will need to have the same versions of AVID and Sapphire as those in the lab in order to move your project between your laptop and the lab or classroom computers.)

Check out this link and purchase only approved SCA equipment and software.
http://cinema.usc.edu/laptops/ On the link that there are special laptop prices available for students through the USC bookstore. In addition, our IT Department has established a special relationship for us with Melrose Mac. If you are experiencing difficulty reaching Melrose Mac or the contact listed on the Cinema site for Sapphire plugins, please email creativetech@cinema.usc.edu with as much detail as possible about the issue you are experiencing.

For the Cinematography Section:
Required Course Equipment

A small flashlight. Work gloves of either canvas or leather that can protect you from high temperature lights. 1 roll of 1" paper tape (color optional).

Basic lens care accessories; Air Bulb Blower for dust, lens tissue and cleaner.

All of these items should be with you at every class session. Acquire a personal carryall for you to keep these tools.

Optional Course Equipment

A light meter intended for use in Cinematography. The Instructor will advise you what to get if you would like to make this investment and commitment. Speak to the Instructor at the beginning of the term to best take advantage of this suggestion.

295 Week to Weeks (Spring)

Schedules for the seven weeks of each of the components:

Producing Laboratory

This course functions as an foundation for your 294 projects, as a preparation for your role as 310 producer, and as an inspiration for a possible producing career at USC and beyond.

Session 1: Course Overview, USC Best Practices in Producing, Casting, Intro to Sample 310 Script

In this first class, we review the syllabus, give an overview of the semester, and introduce students to producing for 294. We learn/review casting, including writing and posting breakdowns and how to schedule and run a casting session; and USC paperwork and best practices including the 295 Producing Documents Dropbox. Introduction to sample 310 script.

> **Assignments**:
> - **READ** Sample 310 script;
> - **WRITE** and email Instructor and SA character breakdowns for each main character of sample 310 script;
> - **READ** STK, Ch 1, "Day In the Life," pp 1-17, Ch 5, "Actors: Handle With Care," pp 144-163.

Session 2: Locations, How Producers Have a Creative Impact on a Script

In this class, we explain and review location scouting and permitting, ending with a brief location scout on campus. We introduce basic short film structure and the role of the producer in development. Students will read two additional short film scripts and give notes on each; prepare to discuss in next class.

> **Assignments:**
> - **READ** additional short scripts, write one page of notes for each and send to Instructor and SA by midnight Tuesday before next class, and prepare to discuss in class;
> - **READ** STK, Ch 2, "Development, The Immaculate Conception," pp 18-35, Diary Interlude #1 "Anatomy of a Deal Gone Awry," pp 114-121.

Session 3: Script Story Development, How to Talk About Your Film

The class will overview the script development process: characters, plot, asking good questions of your writer and director, and how to identify script weaknesses and strengths. We will discuss how to talk about your film, including basic pitching strategies, loglines, characters and story,

tone, look, and casting ideas, and discussion of USC-specific production considerations.

> **Assignments:**
> - **READ** STK**,** Diary Interlude #4 "Velvet Goldmine: The Days and Nights," pp 191-218 and Ch 7 "The Shoot: Kill or Be Killed," pp 218-253;
> - **310 SAMPLE SCRIPT PITCH PRESENTATION -** In trios, students prepare a 5-7 minute pitch including a logline, story and characters, tone, look, casting suggestions for each major role and a discussion of production considerations.

Session 4: Pitches, Feedback, Scheduling

After students present their pitches in class and give and receive peer feedback, we schedule the sample script in-class using Movie Magic Scheduling software. Students will be assigned an additional script to schedule on their own before next class.

> **Assignments:**
> - **READ** STK, Ch 3 "The Budget, Making it Count", pp 36-113, Diary Interlude #2 "I Shot Andy Warhol", pp 139-143, Diary Interlude #3 "The Line Producer", pp 164-167;
> - **EMAIL** your completed schedules to Instructor and SA by midnight Tuesday before next class.

Session 5: Schedule Clean-up, Budgeting

After a final review and clean-up of our schedules, we learn how to budget the 310 sample script. Students will budget in-class, and be assigned an additional script to budget on their own before next class.

> **Assignments:**
> - **READ** STK Ch 6, "Crewing Up: Get a Grip", pp 168-190, Diary Interlude #5 "Post-Production Diary," pp 254-257, Ch 8, "Post Production: A Big Production," pp 258-273;
> - **EMAIL** your budgets to Instructor and SA by midnight Tuesday before next class.

Session 6: Budget Clean-up, Crewing, Curveballs Game, Producer's Role in Production and Post, Watch Sample Movie

After a final review and clean-up of our budgets, we play the Curveballs Game and then watch the short films made from our sample scripts. We will discuss vetting and hiring crew, review the producer's role in meetings and on set, and review the run of the day. We will discuss the producer's role in the post-production process, including notes on cuts, music, etc.

> **Assignments:**
> - **READ** STK, Ch 4 "Financing: Shaking the Money Tree," pp 122-138, Diary

Interlude #6 "The Festival Game," pp 274-284, Ch 9. "Distribution, Marketing and Release: Out of the Frying Pan..." pp. 285-317.

Session 7: Final Exam, 310 Prep, Networking

Students take their Producing Final Exam. In class, students will be handed a new 5-6 page script and asked to analyze it in the role of 310 Creative Producer using all of the skills learned this semester; i.e., what are my next steps, what questions should I ask, and how can I creatively contribute to this project?

Looking ahead to 310, we review casting, locations and any concerns or questions about 310, preparation ahead of next semester, and watch a series of 310 shorts.

If time and desire, we will talk about independent film financing, paths to work, film festivals, and other real-world producing issues.

REQUIRED MATERIALS (Bring to every class)
USC SCA CPTR 295, 310, 507 & 508 Cinematography Kit
This can be found on the USC SCA community website
https://scacommunity.usc.edu
Go to Student Production Resources
Click on Production Documents.
The document is on the right side.

REQUIRED READING (Purchase online)
The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition,
1st or 2nd edition, by Gustavo Mercado.

Motion Picture and Video Lighting, Edition 2,
by Blain Brown

USC SCA Guide to the Canon XC15 –V2
This can be found on the USC SCA community website
https://scacommunity.usc.edu
Go to Student Production Resources
Click on Production Documents.
The document is on the right side.

OPTIONAL READING
The Bare Bones Camera Course for Film and Video, 3rd Edition
by Tom Schroeppel

Prior to Session #1
To prepare for camera and lighting check out, watch these two video tutorials.

Understanding Exposure With The Exposure Triangle
https://www.youtube.com/watch?v=CllmmXswtK8

Practice your understanding of the exposure triangle with this interactive site:
Basic Manual Settings: http://www.canonoutsideofauto.ca/learn/

Top 15 Mistakes Beginner Filmmakers Make
https://www.youtube.com/watch?v=t1myw_0W5E8

Session 1:

SA: Prior to class, arrange for camera check out with CEC.

Camera check out - Canon XC15's (teams of three)

Introduce: <u>Canon XC-15 camera/menus</u>
Discuss: Lenses: focus, focal length, and exposure.

Assigned reading:
Motion Picture and Video Lighting
The History of Lighting pgs. 1-9
Lighting Sources pgs. 10-12, 17-21, 22-23, 29-30, 33-34

<u>USC SCA Guide to the Canon XC15 –V2</u>

<u>Prior to Session #2</u>
All USC students have access to films on Kanopy. It's a streaming service accessed through USC Libraries. Here is the link. http://libguides.usc.edu/go.php?c=13421920
You are required to watch <u>one of these two films</u> and read the following materials before Class # 2!

(A) Watch:
Oldboy by Park Chen-wook
And read:
The Filmmaker's Eye
Introduction, Finding the Frame, Principles of Composition and Technical Concepts and Image System
　　　….. OR …..
(B) Watch:
Sweetie by Jane Campion
And read:
The Filmmaker's Eye
Introduction, Finding the Frame, Principles of Composition and Technical Concepts and Image System

The Film Image
https://rampages.us/jaffeyfei/2016/03/04/sweetie-1989/

Sweetie: Jane Campion's Experiment
https://www.criterion.com/current/posts/455-sweetie-jane-campion-s-experiment

Assigned videos*:*
Shane Hurlbut: Working w/ C-stands –
https://youtu.be/FRVF3X2wors

Shane Hurlbut: Shaping Light:
https://youtu.be/LdZ0QThm-Ws

Session 2:

SA: Arrange for 2 Mole Richardson Fresnel kit and 1 Lowell open face kit for class from PEC. Arrange for 2 groups to bring cameras to class.

Quiz

If needed review lenses: focus, focal length, and exposure.

Screen a short film and discuss the concept of "image systems."

Discuss location electrical distribution needed for lights demonstrated.

Brief instruction on use of stage electricity and power distribution.

Discuss safety issues for both electric and grip equipment.

Demonstrate Mole Richardson Fresnel kit and Lowell open face kit.

Demonstrate China Ball & Clamp light.

Demonstration of soft and hard lighting, bounce, key, fill, and backlight concepts.

Break class into 2 crews. Each crew will light and shoot a shot/scene using flats.
Assigned reading:
The Filmmaker's Eye
Extreme close up, Close up, Medium close up, Medium shot, Medium long shot, Long shot

Prior to Session #3
Assigned videos*:*
Lighting and location working together to create an exterior scene
https://www.linkedin.com/learning/lighting-design-for-video-productions/lighting-and-location-working-together-to-create-an-exterior-scene?u=76870426

(All USC students have access to tutorials on Lynda.com)
Log on here: https://itservices.usc.edu/lynda/

Natural light

https://www.linkedin.com/learning/lighting-design-for-video-productions/working-with-natural-light-for-exterior-scenes?u=76870426

The I80 degree line
https://www.youtube.com/watch?v=HinUychY3sE

Session 3:

SA: Arrange for Flex Fills from PEC.
      Arrange for 2 groups to bring cameras to class.

Quiz

Discuss the 180-degree rule.

Discuss blocking and coverage of a scene. Show examples of a variety of different techniques.

Discuss day exterior lighting including color temperature , and assigning color temperature to create a specific look.

Demonstrate grip equipment and using a Flex Fill to control exposure to control exposure .

Discuss how to block and cover a day exterior scene using the sun as backlight.

Discuss using neutral density filters to control depth of field.

Break class into 2 crews. Each crew will shoot a day exterior shot/scene.

Assigned reading:
The Filmmaker's Eye
Extreme long shot, Over the shoulder shot, Establishing shot, Subjective shot, Two shot, Group shot, Canted shot

Motion Picture and Video Lighting
Gripology pgs. 173-189

The Seven Arts of Working in Film: A Necessary Guide to On-Set Protocol
https://filmmakermagazine.com/92534-the-seven-arts-of-working-in-film/#. W1z6GCMrIYH

Assigned Videos:
Lighting Outdoors - Lighting Essentials
https://www.youtube.com/watch?v=6Q8VKf6kQTQ

Outdoor Lighting at Noon: Reflectors, White Boards, and Diffusion

https://www.youtube.com/watch?v=MwDFcAdlQEU

The Over The Shoulder Shot in Film (and How to Shoot a Dialogue Scene)
https://www.youtube.com/watch?v=T4hfGzDtzXk

Session 4

SA: Arrange for 2 groups to bring cameras to class.

Quiz

Discuss designing shots for information, pace, tone and story using, lens selection, depth of field, selected focus, and color temperature.

Break class into 2 crews. Each crew will light and shoot a scene on stage with flats and designing shots to achieve specific story points and overall tone for the scene.

Assigned reading:
The Filmmaker's Eye
Emblematic shot, Abstract shot, Macro shot, Zoom shot, Pan shot, Tilt shot, Dolly shot, Dolly zoom shot, Tracking shot, Steadicam shot, Crane shot, Sequence shot

Motion Picture and Video Lighting
Fundamentals of Lighting pgs. 35-57

Assigned videos*:*
4 More of the Best Shots of All Time - Movie Lists
https://www.youtube.com/watch?v=dctO0A1-yNQ

10 Moments of Subjectivity on Film
https://www.youtube.com/watch?v=eQa--gJ412M

3 Brilliant Moments in the Visuals of Emotion
https://youtu.be/kjCFuynvzvo

3 Brilliant Moments in the Visuals of Character
https://www.youtube.com/watch?v=OR2gpBMHI9I

Session 5:

SA: Arrange for 2 groups to bring cameras to class.

Quiz

Review the semester and cover any lingering questions before the Final Exam.

Discuss and demonstrate how to compose and light matching reverse shots, lighting from the off camera (downstage) side and cross key backlighting.

Break class into 2 crews. Each crew will light and shoot a matching reverse scene using flats and stage lights.

Assigned reading:
Motion Picture and Video Lighting
Basic Scene Lighting pgs. 58-77
Theory and Control of Light pgs. 128-142

Assigned videos*:*
Why lighting is essential https://www.linkedin.com/learning/lighting-design-for-video-productions/why-lighting-is-essential?u=76870426

The role of lighting in telling a story
https://www.linkedin.com/learning/lighting-design-for-video-productions/the-role-of-lighting-in-telling-a-story?u=76870426

How To: Basic Cinematography Tips! Lighting the same scene for night then day,
https://www.youtube.com/watch?v=rSo_bMFT5YI

Session 6:

SA: Arrange for 2 groups to bring cameras to class.
Final Exam

Break class into 2 crews. Each crew will light and shoot a scene using flats and stage lights. (subject TBD)

Assigned reading:
The Team and Set Operations pgs. 190-202

Assigned videos*:*
What is Shallow Depth of Field and Deep Depth of Field?
https://www.youtube.com/watch?v=o5thzx1JVvk

5 ways to achieve shallow depth-of-field in video
https://www.youtube.com/watch?v=hsB3mF5ZXaA

A Simple Guide to Depth of Field
https://www.youtube.com/watch?v=34jkJoN8qOI

The Art of Pulling Focus
https://www.youtube.com/watch?v=CwiuMk2-C-U

Session 7:

SA: Arrange for camera returns to CEC during class.
        Arrange for 2 x Sony FS5 Camera packages from CEC

Review the Final Exam.

Review the semester and cover any lingering questions about lighting, coverage, crew protocols, and building on what we've learned about how to visually interpret and respond to a story or scene.

Review the functions of a lens and discuss depth of field: follow vs. rack focus.
With the Sony FS5, demonstrate how to get focus marks and pull focus.

Break class into 2 crews. Each crew will light and shoot a scene with the FS5 that requires an AC to follow and rack focus. Rotate positions to all as many people as possible to pull focus.

Grade Definitions:

25% Class discussions, Attitude & Participation: You are expected to read the weekly assignments and watch the videos, listen actively, answer and ask questions, contribute to class discussions, give and receive feedback to and from your peers. Treat your peers with respect and at no time should your behavior impede the learning experience of other students. The benefits of a positive attitude and full participation are numerous. They promote creativity and learning, blend complementary skills, promote a wider sense of ownership and encourage healthy risk-taking. This class emphasizes hands-on experience so you cannot make up a missed class. The Absence and Lateness Policy details how your grade will be affected.

25% Performance in various crew positions: Working on a set will allow you to discover both your strengths and those of others. Come to the set prepared but stay open to ideas and other people's opinions. Create an environment in which each crew member feels their suggestions are welcome. Your performance will be evaluated on preparedness, collaboration, efficiency, respect for crew and equipment, and problem solving ability.

20% Weekly Quizzes: Weekly quizzes (maximum of 4) will be given to test your comprehension of the material covered up to that class session (both lectures & assigned reading). The lowest quiz grade will be dropped and the remaining highest three quiz grades will be averaged to determime the "Weekly Quizzes" grade.

30% Final Exam: The final test, similar to the weekly quizzes, will test the concepts introduced over the course of the entire semester.

Editing Laboratory

Editing exercises will be reviewed by instructors on AVID timelines in the AVID Lab. Quicktimes of editing exercises will be submitted on Google Drive by all students before the start of class on the due date. Students work individually (except during session 6). All editing to be done on personal hard drives.

Questions between classes about editing on AVID:

Session 1:

Basic Avid and Lab use
Introduction to CTPR 295 Editing.
-Editing syllabus and calendar.
-Relationship to CTPR 294.

Lab Orientation: Tony Bushman:

-Explains SCA Lab Rules, policies, procedures, important department contacts,

Safety information.
    Front Desk Procedures (signing in, checking out a workstation)
    SCA Lab Policies
    Locker Procedures
    Safety Procedures

Technical Orientation: Class SA:

-Explains use of SCA Lab equipment, resources, and technical workflow information.
    How to use the SCA Knowledgebase and access SCA documentation
    SCA Lab Policies

Getting Help in the Labs

SCA Lab Workstation Logins

Using Lab Workstations

Reformatting External Hard Drives

Connecting to ISIS

Using Classroom Exercises

Avid Project Organization

Class specific workflow training (e.g. NXCAM Camera Dailies Workflow)

Instructor:

-Instructors will use footage from classroom exercises to explain Avid functions, while students practice and follow along on their own Avid stations.
-Project setup, Creating a Project window and saving project, Workflow, and accessing editing exercises on Nexis Client Manager, bringing editing exercises into project.
-Label drives and cords with student names.
-Organizing folders and bins in project window to conform with SCA work flow
and industry work flow.
-Setting up Bins for Fiction vs Documentary, project organization, ingesting footage, transcoding.
-Basic Avid editing functions: marking ins & outs, three point editing, inserts & overwrites, match frame, trim mode.
-How to organize Avid Timeline.
-Adding head leaders and tail pop to cuts. (Mastering Elements)
-How establish a correct TRT (total running time.)
-Export settings, same as source, explanation of codecs.
- Compressing exports in Media Encoder for upload to Google Drive, Vimeo, etc.
-Backing up Project and Avid Files folders
Assignment:
-Students will cut a scene (Boston Legal) from classroom editing exercises.
Assigned reading: *The Healthy Edit*
First Edition: Introduction xvii-xix, Chapter 2 (Principles), pp. 9-15, Chapter 9 (Dailies) pp. 91-106
Second Edition: Introduction xix-xxiii, Chapter 2 (Mastering the Art of Film Editing) pg. 9-20, Chapter 5 (Internal Medicine) pg. 59-82

Session 2:

Basic Editing

Review 5-6 student cuts of Boston Legal. Instructor and peer feedback.
Review and expansion upon Basic Avid editing functions:

Instructor:
-Instructors will use footage from classroom exercises to explain Avid functions, while students practice and follow along on their own Avid stations.
-Insert, lift, overwrite, match frame, track management, trim mode, Slip and slide function.
-Match cutting, dissolves, fades, wipes; L-cuts, title tool.
-Slates, camera reports, and lined scripts
-How to fill out a slate and why that is important in labeling dailies in
bins and for sound.
-How NOT TO STACK picture edits on more than one Video track.
-Practice editing
Assignment:
-Students will cut a scene (NYPD Blue) from classroom editing exercises.
Assigned reading: *The Healthy Edit*
First Edition: Chapter 3 (Approach to Editing), pp. 17-27, Chapter 10 (Trims and Lifts) pp. 109-119
Second Edition: Chapter 3 (The Film Doctor Is In) pg. 21-36, Chapter 11 (Surgery) pg. 165-176

Session 3:

Review 4-5 student cuts of NYPD Blue. Instructor and peer feedback.
Review and expand upon Avid editing functions:
-Instructors will use footage from classroom exercises to explain Avid functions, while students practice and follow along on their own Avid stations.
-J-cuts and L-cuts. **Advanced** Trim Mode use. Advanced JKL, checker-boarding sound tracks, organizing sound tracks.
-Fast menus (match frame, blue arrows etc. etc)
-Accessing Opus and Soundminer
-Audio Suite, basic audio functions.
-Audio Tool, Audio Mixing using keyframes in Audio, using waveform, Sound Effects functions in the Avid effects Palette.
-Instructor will review Avid Project organization and Bin organization.
Correct bin organization is crucial for outputs. Etc.
Assignment:
Students refine NYPD Blue cuts and add music and sndfx to their cut scene.
Assigned reading: *The Healthy Edit*
First Edition: Chapter 11 (Dialogue Editing), pp. 121-129, Chapter 12 (Dialogue Editing part 2), pp. 131-137
Second Edition: Chapter 12 (Psychiatry of Character Disorders – Part 1) pg. 177-186, Chapter 13 (Psychiatry of Character Disorders – Part 2) pg. 187-208

Session 4:

MIDTERM - Short exam based on the reading.
Review 3-4 student cuts of NYPD Blue. Instructor and peer feedback.
Review Advanced Avid functions
-Instructors will use footage from classroom exercises to explain Avid functions, while

students practice and follow along on their own Avid stations.
-Basic Effect Palette and Sapphire techniques.
-Title tools
Multicam
Learn basics of multi-cam using footage from classroom exercises.
-Editing for Multi-cam Shows.
-Quad split
-ISO camera tracks (isolated)
-Viewing all four cameras at the same time when viewing dailies
-10 minutes given at end of class for midterm evaluations
Assignment:
-Students will cut a scene (Temple of Doom) from classroom editing exercises.
Assigned reading: *The healthy Edit*
First Edition: Chapter 6 (Genre Editing), pp. 57-60, Chapter 7 (Comedy and Action Editing), pp. 67-78
Second Edition: Chapter 8 (Genre Editing Style 1) pg. 115-130, Chapter 9 (Genre Editing Style 2) pg. 131-148

Session 5:

Review 3-4 student cuts of Temple of Doom. Instructor and peer feedback.
-Instructors will provide footage to explain advanced effects, while students practice and follow along on their own Avid stations.
Advanced Avid functions
-Audio Tool, Audio Mixing using keyframes in Audio, using wave form, Sound Effects functions in the Avid effects Palette.
-Instructor will inspect Avid Project organization and Bin organization
-Learn Picture lock turn over procedure
-How to make a Quicktime. How to e-mail a Quicktime.
   -Outputs: for sound, Outputs for Vimeo.
    -Same as source, H264, AAF
Discussion of basic aesthetics of editing
*Using their cut of the editing exercises homework as a working tool instructor will discuss editing tips as well as **very basic** concepts of editing aesthetics such as editing for story, dialogue editing, impact of shot selection and sizes, cutaways, timing, tension etc.*
Assignment:
Students refine Temple of Doom cuts and add music and sound effects to their cut scene.
Upload 294 Documentaries for Instructor feedback.
Assigned reading: *The Healthy Edit*
First Edition: Chapter 14 (Pace and Rhythm) pp. 147-166
Second Edition: Chapter 15 (Cardiac Unit) pg. 209-228

Session 6:

Review 2-3 student cuts of Temple of Doom. Instructor and peer feedback.
Re-cut 294 documentaries during class time
Instructor will give individual cutting notes on the 294 documentaries.
Assignment:
Students will do a fine cut of 294 documentaries.
Music and Sound Effects can be added.

Session 7:
Screen re-cuts of CTPR 294 projects
Students will screen their original CTPR 294 project and then their fine cut of the project. Class and instructor to discuss pros and cons of changes.

Session 7 :
- **View final promos/trailers in class**
  - Class and instructor to discuss pros and cons of changes in notes

- **Final testing of trim mode/Avid knowledge**
  - Sit with students individually/in smaller groups to further test/review their understanding of trim mode and various Avid functions

- **Brief discussion about working in the industry**
  - Careers in editing, etc.

Sound Laboratory

Session 1: **Cinematic Sound Introduction & Production Sound I**
Introduction to Production Sound: Microphones by method of transduction and polar pattern; basic methods and accessories. Check out Sound Kits.
Assignment: **1.** Bring Sound and Camera Kits for next class.

Session 2: **Storytelling with Sound & Production Sound II**
Bring Sound/Camera Kits to class
Audio basics: Analog vs. Digital, Mic Level vs. Line Level. Basic dimensions of sound: frequency & amplitude. On-set procedures, etiquette, and politics. History of sound and sound as a storytelling tool. A hands-on exercise in capturing production sound
Assignment: 1. Find a spot on campus and sit for 5 minutes with eyes closed, then 5 minutes with eyes open. Write down all sources of sound that you hear and bring the list to the next class meeting. **2.** Bring one of your short films (5 minutes, h264 format) to next class.

Session 3: **The Aesthetics of Sound Editing**
Bring short film to class (5 minutes, h264 format)
Bring Headphones, Hard Drives, and ¼" Adapters!!!
Dual System Sound Recording. The mechanics of film, television, and documentary sound editing. Sound design principles. Clips to demonstrate these concepts. Midterm Review.
Go to Edit Lab: Learn ProTools basics and start sound designing short film you brought.
Assignment: 1. Study for Midterm Exam

Session 4: **Midterm Exam and Music**
Bring Headphones, Hard Drives, and ¼" Adapters!!!
Midterm examination. Introduce Sound Project, will be due before last class meeting. Stems/Deliverables. Music in film. Clips to demonstrate use of Music.
Go to Edit Lab: Start working on sound projects and/or 294 sound design.

Session 5: **BGs, Foley, FX, and Dialogue Editing**
Bring Headphones, Hard Drives, and ¼" Adapters!!!
BG, FX, editing in ProTools. Cleaning up dialogue and production recordings. Clips to demonstrate use of DIA, FX, and BGs.
Go to Edit Lab: Continue working on sound projects and/or 294 sound design.

Session 6: Re-recording Mixing
Bring Headphones, Hard Drives, and ¼" Adapters!!!
Mixing processes: level, frequency, and time domains. Panning and use of 5.1 Demonstration on a mix console.a
Go to Edit Lab: Continue working on sound projects and/or 294 sound design.
Assignment: 1. Turn in Sound Project on Monday before final class by 5pm.

Session 7: Sound Projects
Listen to all sound projects and discuss. Talk about Final Paper.
Assignment: Turn in Final Paper, date TBA

Exam Week: Comprehensive Final Exam Due Date TBA

Grading:

Each of the four laboratories contributes 25% of the final grade. You will be graded A through F (including pluses and minuses) upon completion of the course. Grades of "Incomplete" are given for medical emergencies only. Emergencies are narrowly interpreted. The grades for the individual laboratories are determined as follows:

295 Grading Breakdown:

Producing Laboratory:

Class participation (discussions, feedback to other students, etc)	15%
Casting Breakdowns Exercise	15%
Development/Notes Exercise	15%
Scheduling Exercise	15%
Budgeting Exercise	15%
Final Exam	25%

Cinematography Laboratory:

Class discussions, attitude & participation	25%
Performance in various crew positions	25%
Weekly Quizes	20%
Final Exam	30%

Editing Laboratory:

Editing Exercise #1 (Boston Legal)	20%
Editing Exercise #2 (500 Days)	20%
Editing Exercise #3 (Promo/Trailer)	20%
Editing Midterm Review (500 Days with audio)	15%
Editing Class Participation & Organization	10%
Attendance and arrival on time	15%

Sound Laboratory:

Sound Midterm Exam	25%
Sound Final Exam	35%
Sound Project	25%
Participation	15%

 "Participation" is defined as constructive in-class activity, including, but not limited to, asking questions, giving constructive opinions on lessons and other students' work.

"Collaboration" is defined as working well with your trio mates, both in spirit and as an equal contributing partner.

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
C-   70-72
D+   67-69
D   63-66
D-   60-62
F 59 and below
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Production Division Attendance Policy
This is a production class Students are expected to attend class regularly and to be punctual. Attendance will be taken at every class. Absences and tardiness will be reflected in your grade. Two absences in any of the laboratory sections of CTPR 295 will reduce the student's grade one increment; e.g. B to B-. for that section. Additional absences will reduce the grade for that section one further increment. Three tardies will be counted as an absence. If a student has five absences or 10 tardies cumulative in all sections, the overall grade for the entire course will be reduced one increment. There will be no "incompletes" granted except in the case of severe medical or other serious emergencies. It is the student's responsibility to be aware of USC's add/drop and withdraw deadlines.

If a student misses class due to an emergency, the student must contact the professor prior to class or contact the Production Office at 213-740-3317.

Required Texts:

*Shooting to Kill: How An Independent Producer Blasts Through The Barriers to Make Movies That Matter*By Christine Vachon with David Edelstein IBSN: 0-380-79854-9 (for Producing)

Suggested reading:
The Healthy Edit: Creative Editing Techniques for Perfecting Your Movie, John Rosenberg, Focal Press, 2018 (For Rosenberg's Editing section)
Voice and Vision: A Creative Approach to Narrative Film and DV Production - Mick Hurbis-Cherrier (for Cinematography)
Practical Moviemaking; A Handbook for the Real World, Joe Wallenstein, McFarland & Company

Statement for 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 to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

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" 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/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 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.

SAFETY SEMINAR – MANDATORY ATTENDANCE

All students are required to attend the safety seminar in order to obtain a Production Number. The production number covers, actors, equipment, stages, insurance, additional equipment, locations, on and off campus permits, audition rooms and access to SCA facilities for filming (Courtyard, class rooms, bathrooms, stairwells).