USC School of Cinematic Arts
CTPR 335 Motion Picture Editing, Section 18501

Class Meetings: Mondays, 7pm-10pm

Location: Online Zoom Classes – a new link will be provided each week via Blackboard and
e-mail – PLEASE check your e-mail for updates the morning of our class

Instructor: Yvette M. Amirian, ACE
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Office hours are by appointment
Syllabus subject to change

COURSE DESCRIPTION

Picture Editors are story tellers. Unlike writers who use text, or lyricists who use words, we use visual images, dialogue, sound, special effects and music to tell our stories. How we use these elements and why we use them is important. *Why* should I cut at this frame as opposed to this one? *Why* is it more important to use off-camera dialog as opposed to playing dialogue on-camera? *Why* should a music cue start at this point in a scene as opposed to that point? *When* to cut, *when not* to cut, *when* to stylize, *when not* to and *why*. This class is about the "hows" (using the AVID, editing techniques, the grammar and language of editing), and the "whys" (editing aesthetics, basic theory and concepts behind film editing.)

LEARNING OBJECTIVES AND OUTCOMES

The class will partly be a hands-on course where you will learn the basics of how to use Avid Media Composer, the leading software in the motion picture post-production industry. Even though picture editing is fundamentally about storytelling, it is also a technical medium needing great organizational skills. Therefore, you will also learn how to organize a project, set up bins, manage media (footage, sound effects, music), create custom settings, and make basic picture and sound edits.

Learning the basic concepts of editing is useful for all facets of filmmaking, especially if you want to be a writer, director, producer, or even a cinematographer—for after the shooting stops, it all comes down to the editor to put the pieces together to make a story. At the end of the semester, you should not only be able to analyze any piece of media from an editing perspective and understand *why* the editor made the choices he/she did, but you will also be able to cut your own stories using your own choices.

IMPORTANT: I e-mailed all of you a letter from our editing track head, Nancy Forner. I have extracted the relevant pieces from that e-mail here below, and included any updates that have been provided to me since the letter was sent out. Please review it, as it pertains important information with regards to new MANDATORY EDITING REQUIREMENTS for the fall semester, REQUIRED EQUIPMENT AND SOFTWARE, as well as information on FINANCIAL AID, THE AVID GENIUS BAR, and other info you will need as we embark upon the fall semester over online Zoom classes:

As you prepare to start the fall semester, I need to remind you that we edit only on AVID Media Composer and due to Personal Protection Protocols, all editing will be done on-line in the Fall.

Please be informed that The School of Cinematic Arts Production Division has Mandatory Editing Requirements. All students are required to have the following:

• A laptop (or home desktop computer) that meets the SCA computing requirements
• A hard drive that meets SCA hard drive requirements
   *SCA computing requirements for laptops and hard drives can be found at
   http://cinema.usc.edu/laptops/

• Headphones with a 1/4-inch phone jack
   *Although ANY headphones will work, if you are an SCA student or plan to edit/sound edit long-term, Yvette highly recommends this professional pair by Sony:
   https://www.amazon.com/Sony-MDR7506-Professional-Diaphragm-Headphone/dp/B000AJIF4E/ref=sr_1_5?crid=3RHJB3OW3I960&dchild=1&keywords=sony+headphones&qid=1594172720&refinements=p_85%3A2470955011&rnid=2470954011&rps=1&sprefix=sony+he&sr=8-5

• Avid software, as specified in the link below:
https://shop.avid.com/ccrz__ProductDetails?viewState=DetailView&isCSRFlow=true&sku=DYNA23456

• Sapphire software, which is free, as specified in the links below:
https://borisfx.com/store/academic-pricing/

*Any inquiries about which laptop might be right for you should be directed to: laptops@cinema.usc.edu

*Apple computers are available, with an educational discount, online through the Apple Education Store or at the USC Bookstore. AppleCare extended warranty is recommended.

*If you experience technical difficulties, please email our Creative Technology & Support team at creativetech@cinema.usc.edu with as much detail as possible about the issue you are experiencing.

*The Office of Financial Aid is available to discuss additional funding regarding these mandatory purchases. Please inquire there if you have any questions regarding financial aid.

*I highly recommend you attend our online SCA Laptop Orientations. A Zoom invitation will be provided closer to the start of school.

August 18th 10:00 AM
August 19th 1:00 PM

The Laptop Orientation sessions will be recorded for you to access at a later time if you are unable to attend. And the location of these sessions will be provided closer to the start of school.

*Throughout the semester we also have an AVID Genius Bar to help with any technical editing questions. This Fall, the AVID Genius Bar will be both in-person or on-line by appointment only. Please e-mail the specific instructors for the hours you would like to attend. As the instructors receive emails, they will respond with either an email answer or Zoom invite, or arrange and schedule a time for an in-person meeting.

AVID Genius Bar hours/location, open all semester:

Monday 12pm-5pm (Location: B149) Toi Juan Shannon
Tuesday 2pm-4pm (On-Line only) John Rosenberg
Tuesday 4pm-9pm (On-line only) Toi Juan Shannon
Thursday 12pm-5pm (On-line only) Toi Juan Shannon
Toi Juan Shannon: tshannon@usc.edu
John Rosenberg: jrosenberg@cinema.usc.edu

AVID MEDIA COMPOSER GUIDE – VERSION 2020

http://knowledgebase.sca.usc.edu/SCA%20Knowledgebase/Avid%20Media%20Composer.aspx

CLASS FORMAT / BLACKBOARD

Each week will be a mixture of lecture, screenings, class discussion/presentations or hands-on training with Avid Media Composer software. I will be teaching version 2020 in this class. If you are using an older version, we will address any questions you have or any discrepancies on a case by case basis.

Once you begin your editing assignments (later in the semester), a portion of class time will be devoted to sharing individual editing assignments. An editor's work is scrutinized every day in the real world, so in this class you will be expected to show your work to everyone and get their notes. We will plan to break into smaller groups for editing instruction/check-ins, and I will also have office hours – TBD or by appointment. Remember, the Avid Genius Bar and Avid Media Composer Guide are available and a vital resources for quick help!

We will also have guest speakers and, dependent on their availability, our schedule in the syllabus may shift. All handouts for any relevant lessons or techniques, assignments, Zoom links, grading, etc. will be done exclusively through Blackboard in this. Therefore, you must make sure you know how to log in and access our class. Any questions or technical issues regarding Blackboard use may be directed to their support department, contact information and help can be found here:

https://studentblackboardhelp.usc.edu

SUGGESTED BOOKS/READING

Cutting It in Hollywood
by Mitchell Danton

In the Blink of an Eye
by Walter Murch

"The Lean Forward Moment: Create Compelling Stories for Film, TV, and The Web"
by Norman Hollyn; New Riders Press
(mainly chapters: 1, 2, 7, 8, 9, 10, 11)

Foundations of Video: The Art of Editing with Norman Hollyn on www.lynda.com

CLASS ASSIGNMENTS

As we shift to online instruction, you will have various written scene or film analysis assignments. I will ask you to watch films or series as part of your assignments. And these may coincide with films and series edited by our guest speakers.

There will be two editing projects that deal with different editing theories and techniques. You will be cutting raw footage (called *"Dailies"*). You will be asked to cut scenes together, show your first cuts to the class and get their feedback, then hand in revisions based on your notes. Part of this process will also be learning the technical skills necessary to work with Avid Media Composer more creatively and efficiently.

ASSIGNMENT SUBMISSIONS/GRADING TIMELINE

Editing assignments will be assigned and explained during live class time. All editing work will be presented from your hard drive. QuickTimes will not be accepted, unless I request them.

Written assignments like scene analyses, questions, etc. will be assigned and explained during live in class, and subsequently posted in Blackboard for reference.

Grades for each project or assignment will be posted to Blackboard, shortly after their due dates. Failure to present assignments by the due date will impact your grade. Due dates will be given in class.

<p style="text-align:center;color:red;">***<u>On edit project due dates, make sure your hard drive is present
so you can show work during class time***</u>
<u>Absolutely NO QuickTime files will be accepted</u></p>

Project organization is 25 points of your total grade!!! Once we start cutting, I will inspect your drives and projects upon viewing your assignments. I expect all projects to be organized in the same format I teach you in class. Failure to do so WILL affect your grade.

Participation is 100 points of your total grade!!! I expect everyone to be an active participant every week. Filmmaking and editing requires teamwork, collaboration, and the sharing of opinions on a daily basis, so your contributions to the work of others are crucial to the learning process. This means critiquing each other's work during screenings, analyzing scenes and examples we view in class, and asking questions when we have guest speakers.

***_PLEASE - do not hesitate to ask me for help, or to discuss conceptual ideas you have for your assignments._* Editing, in the beginning, can be confusing… So please, do not let concerns over the buttons keep you from a rewarding and fun experience.

GRADING BREAKDOWN:
Grading will be done on a standard scale with no curve:
A   600 pts.
A- 550 pts.
B   500 pts.
B- 450 pts
C   400 pts.
C- 350 pts

Scene or Movie Analysis assignment #1	50 points
Scene or Movie Analysis assignment #2	50 points
Questions for 3 guest speakers	75 points (25 each)
Editing Assignment # 1 (scene 1)	100 points
Editing Assignment # 2 (scene 2)	100 points
Project Organization	25 points
Class participation	100 points
Final exam/project	100 points
Total of	**600 points**

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 industry protocols, and are being 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.

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.

Production Division Attendance Policy

Students are expected to be on time and prepared for each class. Two unexcused absences will result in a student's grade being lowered by one full letter (i.e. A becomes B). A third unexcused absence will result in a student's grade being lowered by one, additional full letter (IE: B becomes C). A student's grade will be lowered by one full letter for each additional unexcused absence. Two late class arrivals equate to one full absence.

In order for an absence to be excused, the student MUST have approval from the professor and provide documentation at the next attended class session.

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.

If you are going to be absent for ANY reason – please, just e-mail me prior to the class so I know

<u>**Statement on Academic Conduct and Support Systems**</u>

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.

RULES FOR USING SCA COMPUTER LABS

Although our class will not be held on campus, I am including information on the Cinema School complex and lab rules below, for future reference or in case you need it.

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

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1) No food, drinks (including bottled water), gum, or skateboards in the labs, Edit or Sound Edit Suites. Violation of this rule will result in suspension of Lab or Edit Room privileges. Locker area is available for food and drink storage.

2) You must sign in at Front Desk with your Student ID and use station assigned. Any change must be done through Front Desk.

3) If you are having technical problems with your workstation, contact a Tech through the Front Desk or Help Desk.

4) Closing time is strictly enforced. Techs will give warnings when to begin saving. Please do not argue with them.

5) Lab Hours and Supported Hard Drive documents can be found at the Front Desk, Help Desk, and SCA Community.

6) Headphones with 1/4 inch adapters are required at each workstation. SCA does not supply headphones or adapters.

7) Users may be bumped after their station has been vacant for a period of 30 minutes.

8) For locker checkout, fill out locker form in B144. Lock must be approved before locker is assigned.

9) SCA Help Documents are located on each workstation desktop.

10) Please handle all equipment and computers professionally.

The following information re: production/pre-production DOES NOT apply to our class. However, I am required to include it in my syllabus:

Virtual Production and Safe Bubble 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 from their separate homes. The communication between the students and the performers is through Zoom, Facetime or another remote service. Actors** in their own homes will perform and assist in lighting and recording sound. Performers will capture the performance with smartphones or approved personal or rental cameras as directed by the students. If the director chooses not to use professional actors, they may cast themselves and/or their own housemates.
- Additional photography, such as establishing shots and B-roll, may be shot in the students' own houses or approved safe locations. Projects may also include stock footage, still photographs, self-generated VFX and animation.
- 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.
- As with any SCA production class, students 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 your housemates (people with whom you live 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. Unless actors live with one another, they will not have any in-person interaction with each other.
- Note: When you cast an actor, 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 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 will not be able to add anyone to their Bubble.
- Students will cast, rehearse, block and shoot remotely as defined above.
- Actors may use their own faculty-approved equipment. Students may furnish actors with production gear purchased or rented (from SAG approved houses). Students may use your own faculty-approved gear when filming, and/or may send actors their gear directly. All equipment sent must be sanitized and transferred back to students or sent to another actor for additional filming. Equipment transfer will follow SCA guidelines.
- Physical location work must be approved by your 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.

**"Actor" also refers to "Documentary Subjects."

The following is a rough outline of how the semester will progress. All material below is subject to change, dependent upon guest speaker availability, and any changes that the university may choose to implement in the ongoing and ever-changing pandemic. All classes will be held over Zoom, and a new link will be provided each week over e-mail and posted to Blackboard. Please check your emails each week for any changes in location.

Week 1 (August 17)
LECTURE:
-Take care of registration
-Review the syllabus
-Discussion about the course/format/what to expect
-Answer questions
-Class introductions
ASSIGNMENT *(to complete for next week's class):*
-Watch "The Cutting Edge" doc – a brief introduction, overview and history of film editing (link will be provided) – come to class prepared to discuss

Week 2 (August 24)
LECTURE:
-Discuss log lines for entire movie or series
-Discuss using a script to find beats within a scene, creating change, finding where we can create pacing, sound and music choices, etc.
-Compare a scene in script form vs. completed form
-Discuss how to do a scene analysis
ASSIGNMENT *(to complete for next week's class):*
-Complete a scene analysis (I will provide script of scene, and link of scene)
-Write a log line for movie (movie of your choice)

Week 3 (August 31)
LECTURE:
-Review scene analysis assignment
-The 180 degree rule
-The Kuleshov effect
-Discuss camera angles (coverage) setups and slating (using Edit Stock scene "The Spa")
-The Lined Script – how to read it/why we use it
ASSIGNMENT *(to complete for following week's class – after Labor Day):*
-Create a lined script for an assigned scene – I will provide scene choice/link and clean script to use. You will upload to Blackboard by taking a photo of your completed Lined Script.
-Purchase hard drive, have ready at class in two weeks

Week 4 (September 7) – LABOR DAY – no class

Week 5 (September 14)
LECTURE:
-How to format and organize hard drive
-How to launch Avid and create your project
-Overview of Avid interface
-Create Folders and Bins together
-Create Dailies bins (for both scenes) and Cuts bins/sequence together
-How to bring in Edit Stock footage
ASSIGNMENT *(to complete for next week's class):*
-No assignment for next week

Week 6 (September 21)
LECTURE:
-Get to whatever we didn't get to last week and review – bring in Edit Stock footage
-Approaching dailies: how to watch and organize raw footage, and understand the thought process of the editor, using the scene analysis
-Sub clipping and organizing your dailies to prepare for cutting/frame view setup
-How to use markers and notes tabs for reference
ASSIGNMENT *(to complete for next week's class):*
-Organize your project to prepare for cutting – watch all dailies and make notes

Week 7 (September 28)
LECTURE:
-Cutting a basic scene – why am I doing what I'm doing, what is my process, how do I make my early decisions – walk through cutting a scene start to finish in Avid, to give a very broad introductory overview
-Source/Record – Cutting in the timeline. Working with splice, lift vs. extract, and basic trimming.
ASSIGNMENT *(to complete for next week's class):*
-Start cutting editing exercise 1 – basic assembly due by next class.

Week 8 (October 5)
LECTURE:
-Working with Sound and Music/Creating a sound design
-Watch and discuss examples of sound FX and music in feature films or TV shows
-How to find and bring in music/SFX
Practice:
-Review and watch editing assignments with class (500 Days first assembly)
-Discuss refining your cuts
ASSIGNMENT *(to complete for next week's class):*
-Refine editing exercise 1 – get it to a good place with pacing by next week

Week 9 (October 12)
LECTURE:
-More editing techniques: trim mode, scrolling, match cut
-Introduction to sound and music editing
-L-cuts, checker boarding, dialogue editing
Practice:
-Watch refined 500 Days editing assignments and give final notes
ASSIGNMENT *(to complete for next week's class):*
-Checkerboard/clean up audio for exercise 1 – you may start adding sound design and music if desired, but not required – this is the version that will become your editing exercise #2

Week 10 (October 19)
Lecture:
-View exercise 1 for everyone
-Review sound/music editing
ASSIGNMENT *(to complete for next week's class):*
-Turn in final version of editing exercise #2

Week 11 (October 26)
Lecture:
-Horror and action editing – formal vs. stylistic examples from films and TV shows
-VFX use in Avid – very basic use of effects palette, effects mode, title tool, motion control functions
Practice:
-Watch any editing exercise assignments we didn't get to
ASSIGNMENT *(to complete for next week's class):*
-Watch assigned film and send in 3 questions for our guest speaker

Week 12 (November 2)
Lecture:
-Guest speaker TBD
ASSIGNMENT *(to complete for next week's class):*
-Watch assigned film and send in 3 questions for our guest speaker

Week 13 (November 9)
Lecture:
-Guest speaker TBD
ASSIGNMENT *(to complete for next week's class):*
-Watch assigned film and send in 3 questions for our guest speaker

Week 14 (November 16):
STUDY WEEK – NO CLASS

Week 15 (November 23)
FINAL EXAM WEEK
Will explain final exam/project in class, which must be turned in by this date

For the date and time of the final for this class, consult the USC *Schedule of Classes* at www.usc.edu/soc.

<u>STUDENT SURVEY</u>

Name_____

Major_____Email_____

The following is not graded. My intention is to understand everyone's capabilities and interests coming into the semester.

* What kind of editing experience have you had at USC or elsewhere? Please be specific.

* Are you familiar with any editing software? If so, please list which ones.

* Why did you choose to take this course?

* Name three things you hope to learn in this course.

* List your five favorite films... and why (this doesn't have to be about editing).

* List your five favorite TV shows... and why (this doesn't have to be about editing).