

CTPR 295 Cinematic Arts Laboratory

4 Units

Fall 2020

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

Platinum/Section#18481

Meeting times: Sound / Cinematography: Friday 9-11:50am

Producing / Editing: Friday 1-3:50pm

Producing Laboratory (online)

Instructor: Stephen Gibler

Office Hours: by appointment

SA: Kayla Sun

Cinematography Laboratory (online)

Instructor: Bruce Finn

Office Hours: by appointment

SA: Christa Troester

Editing Laboratory (online)

Instructor: John Rosenberg

Office Hours: by appointment

SA: Daniel Heyerman

Sound Laboratory (online)

Instructor: Sahand Nikoukar

Office Hours: by appointment

SA: Georgia Conrad

Important Phone Numbers:

* NO CALLS AFTER 9:00pm *

Joe Wallenstein (213) 740-7126

Student Prod. Office - SPO (213) 740-2895

Prod. Faculty Office (213) 740-3317

Campus Cruiser (213) 740-4911

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 six to 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. Editing and Sound laboratories meet alternate weeks on the same day and time, for three-hour sessions. 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.

Asynchronous Learning

All class sessions will be Zoom recorded and made available for asynchronous viewing until end of the grading period in early December. Students enrolled in this course from outside the U.S. Pacific Time Zone will still be expected to participate in real time assuming that the official class time falls between 7am and 10pm in their time zones. Wherever possible faculty will be understanding and make accommodations to ease the inconvenience of asynchronous learning.

Students from outside the U.S. Pacific Time Zone for whom the class falls between the hours of 10pm and 7am may still be required to complete certain components of the course synchronously. These components will be announced at the beginning of the semester and students with concerns about meeting these requirements should discuss them with their faculty at that time.

Virtual Production, Safe Bubble, & Student Roles Defined

Student film production continues during this pandemic, including quarantine or lockdown conditions. Because of the current situation in Los Angeles County, filmmaking in Fall 2020 will be done with Virtual Production. This will provide a safe environment for the students and cast.

It will also be in compliance with SAG's regulations working with their members. Students will receive instruction in the crafts and artistry of traditional filmmaking as well as new virtual production while collaborating to make their films.

Filming plans during the time of coronavirus are subject to change.

Virtual Production:

- Pre-production will be done completely online.
- Production is filmed remotely with students fulfilling their roles from their homes. Each student will work on computers out of their separate homes. The communication between the students and the performers is through Zoom, FaceTime or another remote service.
- Actors/Documentary Subjects in their own homes will perform and assist in lighting and recording sound. They will use smartphones or approved personal or rental cameras and equipment, as directed by the students. If the director chooses not to use professional Actors/Documentary Subjects, they may cast themselves and/or their own housemates, within their **Safe Bubble**. Students will list who is within their **Safe Bubble** before the first day of production.
- Additional photography, such as establishing shots and illustrative footage, may be shot in the students' own houses or approved safe locations. Actors/Documentary Subjects may also shoot such footage within their own **Safe Bubble**.
- Projects may also include secondary footage such as, stock footage, still photographs, self-generated VFX, animation, within the limitations of the course as described in the syllabus.
- Post-production will be done completely online: picture editing on Avid, sound editing on ProTools, remote color grading on Avid, and sound mix.
- Workflow will be modified to support different cameras available to students & Actors/Documentary Subjects.
- As with any SCA production class, we will follow current safety and health guidelines for LA County, USC and SCA.

Bubble Definitions:

- Student **Safe Bubbles** are zones within which safe contact normally occurs for each participant. These are the student's housemates (people with whom the student lives and interact without a mask or physical distancing on a daily basis). Each student has their own **Safe Bubble**. They must not meet in person with other students.
- Each actor in a film is also in their own **Safe Bubble**. Students may not interact in-person with their Actors/Documentary Subjects. Unless Actors/Documentary Subjects live with one another, they will not have any in-person interaction with each other.
- Note: When casting Actors/Documentary Subjects you are also casting a location (their house, yard, apartment, stairway, etc.) available to that actor for production as well as others in the actor's bubble – their roommate, housemate, spouse, etc.
- Students will sign a **Bubble Lock Agreement** signifying who is in their Bubble at the beginning of the semester.

- Actors/Documentary Subjects will sign a **Bubble Lock Agreement** certifying that everyone in their Bubble has been in it at least 14 days prior to the start of production; thereafter Actors/Documentary Subjects will not be able to add anyone to their **Safe Bubble**.
- Actors/Documentary Subjects may use their own faculty- approved personal equipment. Students may support them with production gear purchased or rented (from SAG approved rental houses).
- Students may use their own faculty-approved gear when filming and/or send Actors/ Documentary Subjects their gear directly. All equipment sent must be sanitized and transferred back to the students or sent to another actor for additional filming. Equipment transfer will follow SCA guidelines.
- Physical location work must be approved by the student's producing faculty on a case-by-case basis and comply with COVID Precautions (i.e. masks & physical distancing) and conform with all LA County Dept. of Public Health Guidelines & SCA Safety Rules.

Production Numbers:

Production Numbers will be given to any class who normally receives numbers. Students will be instructed when it is possible for them to go onto SCA Community and create numbers where authorized for their class. Class SAs will aid students in making, or correcting, production numbers if needed. Note many classes work in teams where they share a production number. Ask your SA about the needs for your particular class.

This semester, the School of Cinematic Arts will be covering all student Insurance Premiums and Lab Fees which are normally charged to students. Students will be required to use approved "Fast Track" Insurance companies only for rentals and equipment. No other insurance requests will be honored. USC does not insure Sharegrid or companies not on the "Fast Track List."

Students may still make requests for location insurance verifications (or COIs) when requested by locations. Students are reminded that these requests can take 3-10 days from request to final approval.

All necessary forms and online request forms are available on SCA Community under the "Student Productions" heading. Contact your SA with any questions that you may have.

In terms of shooting plans, student are required to vet their plans with their faculty including discussing any Hazardous Shooting Conditions as defined by the SCA's Safety Book as posted on SCA Community. This semester students will also be required to vet their plans for remaining Covid-safe with our Covid Safety Monitor. Ask your SA if you are unclear about these protocols.

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, Release Presentations, USC Best Practices in Producing, How To Talk About Your Film/Pitching, 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'll review the Movie Release Presentation assignment, where each student will choose a movie that is coming out during the term and report on its box office and Rotten Tomatoes score. We will discuss how to talk about your film, including basic pitching strategies, log lines, characters and story, tone, look, and casting ideas, and discussion of USC-specific production considerations. We learn/review USC paperwork and best practices including the 295 Producing Documents Google Drive Page. Introduction to sample 310 script.

Assignments:

- **READ** Sample 310 script
- **310 SAMPLE SCRIPT PITCH PRESENTATION** - In trios, students prepare a 5-7 minute pitch including a log line, story and characters, tone, look, casting suggestions for each major role and a discussion of production considerations. Each member of the trio must speak in the pitch.
- **READ** "Producer to Producer" pp. 1-6, 45-51
- Throughout the course of the semester, 6 different movies and TV shows, that have recently come out or are coming out, will be assigned as case studies. They will be looked at and analyzed from inception to release and reaction for project success, failure and how the industry and audiences took in the project. The purpose of this is to gain an understanding of the business side of filmmaking and to be able to see the filmmaking process through the business and economic side to compliment the creative approach. Students will be assigned to groups at the beginning of the semester and will then work together between classes to discuss the case study movie/TV show, put together presentation materials, and then present to class. The presentation will last for 10 minutes and then typically be followed by 20 minutes of discussion. One group will present each class.

Session 2: Script Story Development

We'll hear the pitches from the trios. The class will also overview the script development process: characters, plot, asking good questions of your writer and director, and how to identify script weaknesses and strengths. We introduce basic short film structure and the role of the producer in development. Students will read a short film script and do notes on it.

Assignments:

- **READ** a short script, write one page of notes and **UPLOAD** to the class Google drive by midnight Tuesday before next class.

- **READ** “Producer to Producer”. pp. 6-45

Session 3: Scheduling

We will 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** “Producer to Producer” pp. 52-69 (Chapter 2/Script Breakdown) and p. 224-251 (Chapter 11/Scheduling)
- **SCHEDULE** a new 310 script on your own. **UPLOAD** to the class Google drive before midnight Tuesday before next class.

Session 4: Budgeting, Producer’s Role in Production and Post

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. We’ll also discuss the role of the Producer during production and post-production. 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** “Producer to Producer” pp. 69-107 (Chapter 3/budgeting)
- **Budget** a new 310 script on your own. **UPLOAD** to the class Google drive by midnight Tuesday before the next class.

Session 5: Casting

We’re discuss the casting process, whether or not to work with a casting director, writing and posting breakdowns, how to schedule and run a casting session, what makes good and bad casting. What a producer does during the casting process.

Assignments:

- **READ** “Producer to Producer” pp. 120-130 (Chapter 5/Casting).
- **WRITE** and **UPLOAD** to the class Google drive character breakdowns for each main character of sample 310 script by midnight Tuesday before next class.

Session 6: Locations, Negotiation Exercise

In this class, we explain and review location scouting and permitting. We’ll also do a negotiation exercise, using the skills we’ve learned as producers.

Assignments:

- **READ** “Producer to Producer” pp. 177-190 (Chapter 7/Locations).

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.

Producing Laboratory Grading:

Class participation (discussions, feedback to other students, etc) 15%

Movie Release Project. 5%

Pitch Exercise. 15%

Development/Notes Exercise 10%

Scheduling Exercise 10%

Budgeting Exercise 10%

Casting Breakdowns Exercise 10%

Final Exam 25%

Cinematography Laboratory

(full semester online version)

REQUIRED CAMERA (and/or CAMERA APP)

HD Video Camera or DSLR (1920x1080, 23.98 [24] fps, 16:9 aspect ratio) w/ manually adjustable controls. Students should consult with their editing instructor to confirm that their camera's codec is compatible with the Avid workflow.

FILMIC PRO is the recommended camera app (\$14.99, iPhone & Android)

RECOMMENDED LIGHTING ITEMS

One (or more) white paper lanterns (various sizes and colors may be valuable, but not necessary)
Clamp light

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

Optional Reading

The Bare Bones Camera Course for Film and Video, 3rd Edition
by Tom Schroepel

PRIOR TO SESSION #1

All students without cameras (i.e. DSLRs) should purchase the FILMIC PRO app to learn and practice using the various camera functions manually, and to perform assigned exercises.

View these Assigned Videos:

A tutorial on FilmicPro [https://urldefense.com/v3/_https://drive.google.com/file/d/1wIQQckJ_d10iTD2h3j4CEZMJebFS5YED/view?ts=5f00fc6a_!!Llr3w8kk_Xxm!928s1dpta1lId11aDOWYwxKyL5cQ0xDXKNARJDthNpCBSm1eKTKxbK6R7Zq6jgLS\\$](https://urldefense.com/v3/_https://drive.google.com/file/d/1wIQQckJ_d10iTD2h3j4CEZMJebFS5YED/view?ts=5f00fc6a_!!Llr3w8kk_Xxm!928s1dpta1lId11aDOWYwxKyL5cQ0xDXKNARJDthNpCBSm1eKTKxbK6R7Zq6jgLS$)

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

Discuss Syllabus & Grading

- **Introduce: Exposure tools and exposure triangle concept: ISO, shutter speed/angle, aperture (f/stops), zebra, false color**
- **Lenses: focal length, magnification & field of view, focus & focus peaking**
- **White Balance/Color Temperature**

After class assignment:

Students shoot various camera tests and/or a short scene to explore use of the various functions and demonstrate their understanding of the camera exposure basics. Upload footage to Google Drive for classroom review.

PRIOR TO SESSION #2

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

Assigned viewing:

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 one of these two films 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 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:

Basic Lighting Techniques

<https://www.youtube.com/watch?v=2Y6bB86HmdA&t=16s>

Lighting a Scene w/ One Lamp

<https://www.youtube.com/watch?v=Sx3wAbeHLKk>

Lighting Practical Sources in Film

<https://www.youtube.com/watch?v=npawRSk5tiw&t=224s>

Shane Hurlbut: Working w/ C-stands

<https://www.youtube.com/watch?v=EOzS1jkBPZM&t=37s>

Shane Hurlbut: Shaping Light: [https://www.youtube.com/watch?](https://www.youtube.com/watch?v=UyoSqLVg0cs&list=PLHyU9PnnTe1d0Gxi0servWION3-PyxoPz&index=13&t=0s)

[v=UyoSqLVg0cs&list=PLHyU9PnnTe1d0Gxi0servWION3-PyxoPz&index=13&t=0s](https://www.youtube.com/watch?v=UyoSqLVg0cs&list=PLHyU9PnnTe1d0Gxi0servWION3-PyxoPz&index=13&t=0s)

Floppies, Cutters

<https://www.youtube.com/watch?v=Q2AL4UNP3Zo>

Session 2

Screen & discuss previous session's exercises shot by students.

Quiz #1

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

- Screen a short film (or films) and discuss the concept of "image systems."
- Discuss purpose of shot selection & lens choice.
- Discuss location electrical distribution
- Brief instruction on use of stage electricity and power distribution.
- Discuss safety issues for both electric and grip equipment.
- Introduce Mole Richardson Fresnel kit.
- Demonstrate China Ball & Clamp light.
- Demonstration of key, fill, and backlight concepts.
- Demonstrate hard & soft lighting, projected & bounce, contrast ratios, etc..

After class assignment:

Students shoot various camera/lighting tests and/or a short scene to explore lighting techniques and demonstrate 3-pt. portraiture lighting. Upload footage to Google Drive for classroom review.

PRIOR TO SESSION #3

Assigned reading:

The Filmmaker's Eye

Extreme close up, Close up, Medium close up, Medium shot, Medium long shot, Long shot

Assigned videos:

Note: All USC students have access to tutorials on LinkedIn Learning.com)

Log on here: <https://itservices.usc.edu/linkedin-learning/>

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>

Natural light

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

How to Shape Outdoor Light

https://www.youtube.com/watch?v=f_g17Dx9F4E

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>

Benefits of Polarizers

<https://vimeo.com/340667791>

The 180 degree line

<https://www.youtube.com/watch?v=HinUychY3sE>

Session 3

Screen & discuss previous session's exercises shot by students.

Quiz #2

- Discuss composition (i.e. Rule of Thirds)
- 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.
- Discuss how to block and cover a daylight exterior scene using the sun as backlight.
- Demonstrate grip equipment and use of a Flex Fill to control exposure.
- Discuss using neutral density filters to control depth of field.

After class assignment:

Students shoot various camera/lighting tests and/or a short scene to explore daylight exterior lighting & coverage. Upload footage to Google Drive for classroom review.

PRIOR TO SESSION #4

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:

The Over The Shoulder Shot in Film (and How to Shoot a Dialogue Scene)

<https://www.youtube.com/watch?v=T4hfGzDtzXk>

How to Film a Dialogue Scene: Angles, Lenses & Rule of Thirds

<https://www.youtube.com/watch?v=gEWx6zbUDrc>

Aspect Ratio in Cinema

https://www.youtube.com/watch?v=OR8dNXl_dxc&t=2s

Session 4

Screen & discuss previous session's exercises shot by students.

Quiz #3

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

After class assignment:

Students shoot various camera/lighting tests and/or a short scene to demonstrate various concepts discussed to achieve specific storytelling points. Upload footage to Google Drive for classroom review.

PRIOR TO SESSION #5

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://www.youtube.com/watch?v=NDFTFFA0LtE>

3 Brilliant Moments in the Visuals of Character

<https://www.youtube.com/watch?v=OR2gpBMHI9I>

Session 5

Screen & discuss previous session's exercises shot by students.

Quiz #4

- 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 (upstage) side and back-cross key lighting.
- Discuss and demonstrate properties of light for day vs night interiors.
- Discuss Inverse Square Law.

After class assignment:

Students shoot various camera/lighting tests and/or a short scene to demonstrate back-cross key lighting, and day vs. night interior looks. Upload footage to Google Drive for classroom review.

PRIOR TO SESSION #6

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

Screen & discuss previous session's exercises shot by students.

FINAL EXAM - ALL SECTIONS

- **Discuss/review crew positions and responsibilities.**
- **Discuss the camera assistant's responsibility and techniques for getting focus marks, and pulling and/or maintaining focus.**
- **Discuss/demonstrate follow vs. rack focus.**
- **With the Sony FS5, demonstrate how to get focus marks and pull focus.**

(Platinum Section)

- 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.
- Answer questions about upcoming 310, etc.
- Suggest reading and/or viewing material to introduce FS5 before 310 "Boot Camp."

(Gold & Silver Sections)

After class assignment:

Students shoot various camera/lighting tests and/or a short scene to demonstrate rack focus and/or follow focus. Upload footage to Google Drive for classroom review.

ALL SECTIONS:

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>

What Film School Teaches You

<https://www.youtube.com/watch?v=IK0IJzWDgSE>

Tiffen 4K Diffusion Test

<https://www.youtube.com/watch?v=rJacZa6QpJ8>

Every Lee Diffusion Compared

<https://www.youtube.com/watch?v=7l6FjphZXsk&t=7s>

Session 7 (for Gold & Silver)

Screen & discuss previous session's exercises shot by students.

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.
- Discuss/review filters, gels & diffusion material, and any additional apps that haven't been discussed and that may be of interest or of value to student filmmakers.
- Answer any outstanding questions from students.
- Suggest reading and/or viewing material to introduce FS5 before 310 "Boot Camp."

Grade Definitions:

30% 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.

15% Weekly Exercises: Completing and submitting the weekly exercises on time is important to advance your knowledge and skills. The exercises offer a practical hands-on application of the concepts discussed in each class. These exercises should test your comprehension and expose any questions that you might have.

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 (3) quiz grades will be averaged to determine the "Weekly Quizzes" grade.

35% Final Exam: The final test, similar to the weekly quizzes, will test the concepts introduced over the course of the entire semester.

Editing Laboratory

Lectures and class discussions will be on Zoom, with individual consultations available with the instructor online.

Editing exercises will be reviewed by instructor on AVID timelines through Zoom or from Google Drive.

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:

AVID Genius Bar:

Monday 12pm-5pm (On-line, by appt.) Toi Juan Shannon (tshannon@usc.edu)

Tuesday 2pm-4pm (On-line only, by appt.) John Rosenberg (jrosenberg@cinema.usc.edu)

Tuesday 4pm-9pm (On-line only, by appt.) Toi Juan Shannon (tshannon@usc.edu)

Thursday 12pm-5pm (On-line only, by appt.) Toi Juan Shannon (tshannon@usc.edu)

Required Text (for Editing section):

The Healthy Edit: Creative Editing Techniques for Perfecting Your Movie, John Rosenberg,
Focal Press/Routledge, 2018

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 Nexus in the Labs, Using Classroom Exercises, Avid Project Organization))

Avid Genius Bar

Instructor:

-Instructors will use footage from supplied practice footage to explain Avid functions, while students follow along on their own Avid stations.

Floating, Tabbing & Docking

Project setup. Creating and saving a project. The source browser. The project window. Workflow and accessing editing exercises. Importing 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 in & out, three-point editing, inserts & overwrites, match frame, trim mode

-Avid Timeline organization

-Mastering Elements: Adding head leaders and tail pop to cuts

-Total Running Time: How establish a correct TRT. Drop and non-drop frame timecode

-Export settings: same as source or custom. Explanation of codecs.

-Compressing exports for upload to Google Drive, Vimeo, etc.

-Backing up project and Avid files folders

Assignment:

-Students will cut a scene from classroom editing exercises.

Assigned reading: *The Healthy Edit* (Focal Press/Routledge, 2018)

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 Avid Editing

Review 5-6 student cuts from practice footage. 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 Avid laptops.

-Windows & workspaces: Floating, tabbing and docking. Saving workspaces.

-Button functions: Insert, lift, overwrite, match frame, trim mode, slip and slide function.

-Track management: Assigning video and audio tracks, timeline color, zoom in/out of timeline

-Basic effects: Dissolves, fades, wipes; L-cuts

-Title tool: Design and save a title

-Match cutting

-Production reports: Slates, camera reports, and lined scripts

-Labeling dailies: How to fill out a slate. The slate's importance in labeling dailies in bins and for sound

-Timeline management: How NOT TO STACK picture edits on more than one video track

-Practice editing

Assignment:

-Students will cut a scene 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:

Audio Editing and Review of Video Editing

Review 4-5 student cuts of practice footage. 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, motion effect, blue arrow, etc.)

-Accessing Opus and Soundminer

-Audio Suite: basic audio functions

-Audio Mixing using keyframes in audio, using waveform, sound effects functions in the Avid Effects Palette. Audio Tool.

-Review by instructor of Avid project organization and bin organization. (Note: Correct bin organization is crucial for outputs and turn overs)

Assignment:

Students refine practice scene cuts and add music and sound effects to the 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:

Advanced Avid Functions

Review 3-4 student cuts of supplied footage. 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.

-Advanced Effect Palette and Sapphire techniques.

-Title tools

-10 minutes given at end of class for midterm evaluations

-User profiles (saving, updating, exporting)

-Keyboard customization

-Helpful shortcuts/functions (select right/left, trim to end, match bin, replace edits, etc.)

-Customizing the user interface (coloring tracks, bins, etc.)

Assignment:

-Students will cut a scene from 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 I) pg. 115-130, Chapter 9 (Genre Editing Style II) pg. 131-148

Session 5:

Export Procedures and Basic Aesthetics of Editing

Review 3-4 student cuts of supplied footage. Instructor and peer feedback.

-Instructors will provide footage to explain advanced effects, while students practice and follow along on their own Avid laptops.

Advanced Avid functions, continued

-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 students' cuts 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, and tension.

Assignment:

Students refine cuts and add music & sound effects. Upload 294 docs 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 of 294 Projects and Fine Cuts

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Review 2-3 student cuts of editing exercises. 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:

Screening & Critique

Screen re-cuts of CTPR 294 projects

Students will screen their original CTPR 294 project and then their fine cut of the project (via Google Drive). Class and instructor will discuss pros and cons of changes.

-The Industry: Working as a professional editor. Careers in editing and post production. Breaking in.

-Review for final exam

FINALS WEEK

Exam and Review

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

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:

Editing Laboratory:

Editing Exercise #1	20%
Editing Exercise #2	20%
Editing Exercise #3	20%
Editing Midterm Review	15%
Editing Class Participation & Organization	10%
Attendance and arrival on time	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.

Sound Laboratory

Session 1: Cinematic Sound Introduction

Class: Sound as a storytelling tool. Layering and listening. Microphones, recording great sound with any microphone.

HW: Recording Exercise - A hands-on exercise in capturing production sound. Ingest and save in your Sound Folders for ProTools lab next class.

Session 2: Recording Exercise & Post-Production

Class: ProTools Introduction. Import and sync Recording Exercise from previous class. Fundamentals of Production Sound Recording.

HW: Listening Exercise - Sit somewhere in or outside your house and listen for 10 min. (5min. Eyes open, 5min. Eyes closed) Write a paragraph detailing what you heard and noticed; turn in by email one day before the next class meeting for in-class discussion.

Session 3: Listening Exercise & ProTools Lab 1

Class: Group discussion of Listening assignments. Sound as a tool for conveying mood, establishing tone, or building emotion. ProTools Lab: start cutting BGs for “Young Frankenstein” scene. Save in Sound Folders.

HW: Emotion/Mood Exercise - Convey a feeling using only Backgrounds and Sound Effects (no Dialogue or Music) in 15 seconds or less. Turn in by email one day before the next class meeting for in-class discussion.

Session 4: Emotion/Mood Exercise & ProTools Lab 2

Class: Group discussion of Emotion/Mood Exercises. Silent Cinema and Talkies: sound as a tool in visual storytelling, not a crutch. ProTools Lab: cutting FX and Foley for “Young Frankenstein” scene. Save in Sound Folders.

HW: Trio Sound Projects - To be discussed in class. These 1min. Final Projects will be due one day prior to our last class meeting.

Session 5: Sound Mixing & ProTools Lab 3

Class: Discussion of frequency and dynamics. ProTools Plugins to demonstrate mixing concepts. Mastering and deliverables. ProTools Lab: finish and export “Young Frankenstein” mixes. Turn in final exports via email.

HW: Trio Sound Projects - Due one day prior to our next class meeting.

Session 6: Sound Finals

Class: Trio presentations of Sound Projects and group discussion.

Session 7: Sound Delivery & 310 Prep

Class: Finishing and delivering sound for your 294 projects. Sound pre-production for future projects. Wrap-up discussion.

Note: Class assignments and lectures may be adjusted or altered as needed to accomplish the goals of the class.

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%
Movie Release Project	5%
Pitch Exercise	15%
Development/Notes Exercise	10%
Scheduling Exercise	10%
Budgeting Exercise	10%
Casting Breakdowns Exercise	10%
Final Exam	25%

Cinematography Laboratory:

Class discussions, attitude & participation	30%
Weekly Exercises	15%
Weekly Quizzes	20%
Final Exam	35%

Editing Laboratory:

Editing Exercise #1	20%
Editing Exercise #2	20%
Editing Exercise #3	20%
Editing Midterm Review	15%
Editing Class Participation & Organization	10%
Attendance and arrival on time	15%

Sound Laboratory:

Recording Exercise	10%
Listening Exercise	10%
Emotion/Mood Exercise	10%
ProTools Lab: "Young Frankenstein"	30%
Sound Final (Trio Project)	30%
Class Participation	10%

"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

Production Division Attendance Policy

The School of Cinematic Arts curriculum relies heavily on in-class participation and interaction between faculty and students. Many of our courses are taught in a collaborative workshop environment and our theoretical lectures are driven through in-depth classroom discussion and analysis. We hold collaboration and constructive criticism as foundational to all of our learning environments and essential to the methodologies of our instruction. Student attendance is not only fundamental, but mandatory for the structure and success of our program for both the individual student and the educational experiences of other students within our community.

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 ISBN: 0-380-79854-9 (for Producing)

The Healthy Edit: Creative Editing Techniques for Perfecting Your Movie, John Rosenberg, Focal Press/Routledge, 2018 (for Gold and Platinum editing sections)

Suggested reading:

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 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.

Safety:

All students are expected to abide by USC School of Cinematic Arts Safety Guidelines. Violations of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.

Stressful Times:

These are stressful times in our country, and Graduate School in and of itself is stressful. I encourage you to take care of yourself and your fellow students. USC provides opportunities for Mindful Meditation <http://mindful.usc.edu> and Mental health counseling is available at the Engemann Student Health Center, 1031 W. 34th Street, 213-740-9355.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.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 and Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED)- (213) 740-5086 | *Title IX* – (213) 821-8298

equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by 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. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, 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 Campus Support & Intervention - (213) 821-4710

campussupport.usc.edu

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) 442-1200 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

ombuds.usc.edu

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

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.

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.

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). This semester the Safety Seminar will be held **ONLINE: Friday, August 14, 3PM, PST**

Covid Safety Compliance Understanding and Agreement

Due to concerns regarding the spread of COVID-19 in California and around the world, USC and the School of Cinematic Arts (SCA) have taken a strong stance regarding the need for safe and mindful behaviors among all members of the SCA community. Medical authorities agree that even the young and healthy are capable, if infected, of becoming ill, or of being non-symptomatic, unconscious vectors of the disease's spread.

The health and wellbeing of all community members has to be our paramount concern as we return to learning and collaborating together. We understand that attentiveness to the concerns of all SCA community members – students, staff and faculty, including those with underlying health conditions -- is simply an extension of the key principle of creative collaboration that has guided our school for decades. We're all in this pandemic together and need to behave accordingly.

All of SCA's production work, whether "Virtual" or "in-person, will be governed by rules laid out in each course syllabus. Compliance with these regulations will be monitored by faculty in conjunction with SCA designated Covid Monitors. The rules follow the guidelines in SCA-Covid Production Protocols, which follows SAG/DGA and other guilds' Protocols. They are also interpreted by a SAG-certified SCA Covid Advisor.

Students indicate their agreement to abide by these regulations by enrolling in the production program fall semester 2020.