ITP-411: Multimedia and Video Production
(Techniques of Visual Persuasion)

Course	**Multimedia and Video Production** ***http://blackboard.usc.edu***
	3 Units
Lectures/Lab	Monday: 10:00 AM - 11:50 AM Wednesday: 10:00 AM - 11:50 AM Classroom: Online
Instructor	**Larry Jordan** *larryjor@usc.edu*
Teaching Asst.	TBA
Office Hours	*By appointment - the best way to reach me is email.*
Open Labs	TBA
Summary	This course can change your life!

Visual communication and storytelling are essential skills in this digital age. This course teaches how to think and create visually by showing how to use a variety of software and techniques to create, edit, and deliver compelling images and video.

This is not an "arts" class, it's a "communications" class. It's a class on motivating change. From creating images to posting videos on social media, your ability to effectively communicate your ideas depends, in large part, on your ability to master visual communication.

Not all of us can be artists, but all of us *can* improve our ability to tell stories with pictures. This is not a "theory class." This is a "get your hands dirty" class - with a focus on video.

In this survey course, you will learn how to use professional-grade image and video software to create a variety of visual projects, and, ultimately, present your projects to the class.

Objective

Structured around a professional creative workflow, this course will explore the use of professional-grade software to create 2D images, 2D graphics, audio, text, motion graphics, video, visual effects, and simple web design.

During the course, students will create images, posters, motion graphics, audio mixes and videos. As a final project, students will present and discuss their work for the semester to the class..

Content Goals

1. To learn the fundamentals of visual story-telling, along with an efficient workflow, to tell stories that motivate change.

2. To learn how to use professional tools of visual communication to create persuasive visual presentations and the importance of a clear message combined with a call to action.

3. To actually *see*, not just look at, what you are creating. To create compelling work on time as determined by the requirements of the task.

4. To encourage students to unlock and explore their creativity.

Deadlines

The goal of all assignments is to practice what we are learning in class. It does not benefit the student for work to be turned in late. All labs, projects and assignments are due at the date and time specified in the syllabus. All material must be posted to Blackboard in order to be graded.

Projects that are more than 48 hours late may receive a 50% deduction in points.

A student can request up to two extensions during the semester, though granting the extension is up to the professor.

IMPORTANT: All work, including any extensions, is due at 5:00 PM on the last day of classes for the current semester.

Grading

Grading is based on class participation, lab completion, assignments, quizzes, and a final project.

Here's the breakdown of tasks and points:

	Qty	*Pts Each*	*Total Pts*	*Approx. % of Grade*
Quizzes	3	30	90	13%
Labs	15	25	375	49%
Assignments	4	50	200	28%
Final Project	1	75	75	10%
Total points			*740*	*100%*

Final course marks are determined by standard formulas:

A	92.5 - 100%
A-	90 - 92.5%
B+	87.5 - 89.9%
B	82 - 87.5%
B-	80 - 81.9%
C+	77.5 - 79.9%
C	72 - 77.5%
C-	70 - 71.9%
D+	67.5 - 69.9%
D	62 - 67.5%
D-	60 - 61.9%
F	59.9% or below

Secrets to Success

1. Read the instructions *before* doing the work!
2. Do the labs at the end of class, don't wait to do them later.
2. Practice seeing what's *actually* on the screen, not what you *expect* to see! (Proof-read and review your work.)

Class Policies

Students are expected to:

- Attend and participate in class discussions and labs; asking questions is encouraged!
- Complete labs and assignments on time
- Complete all quizzes
- Complete labs and assignments on time

Assignments

It is the responsibility of the student to make sure labs and assignments are turned in on time. Make sure you follow the requirements outlined in each assignment or lab. All assignments will be uploaded by students to Blackboard. Some labs will be turned in on paper.

IMPORTANT!

All labs and assignments **must** be submitted to Blackboard in order to be graded. Emailed labs, assignments or projects will not count.

Required Text

Techniques of Visual Persuasion
Larry Jordan
Published by: New Riders
ISBN: 978-0-13-676679-7

This book may also be available via Safari Books Online.

Labs

This class is offered online this semester. This necessitates changes to labs and software which are still being determined by the university. We will figure labs out together over the course of the semester. This syllabus is where we stand now.

Many labs use work files which will be provided to students via a USC server.

Weekly labs focus on practicing technology and reinforcing the material covered in that week's class. Most labs are due one week after they are assigned. Due dates are listed in this syllabus.

All labs are critiqued by the professor so that students can learn from their mistakes and improve during the semester.

Assignments

Unlike labs, assignments focus on creativity. There are four assignments during the course:

- Photoshop image
- Poster with an image
- Motion Graphics video
- Video commercial

Students select the topic and the content. All assignments are critiqued by the professor to allow students to improve their work during the over of the semester.

Final Project

The final project is the culmination of all the labs and assignments. In it, students present the four Assignments they created during the course: a Photoshop image, a Photoshop poster, motion graphic video, and video commercial, via a simple website that is student-designed.

The theme for all assignments is chosen by each student in their first lab. That theme is then expressed visually through each of the four assignments.

The final project will be presented by each student to the entire class for comments and critique. Presentation of the final project constitutes the student's final exam.

Academic Integrity

The use of unauthorized material, communication with fellow students during an examination, attempting to benefit from the work of another student, and similar behavior that defeats the intent of an examination or other class work is unacceptable to the University. It is often difficult to distinguish between a culpable act and inadvertent behavior resulting from the nervous tension accompanying examinations. When the professor determines that a violation has occurred, appropriate action, as determined by the instructor, will be taken.

Although working together is encouraged, all work claimed as yours must, in fact, be your own effort. Students who plagiarize the work of other students will receive zero points and possibly be referred to Student Judicial Affairs and Community Standards (SJACS).

All students should read, understand, and abide by the University Student Conduct Code available at: http://www.usc.edu/student-affairs/SJACS/nonacademicreview.html.

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. Be sure the letter is delivered as early in the semester as possible. DSP is located in STU301 and is open 8:30 a.m. – 5 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

Academic Conduct

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems

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

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

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

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

Bias Assessment Response and Support - (213) 740-2421
studentaffairs.usc.edu/bias-assessment-response-support
Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu
Support and accommodations for students with disabilities, including assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710
studentaffairs.usc.edu/ssa
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.
Diversity at USC - (213) 740-2101

diversity.usc.edu
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call
dps.usc.edu, emergency.usc.edu
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call
dps.usc.edu
Non-emergency assistance or information.

Multimedia and Video Production

(Techniques of Visual Persuasion)

ITP-411 (3 units)

The purpose of a lab is to reinforce subjects taught in that day's lecture. Assignments emphasize creativity. Readings are from "The Techniques of Visual Persuasion."

COURSE OUTLINE

Lecture 1	Aug. 17	INTRODUCTION TO THIS COURSE Course introduction –discuss goals for semester Discuss syllabus and assignments Digital Media fundamentals and key terms Workflow for creative digital projects *Non-graded quiz: "Help Me Get To Know You"* *Lab #1: Due at the start of Lecture 3* *Topic: Set goals for semester projects*
Lecture 2	Aug. 19	ADOBE PHOTOSHOP - INTRODUCTION Issues of copyright and the ethics of altering images Learning the Photoshop Interface File Management Basic photo and image manipulation techniques *Reading: Chapter 1* *No lab*
Lecture 3	Aug. 24	ADOBE PHOTOSHOP - DESIGN, COLOR, TEXT, SHAPES Design rules of Visual Literacy Framing, balance, and composition techniques The Color Wheel and gray-scale values How to use the power of fonts to convey emotion Add and modify text and shadows Introduce the Shape Tool *Reading: Chapters 2, 4 & 5 (I know, it's a lot)* *Lab #2: Due at the start of Lecture 5* *Topic: Images, text and shapes*
Lecture 4	Aug. 26	ADOBE PHOTOSHOP - LAYERS, SELECTIONS & MASKS Layers, selections and masks in compositing Explore paths and curves *Reading: Chapter 8* *Lab #3: Due at the start of Lecture 6* *Topic: Layers, selections and masks*

Lecture 5	Aug. 31	ADOBE PHOTOSHOP - BLEND MODES AND FILTERS Explain and illustrate blend modes Apply filters to images and/or selections Explore the Filter Gallery Automate image processing with Actions *Reading: Chapter 9* *Lab #4: Due at the start of Lecture 7* *Topic: Filters and blend modes*
Lecture 6	Sept. 2	THE MAGIC OF ADOBE PHOTOSHOP Repair damaged images Patch, content-aware fill and move Puppet warp Perspective warp ***Assignment #1: Photoshop image due*** *Lab #5: Due at the start of Lecture 8* *Topic: Image repair*

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LABOR DAY - Sept. 07

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Lecture 7	Sept. 9	PLANNING, STORY-TELLING & AUDIENCE CONTROL The importance of the Call to Action Define story and story-telling Balancing technology with story. Control where the eye looks How to plan a video - Storyboarding *Reading: Chapter 3* *Lab #6: Due by Lecture 8* *Topic: Storyboard a dramatic scene*
Lecture 8	Sept. 14	VIDEO PRODUCTION The importance of emotion, reactions, and breathing Basics of camera angles, placement, and framing Discuss composition and framing Basics of lighting and production audio *Reading: Chapter 10* *No Lab*

Lecture 9	Sept. 16	APPLE FINAL CUT PRO X - INTRODUCTION Introduction to video editing A 12-step workflow to make you more efficient Explore the interface Organize media using favorites and keywords Media import and clip preview ***Quiz #1*** *– covering Lectures 1 - 8* *No lab*
Lecture 10	Sept. 21	APPLE FINAL CUT PRO X - EDIT and TRIM Reviewing clips Edit and trim a basic story *Reading: Chapter 14* *Lab #7: Due at the start of Lecture 12* *Topic: Edit a documentary scene*
Lecture 11	Sept. 23	APPLE FINAL CUT PRO X - AUDIO Audio, sample rates, and human hearing How to add, edit, and mix audio Working with sound effects and music Adding transitions *No lab*
Lecture 12	Sept. 28	APPLE FINAL CUT PRO X - STORY-TELLING Improve story-telling through trimming The story of "John and Martha" The importance of reaction shots A closer look at lighting ***Assignment #2: Photoshop Poster due*** *Lab #8: Due at the start of Lecture 14* *Topic: Edit a dramatic scene with audio*
Lecture 13	Sept. 30	APPLE FINAL CUT PRO X - EFFECTS Text and Generator effects Inspector effects Effects Browser effects *Lab #9: Due at the start of Lecture 16* *Topic: Edit an effects scene*
Lecture 14	Oct. 5	APPLE FINAL CUT PRO X - COLOR CORRECTION Explain color in video How to use video scopes How to fix color problems and create dramatic color "looks" *No lab*

Lecture 15	Oct. 7	ADOBE AUDITION CC: AUDIO EDITING Fundamentals of audio Audition workflow and interface Editing interviews *Reading: Chapter 12* *No lab*
Lecture 16	Oct. 12	ADOBE AUDITION CC: AUDIO MIXING The role of audio sweetening How to add, edit, and mix dialog, music & effects Editing and mixing a short documentary *Lab #10: Audio mixing lab due by Lecture 18* *Topic: Audio mix a documentary scene*
Lecture 17	Oct. 14	VIDEO COMPRESSION - OVERVIEW Fundamentals of video compression Optimum settings for video compression Compressing video for the web ***Quiz 2*** *– covering Lectures 9 - 16*
Lecture 18	Oct. 19	VIDEO COMPRESSION - SOFTWARE Video compression using Apple Compressor Video compression using Adobe Media Encoder Compressing video for the web *Lab #11: Due at the start of Lecture 20* *Topic: Create a compressed video file*
Lecture 19	Oct. 21	APPLE MOTION - Introduction to Motion Graphics Key terms, definitions Explore the Motion interface Use Behaviors to make objects move ***Assignment 3: 30-second video commercial due*** *Reading: Chapter 15* *No lab*
Lecture 20	Oct. 26	APPLE MOTION - Deeper into Motion The Inspector Add, style and animate text Filters, effects and drawing tools Export and compression *Lab #12: Due at the start of Lecture 22* *Topic: Create a simple motion graphic*

Lecture 21	Oct. 28	APPLE MOTION - Media, Masks and Paths Import audio and video media Video Behaviors and Filters Create Paths and Masks Animate using keyframes *No lab*
Lecture 22	Nov. 2	APPLE MOTION - Particles, Replicators and Parameters Create and modify a particle system Create and modify a replication system Animate using Parameter Behaviors *Lab #13: Due at the start of Lecture 24* *Topic: Create a promo using audio & video*
Lecture 23	Nov. 4	APPLE MOTION - Explore 3D Space Move and position elements in 3D space Add and modify lights and cameras Set design and moving cameras between sets *Lab #14: Due at the start of Lecture 25* *Topic: Create your own commercial*
Lecture 24	Nov. 9	APPLE MOTION - Review Particle and replicator systems Blend modes and filters Motion tracking Green-screen (chroma) key Compositing techniques **Quiz #3** – *covering Lectures* 17 - 24 *No lab*
Lecture 25	Nov. 11	HOW TO FIND AND GET A JOB Larry's philosophy of how to market yourself, find a job, master the interview and land the right job.
	Nov. 13	***Assignment 4: 15-second motion graphic due*** ***Any remaining unsubmitted class materials due by 5 p.m.***
	[TBA]	FINAL PRESENTATION - 8 - 10 AM Final Projects screened for class