USC Iovine and Young Academy

Arts, Technology and the Business of Innovation

ACAD-207: Multimedia for Designers and Entrepreneurs I
Units: 4.0

Fall 2020
Section 10234R: Mondays & Wednesdays - 5 to 7.50pm
Location: IYH 210/211

Section 10233R: Tuesdays & Thursdays - 5 to 7.50pm
Location: IYH 110

Course Slack: iya-becker.slack.com

Instructor: Carsten Becker
Office: Zoom, two times a week (tbd)
Office Hours: pls request a personal meeting
Contact Info: carstenb@usc.edu
Allow up to 24 hours for replies to emails and messages.

Classroom Assistant: Kate Ly Johnston
Office Hours: Zoom meeting by request
Contact Info: kateljoh@usc.edu

IT Help: https://iovine-young.usc.edu/ait/index.html
Hours of Service: 8:30am - 5:00pm
Contact Info: iyhelp@usc.edu, 213-821-6917

Course Description
Students will learn to conceive, record and edit powerful narratives that can be used to present ideas, brands, products, services, and create marketing or social impact. In service of meaningful communications, students will develop skills in writing, audio, cinematography, editing, branding and understanding audience perception.

Learning Objectives and Outcomes
1. Use research, writing, collaboration, production and post-production tools to create compelling video content that communicates a concept, takes a humanistic stand and points towards an improvement.
2. Master a variety of hardware and software to capture, edit, process and present audio and video.
3. Learn about successful brand- and awareness-focused messaging
4. Exercise planning, delegation and teamwork to become collaboratively productive
5. Make diversity, equity and inclusion active components in your media creations
6. Practice persuasion and storytelling through multimedia

Actively improve your skills in…
- Videography, interviewing, lighting, directing, editing, and color/treatment techniques
- Content strategy, planning and setting-and-achieving goals
- Integration video, audio and animation into your presentations with more impact
- Detailed exploration of the standard multimedia software applications and platforms
- Time management, be an idea leader and a great listener
- Making media part of your innovative business ideas

Prerequisite(s) / Co-Requisite(s) / Concurrent Enrollment: None.

Preparation: Most of your assignments will focus on visuals, but producing good sound with the visuals instantly elevates your material and is _expected_. For anyone who has _not_ taken ACAD-180 Digital Toolbox: Sound and Audio, the following material is **required to study** prior to first day of class: Ear Training Guide for Audio Producers
Academy majors may also want to refresh their audio knowledge with this guide.

Additional Recommended Preparation

1) Have Quicktime Player and required video and audio editing software (see below and *) installed on your laptop by the first day of instruction
2) Listen to podcasts. Analyze one or two that intrigued you most for thier narrative structure, how information is revealed, and if there is a thesis, how that is being built.
3) Watch the below brand and cause-related short films. What elements give them an authentic feel, or what feels inauthentic? Pay close attention to choices for tone, acting, framing, background action, pacing, sound and editing. We will discuss these in class so take notes of your impression watching these for the first time.
    Dollar Shave Club
    100 Years of Beauty - Ep.20 by Cut Studio
    Nothing Beats A Londoner
    Shiseido Crayon Project
    Gilette: The Best Men Can Be
    Squarespace Make It Real - "Garage"
    Apple Underdogs

Nature of this Course

This is a fast-paced course which will immerse students in a range of opportunities to tell stories through media. Through analysis, instruction and practice they will learn the tools of writers, cinematographers, audio narrators, producers, postproduction experts and other collaborators in the making of audio and video communications.

Student responsibilities: Students need to develop their project goals and execution on a base of research, thematic merit and relevance to their career goals. Furthermore I expect everyone to take an active role in the success of the full group through discussion in the classroom, sharing of ideas, actively providing constructive feedback for your peers, observing your own learning process and taking initiative in everyone's growth as media-savvy makers.

Required Hardware/Software

On first day of instruction:

• **MacBook Pro** or equivalent **Laptop Computer** with authorized installs of the following software:

   • Adobe Creative Cloud. If you do not already have a subscription, you will need to purchase one through the online bookstore and the Academy will set up an account for you (see below)

   *If already proficient in Final Cut Pro X or Logic Pro X, you may use these for your editing and sound work. instead of Premiere Pro. In this case you must have an authorized install of the application of your choice on your laptop by first day of class. There will be no instruction in Final Cut Pro X or Logic Pro X.

   Note: No other editing software than Premiere and Final Cut Pro are adequate for this course.

   • iTunes or Google Play account to download creative apps to your mobile device

- **Headphones** to use with your laptop. Over-ear / closed type only (no ear buds) so you can listen without disturbing others. Some recommended models: Audio Technica ATH-M50x, Sony MDR-7506 or equivalent

(cont.)

By Week 3:

• an **external hard drive** for safely storing/backing up all media. You must keep all media you generate for the course available throughout the term

• at least **one highspeed SDXC card** for the use in cameras and audio equipment. I will announce the preferred type of cards.

Academy Equipment

We will utilize the Academy's sound, video and lighting equipment to create audio and video content. You'll receive proper training in the use of the equipment so you can use these tools confidently in your labs and projects. For some equipment you will need to acquire certification before you can check them out.

Recommended Readings and Supplementary Materials

"The Brand Flip" by Marty Neumeier (Publisher: Pearson)
Marty Neumaier has written the ultimate series of books on brand. In his latest, he reveals how customers now define and even invent brands. https://www.hennesseyingalls.com/search/site/the%20brand%20flip

"Inclusify" – Fresh release on the power of building innovative, diverse teams
https://www.hennesseyingalls.com/book/9780062947277

BoldCulture – diversity blog by communication firm of same name
https://boldculture.co/blog/

"In the blink of an Eye" by Walter Murch (Publisher: Silman-James Press)
Classic and entertaining read on the purpose, techniques and impact of film editing.
https://www.hennesseyingalls.com/search/site/in%20the%20blink%20of%20an%20eye

Assessments and Assignments

The following graded course components will help students measure their own mastery of narrative and technical audio and video skills:

Quizzes recall *standards* and *practices* in multiple choice and short answer format.
Lab Exercises test your *personal practical skills* with various audio and video tools.
Projects are partner and group works focused on *your creativity* and mastery of *skills in context*.

Description of this year's projects:

In **Project 1** you will explore the power of verbal testimonials when you pitch and develop a thematic podcast with a partner.

Project 2 is a process piece, presented in the narrative concept of a *plot* . Team size is ~3 and target length of video is 60 seconds.

For **Project 3**, student teams of 4 to 5 create a longer video (2 to 4 minutes). The groups chooses to either create a cause-based awareness video, or a product video for a IYA project from a concurrent course.

Along the way, each student will get ample opportunity to hone their craft with practical exercises such as Video Essays, Conducting Interviews, Directing short scenes of dialogue and action, etc.

Grading Breakdown

	Points	% of Grade
Participation[1]	80	10
Quizzes (3) – on online&classroom material	75	9.5
Labs (2) - building on online material	80	10
Project 1 - Podcast	80	10
Project 2 - Process as Plot[2]	160	20
Project 3 – PSA or Commercial[2][3]	220	27.5
Final Exam & Reflection	105	13
TOTAL	**800**	**100**

[1] Participation in classroom <u>and</u> when meeting online, also: submit surveys on-time etc.
[2] Grade based on demonstrated craft and complexity of treatment
[3] Subject to Weekly/Contribution-based grading (see last paragraph on this page)

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

Assignment Submission Policy
All labs, projects and assignments are due at the date and time specified in the syllabus. Projects that are more than 24 hours late will receive a 50% deduction in points. Projects that are more than 7 days late will receive 0 points. Be sure to check Blackboard if you have to miss a class. You are responsible for any materials presented and assignments made even if you are not in class that day.

Extensions
Each student may ask for an extension on **one assignment** per semester only, and the request needs to be made **at least 72 hours before the deadline**. Consider planned family and other travel commitments etc. when making your choice. The above Assignment Submission Policy strictly applies to the extension date given.

Grading Timeline and Importance of Continued Contribution
You will receive grades for classroom quizzes, check-ins, labs, projects and other assignments within a week of submission. Group Project Grading: During group projects with a timeline of more than two weeks, you may get individually graded for each week's effort up to a pro-rated part of the maximum achievable points for the project. This is to assure everyone contributes their best effort to the team from the beginning of a project to its submission deadline. I may also employ a peer evaluation survey and/or a multiplier to determine fair grading within a group.

Academy Attendance Policy

The Academy maintains rigorous academic standards for its students and on-time attendance at all class meetings is expected. Each student will be allowed two excused absences over the course of the semester for which no explanation is required. Students are admonished to not waste excused absences on non-critical issues, and to use them carefully for illness or other issues that may arise unexpectedly. Except in the case of prolonged illness or other serious issue (see below), no additional absences will be excused. Each unexcused absence will result in the lowering of the final grade by ⅓ of a grade (e.g., an A will be lowered to A-, and A- will be lowered to a B+, etc.). In addition, being tardy to class will count as one-third of an absence. Three tardies will equal a full course absence.

Students remain responsible for any missed work from excused or unexcused absences. Immediately following an absence, students should contact the instructor to obtain missed assignments or lecture notes and to confirm new deadlines or due dates. Extensions or other accommodations are at the discretion of the instructor.

Automatically excused absences normally many not be used for quiz, exam or presentation days. Using an excused absence for a quiz, exam or presentation, such as in the case of sudden illness or other emergency, is at the discretion of the instructor.

In the case of prolonged illness, family emergencies, or other unforeseen serious issues, the student should contact the instructor to arrange for accommodation. Accommodation may also be made for essential professional or career-related events or opportunities. All accommodations remain at the discretion of the instructor, and appropriate documentation may be required.

Additional Policies

Add any additional policies that students should be aware of: late assignments, missed classes, use of technology in the classroom, etc.

HOW TO PURCHASE SOFTWARE AT THE DISCOUNTED ACADEMY RATE THROUGH THE USC BOOKSTORE:

The following first year software are now available for purchase **online** through the USC Bookstore at the Academy discounted rate:

Software	IYA Short-Term License at USC Bookstore
Adobe Creative Cloud	$70 2020-2021 annual license

1. Visit the USC Bookstore online:
   https://www.uscbookstore.com/usciyasoftware
2. Select the software license(s) you would like to purchase.
3. When you proceed to checkout, add the Promo Code "IYASoftware" (This will override the listed taxes).
4. For shipping, select FedEx Home Delivery (free).
5. Once you complete your online purchase, you will receive a confirmation email/receipt. *(Note that even if a shipping charge appears on your invoice, it will not be charged to your credit card. This relates to a known technical problem with the Bookstore's online store.)*
6. Upload your receipt here to receive access to your purchased license.
7. You will be notified by email when the license has been activated.

Weekly Class Schedule

Note: This course is evolving. We will cover this content, but schedule changes may be necessary to optimize course's progress and outcomes.

	Classroom	Online & Individual Schedule	Tests and Final	Creative Assignments and Due Dates
Before Aug. 17		Sound Primer: https://training.npr.org/2017/01/31/the-ear-training-guide-for-audio-producers/ **Required** for Multimedia Minors; recommended refresher for IYA Students		
Week 1	Course Introductions Stories worth telling! Campaigns that raise awareness Discussion: When do narratives feel genuine? Demonstration: How to conduct a productive interview Zoom Interview Techniques	"Filmmaking-On-The-Go" Video Primer: https://www.udemy.com/course/filmmaking-on-the-go **Sections 3 thru 6** incl. Camera Terms (approx.. 1.5 hours w/note-taking) Partner work: Podcast Ideation, research, pre-interviews		Due > Required and Additional Preparation Assign > Project 1: THEMATIC PODCAST (partner assignment) (due by 9/2/20) Due Saturday > Project 1 - Narrative outline
Week 2	Camera and microphone practice Filmmaking vs. Design Process A look at Podcorn, a service connecting brands to podcasters Podacast Work In-Class	Project 1 Pitches "Filmmaking-On-The-Go" Video Primer: https://www.udemy.com/course/filmmaking-on-the-go **Sections 7 thru 9** (approx.. 1.5 hours w/note-taking)	Quiz 1 (sound primer, audio conventions, camera terms and interview techniques)	Due > 1 – Project 1 – Check-In 2 - DSP Accommodation Letters
Week 3	Videography: Your camera as pen and sketchbook Essential Sound Panel (Premiere Pro) – in-class exercise Train your eyes to see Discussion: Data and conviction power great media communications	"Filmmaking-On-The-Go" Video Primer: https://www.udemy.com/course/filmmaking-on-the-go **Sections 10 and 13** incl. Lighting and Shot terminology (approx.. 1.5 hours w/note-taking)		Due > 1 - Materials Kit, external harddrive and SDXC card **2 - Wednesday > Project 1 – Final (Posted)**
Week 4	**No class on Monday – Labor Day** Videography: Get descriptive: B-Roll Staging scenes for legibility and impact Storyboarding for motion Video Tools Check – Camera and Laptop	"Learning Premiere Pro" https://www.linkedin.com/learning/learning-premiere-pro/using-the-exercise-files?u=76870426 **Start thru "Basic Editing"** (approx.. 1 hour w/note-taking) Filming for Video Essay		Assign > Lab: Video Essay
Week 5	Portraying people and ideas as a visual storyteller Give Shape and Elevate: The power of editing Discussion: Impact of Media Gimbals and other contraptions to expand your Videography language	"Learning Premiere Pro" https://www.linkedin.com/learning/learning-premiere-pro/using-the-exercise-files?u=76870426 **Remainder** (approx.. 1.5 hour sw/note-taking) Edit Video Essay	Quiz 2 – Lighting and shot terminology, creative video techniques	**Due Saturday > Lab: Video Essay – Final (Posted)**

Week 6	Filming interviews and group scenes w/in-class exercise Discussion: Making diversity and inclusion part of ideation Lighting exercises with IYA light kits. Craft of Editing: Multi-person scenes	"Introduction to Video Lighting" https://www.udemy.com/course/introduction-to-lighting-in-videography/learn/lecture/19828700?start=0#overview **All Chapters** (approx.. 1.5 hours w/note-taking)		Assign > Lab: Video Interview or Small Group Scene using Lighting
Week 7	How to properly pre-produce a video shoot, locations, waivers Roles in production teams Creating a Pre-Pro Book PrePro Project 2	Edit Video Interview/Small Group Scene Work on PrePro task assigned by your group		**Due Saturday > Lab: Video Interview or Small Group Scene – Final (Posted)** Assign > Project 2 - Process as Plot (group assignment) (due 10/18/20)
Week 8	Craft of Editing: Expectation and Momentum Color palette and looks Lumetri Color Panel (Premiere Pro) w/in-class exercise Working with music and mixing your audio	Filming for Project 2	Quiz 3 – Conventions and Creative Techniques in Video Editing + Pre Production	Due Monday > Project 2 – PROCESS AS PLOT: Storyboard
Week 9	Project 2 Work in-class Group Crit Project 2 Roughcut Finalize Edit and additional post production of Project 2	Edit + Post for Project 2		**Due Friday > Project 2 - PROCESS AS PLOT – Final (Posted)**
Week 10	Breakouts: Team-building for Project 3 Role of video in branding of products and ideas PrePro Project 3 Work-in-class Discussion: Successes and failures of multi-level media campaigns	Ideation + Filimg for Project 3		Assign > Project 3 – Campaign or Product Video (group assignment) (due 11/12/20) Due Thursday > Project 3 – PrePro Book
Week 11	Project 3 In-class work Video in Immersive Media (with outlook on continuing Multimedia courses @ IYA)	Edit Project 3 Group Crit Project 3 Roughcuts		Due Wednesday/Thursday > Rough Assembly with Audio Narration
Week 12	Product Shoots for Project 3 Work In-class	Continue Edit Project 3 1:1's: Discuss final presentations		
Week 13	Finalize Edit and additional post production of Project 3 Work in-class Prep for final presentations			**Due Thursday > Project 3 – Final (Posted)**
Finals Week		Final Presentation (date tbd)	Final Exam/Reflection Complete Video Production (all term material may be tested) + rshort essay S33: (date tbd) S34: (tbd)	

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.

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)
-213-740-9355 (WELL
https://studenthealth.usc.edu/sexual-assault/
 Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Relationship and Sexual Violence Prevention and Services provides immediate therapy services for situations related to gender- and power-based harm (e.g., sexual assault, domestic violence, stalking). (wording from the site)

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.

USC Policy Reporting to Title IX (213) 740-5086
https://policy.usc.edu/reporting-to-title-ix-student-misconduct/
The university encourages individuals to report prohibited conduct to the *Title IX Office*. Individuals can report to the university *Title IX Coordinator* in the *Office of Equity and Diversity.*

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.