

# SCA CTPR 535 PRACTICUM IN EDITING FALL 2020

**Section:**18642

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**Class Meetings:** Tuesday, 7–9:50pm (On-line ZOOM Class)

## **COURSE DESCRIPTION:**

The goal of this class is to explore and experience how editing is the process for organizing, shaping, focusing, and refining story. This class will be a workshop that will assist you in gaining knowledge, experience, and understanding of the Avid while experimenting with the editing process. Understanding the AVID will translate to other editing platforms since the process is the same regardless of which platform utilized. Editing is not about the tool; it's about the person using the tool.

In this hands-on class, you will be editing a variety of scenes from film and television shows as well as one sequence of four scenes. These will challenge your storytelling ability, character development aptitude, problem solving capacities, and technical skills while experiencing a myriad of challenges that confront any editor in the editing room. Additionally, we will discuss genre and how it relates to story and structure and the real-world organization and politics of the editing room which includes working with directors and producers, studios and TV networks. In this Covid19 world, while everything is upside down, how will TV and movies be sold, produced, distributed, and exhibited? Whatever the answers to those questions, stories need to be edited and in the final analysis it's important to always remember that editing is what makes a movie or television show, a movie or television show...Otherwise you have a play.

## **CLASS FORMAT:**

There will be weekly assignments and discussions about ALL that is editing. You will be required to download dailies and properly ingest and organize them in the AVID program. (We will do a thorough review of the ingestion process and AVID organization.) Each week we will review, analyze and discuss the cuts and give notes. You will be required to re-edit your scenes based on the notes I give you orally so that you have the experience of “doing notes” in a similar fashion to what you will experience in the real world of movie making. You will present your re-cut for a screening the following week. (FYI -You may be editing scenes in pairs – this will depend on the number of students in the class – however, once we get to the final project/sequence everyone will be on their own.) Your participation is a significant component of this

course, not only because grades are dependent upon it, but because it will facilitate the best learning environment for you and for others. If you don't understand something or you need help with something, please speak up! If you have alternate idea or opinion about how you want to do something or suggestions on someone else's cut, please speak up! I only ask that you offer ideas with regard and respect; how would you want to hear feedback so it doesn't feel demoralizing? We are all in this class together...so, kindness matters.

All editing will be done on the AVID Media Composer. Although I will provide you with a copy of Reine Claire's AVID GUIDE- MEDIA COMPOSER ULTIMATE VERSION 2020 for your convenience and information, I strongly encourage and advise each of you to view the eight tutorials on the university's Knowledge Base that address the major components you will need to understand and work in AVID 2019 and AVID 2020. You can find additional, excellent tutorials for AVID 2019 on Lynda.com (<http://itservices.usc.edu/lynda>). **Note:** The interface of AVID 2019 and AVID 2020 are the same so the tutorials on Lynda.com for AVID 2019 will apply if you have the 2020 version.

### WEEKLY COURSE BREAKDOWN:

This breakdown may change several times during the course of the semester, depending on feedback and the progress of your work.

Wk	Date	Curriculum	Assignments
1	8/18/20 Class introduction	Survey Select partners. Intro to the Editing Thought Process. Editing while failing. Review of Basic Principles. The Opening Scene. Thinking like an editor. Focus on story. Focus on emotions Selects/Gems The first shot we see. The first character we see.	

Wk	Date	Curriculum	Assignments
2	8/25/20 Avid Lab #1	<p>1-Reviewing workflow:</p> <ul style="list-style-type: none"> <li>a) Offline/online</li> <li>b) Central drive (Nexus Workspace) vs local drive (external hard drive)</li> <li>c) Organization for drive: <ul style="list-style-type: none"> <li>i) Avid projects</li> <li>ii) Avid users</li> <li>iii) Avid exports</li> </ul> </li> </ul> <p>2- Creating and working within the Avid project:</p> <ul style="list-style-type: none"> <li>a) Creating the project</li> <li>b) Project setting? User settings</li> <li>c) Working with bins from Classroom exercises</li> <li>d) Organization/naming convention</li> <li>e) Accessing Mastering elements and putting them into drives</li> <li>f) Customization of keyboard and workspaces</li> <li>g) Saving your project</li> <li>h) Saving your user settings</li> </ul> <p>3- Prepping:</p> <ul style="list-style-type: none"> <li>a) Synching using slate/in point and waveform analysis</li> <li>b) Naming tracks and adjusting their size</li> <li>c) Bring in music and sound fxs,</li> <li>d) Bringing sounds from the Internet</li> </ul> <p>4- Editing skills:</p> <ul style="list-style-type: none"> <li>a) Creating titles</li> <li>b) Overview of visual effects and other editing techniques</li> <li>c) Quick review of Avid color grading</li> </ul> <p>5- Exporting:</p> <ul style="list-style-type: none"> <li>a) Using mastering elements</li> <li>b) Video and Audio Mixdown</li> <li>c) Making a QT movie.</li> </ul>	Scene #1 assigned

<b>Wk</b>	<b>Date</b>	<b>Curriculum</b>	<b>Assignments</b>
3	<b>9/1/20</b> Working with a script	Examining the Scene. Viewing Dailies. Dailies Notes. Script supervising (scripty paperwork, organization, naming conventions, slating, naming takes) Lined scripts. Script analysis. Storyboards and animatic. Shot sizes and their use. (6K and beyond) frame extraction. Translation script to screen	Reviewing #1 for notes
4	<b>9/8/20</b> Editing techniques #1	The Sequence. (How to start and end it) Re-arranging Rule of 3's Eisenstein's school (Metric, rhythmic, Tonal, Over tonal, Intellectual, montage.) Editor's cut VS director's vision (trying stuff, be rogue) When to cut or not cut. Edits & Transitions (straight cuts, dissolves, wipes, fades, shot size, sound) J-cut/L-cut	Viewing final cut of Scene #1  Scene #2 assigned
5	<b>9/15/20</b> Editing techniques #2	Dialogue editing Text and subtext. Pace, Rhythm and Emotion Insert VS CU Reaction shots Slo-mo, undercrank, freeze. Film Doctoring. Intro to Video Effects	Reviewing 1 <sup>st</sup> cut of Scene #2
6	<b>9/22/20</b> Editing sounds	Sound & Music Spotting sound Sound design Pre- dubs Mixing Using music to tell a story Spotting Music/Styles Source VS Score Final Mix	Viewing final cut of Scene #2  Scene #3 assigned

<b>Wk</b>	<b>Date</b>	<b>Curriculum</b>	<b>Assignments</b>
7	<b>9/29/20</b> Editing Action	What is "genre" Genre: Action scenes (cop, battle, western....) Jump cuts Time wrapping	Reviewing 1 <sup>st</sup> cut of Scene #3
8	<b>10/6/20</b> Editing suspense	Genre: The Thriller vs. Mystery. What the audience knows. What the protagonist knows. Creating suspense. Shot length.	Reviewing 2 <sup>nd</sup> cut of Scene #3
9	<b>10/13/20</b> Editing comedy	Genre: Editing Comedy. Structure in comedy editing. The Banana Peel Effect. Sight gags and visual comedy. Rule of Threes as it applies to comedy. Comic timing	Viewing final cut of Scene #3  Assign Final Project; Sequence comprised of 4 scenes (77-80)
10	<b>10/20/20</b> Editing Fantasy	Genre: Fantastic- Sci-Fi Traditional optical CGI Green screen/Keying Motion control Motion capture Pre-viz	Reviewing 1 <sup>st</sup> cut of sequence
11	<b>10/27/20</b> Editing Documentaries	Genre: Documentaries. Telling a story with real footage. Style in documentaries. (scripted vs non scripted) The Auteur Editor. Voice-over and montage. Script Sync	Reviewing 2 <sup>nd</sup> cut of sequence
12	<b>11/2/20</b> The world of an Editor	Any Student Questions  Freelance VS company Union Agents/Negotiation Editing team Working with an AE	Reviewing 3 <sup>rd</sup> cut of sequence
13	<b>11/9/20</b>	Final projects due; final meeting of 535  Happy Holidays!!!! Be well....be safe!	Final cut of sequence 77-80 due

## **SUGGESTED READING:**

Coleman, Lori Jane ,A.C.E. and Friedberg, Diana, A.C.E.  
MAKE THE CUT: A guide to Becoming a Successful Assistant Editor in Film and TV.  
Focal Press, 2010.

Dmytryk, Edward, *ON FILM EDITING*. Focal Press, 1984.

Hollyn, Norman, *THE FILM EDITING ROOM HANDBOOK*. Peachpit press, 2010

Hollyn, Norman, *THE LEAN FORWARD MOMENT: Creating compelling stories for film, TV, and the Web*. Voices that matter, 2009

Hurbis-Cherrier, Mick, *VOICE AND VISION*. Focal Press, 2011.

Reisz, Karel and Millar, Gavin, *TECHNIQUE OF FILM EDITING*. FocalPress,2009.

Murch, Walter, *IN THE BLINK OF AN EYE: A Perspective on Film Editing*. 2<sup>nd</sup> Ed., Silman-James Press, 2001.

Rosenberg, John, *THE HEALTHY EDIT: Creative Techniques for Perfecting Your Movie*. Focal Press, 2018.

## **SUGGESTED ON THE WEB:**

ArtoftheGuillotine.com, editor Gordon Burkell. Interviews with film editors (including your professor), reviews and news about editing and post-production.

Avid Technology Podcast Interviews with filmmakers and software designers such as Jabez Olssen, editor of King Kong, and Phil Avanzatto, lead animator at PURE.

Creative Planet's Digital Production Buzz ~ Interviews authors, filmmakers and people involved in post-production and production.

Creative Screenwriting Magazine. USC alum Jeff Goldsmith interviews screenwriters of all levels of film. A great resource for the people who do the original writing of the script (since editors do the final rewrite).

CreativeCOW.net. A good series of interviews from the people at Creativecow; one of the premiere website/bulletin boards for the DV filmmaker. Lots of great topics.

DV Show. A weekly podcast devoted to all things digital video.

Film Editing Podcast. Assistant editor/editor Patrick interviews editors and directors with the constant emphasis on editing.

KCRW's The Business. A weekly half-hour program about the entertainment business. Usually some good discussion about issues involved in production or distribution.

## **GRADING:**

### 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 63-66D- 60-62  
F 59 and below

Grades will be calculated based on scene work (20%), participation and preparedness for class (50%) and the final project (30%).

**Note:** Final projects must be submitted as a QuickTime movie during the final class. We will discuss the specifics of the final project when it is assigned. Please pay close attention to those instructions as your grade on the project will be dependent on fulfilling all of the requirements.

Attendance and participation in all classes is required unless there is a compelling reason. **You must have prior consent** to miss a class for any reason other than medical. Unexcused absences will be reflected in the course grade.

Two unexcused absences will result in a student's grade being lowered by one full letter (IE: A becomes B). A third absence will result in a student's grade being lowered by an additional full letter (IE: B becomes C). In other words, a student's grade will be lowered by one full letter for each additional absence. **Two late class arrivals equate to one full absence.** In addition, students will be expected to be in class *sharply* on time; **lateness will also be reflected in your grade.** Please make use of my e-mail address above if you have an unavoidable problem. If you cannot make the class or will be late, you must have my consent a minimum of the evening before the class. Since film editors are judged on their ability to complete their work in a timely manner, you will likewise be responsible for completing each stage of every project on time and in a professional manner.

## **OFFICE HOURS:**

Office hours are by appointment only. The best way to reach me - **slovejoy@usc.edu**. If you need to reach me immediately - text me at: 818-437-0535.

## **ACADEMIC INTEGRITY:**

The School of Cinematic Arts expects the highest standards of excellence and ethics from all of you. It is particularly important that you avoid plagiarism, cheating on our quiz, submitting any work that you or your partner have not done. Violations of this policy will result in a failing grade and be reported to the Office of Student Conduct. If you have any questions or doubts about these policies, consult "SCampus Guide" and/or confer with your SA or me.

## **SUPPORT SYSTEMS:**

**Student Health Counseling Services** - (213) 740-7711 – 24/7 on call [engemannshc.usc.edu/counseling](http://engemannshc.usc.edu/counseling). Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

**Student Health Leave Coordinator** – 213-821-4710

Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed.

<https://policy.usc.edu/student-health-leave-absence/>

**National Suicide Prevention Lifeline** - 1 (800) 273-8255 – 24/7 on call [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org). Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

**Relationship and Sexual Violence Prevention Services (RSVP)** - (213) 740-4900 – 24/7 on call [engemannshc.usc.edu/rsvp](http://engemannshc.usc.edu/rsvp). Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

**Office of Equity and Diversity (OED) | Title IX** - (213) 740-5086 [equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://titleix.usc.edu). Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

**Bias Assessment Response and Support** - (213) 740-2421 [studentaffairs.usc.edu/bias-assessment-response-support](http://studentaffairs.usc.edu/bias-assessment-response-support). An avenue to report incidents of bias, hate crimes, and micro aggressions for appropriate investigation and response.

**The Office of Disability Services and Programs** - (213) 740-0776 [dsp.usc.edu](http://dsp.usc.edu). Support and accommodations for students with disabilities. Services include assistance in providing readers/note takers/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](http://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](http://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](http://dps.usc.edu), [emergency.usc.edu](http://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](http://dps.usc.edu) Non-emergency assistance or information.

## **DIVERSITY AND INCLUSION:**

Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self-expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison, <http://cinema.usc.edu/about/diversity.cfm>; e-mail [diversity@cinema.usc.edu](mailto: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.