CTPR 295 Cinematic Arts Laboratory
4 Units
Spring 2021

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

Platinum/Section#18488D

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: Gary Wagner
Office Hours: by appointment
SA: Gerardo Garcia

Editing Laboratory (online)

Instructor: Avi Glick
Office Hours: by appointment
SA: Alessia Crucitelli

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 or 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, but in different rooms, Editing and Sound laboratories meet alternate weeks on the same day and time, for three-hour sessions, but in different rooms. 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 synchronous-

ly. 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.

<p align="center">SCA PRODUCTION DIVISION</p>

<p align="center">VIRTUAL PRODUCTION PROTOCOLS</p>

<p align="center">And</p>

<p align="center">BUBBLE DEFINITIONS</p>

<p align="center">Adopted Fall 2020</p>

<p align="center">Revised Spring 2021</p>

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.

USC and SCA are governed by LA County Health Regulations, according to which no in-person instruction or collaboration is allowed or sanctioned. This is the case on any USC project or exercise no matter where in the world it is executed.

In order to continue instruction and production for the purposes of cinema education the Production Division has adopted Virtual Production Protocols to govern our activities.

The underlying principle of our Virtual Production Protocols is:

NO IN-PERSON COLLABORATION, EXCEPT AMONG MEMBERS OF A DEFINED AND DECLARED "BUBBLE"

The specifics that follow may not apply to all courses but the principles do apply to all.

Certain multi-section courses and groups of courses (e.g. Capstone Production Courses) may have additional guidelines. Those additions will be presented to classes by faculty at the beginning of semester.

These materials will be available at all times on SCA Community. They should also be incorporated into each course syllabus or distributed with course syllabi.

By registering for the semester students are automatically subject to the Production Division's Covid Compliance Agreement, also reviewable on SCA Community.

<u>**Virtual Production, Safe Bubbles Defined**</u>

<u>**Virtual Production:**</u>

- Pre-production will be done completely online.
- Production will be recorded remotely
- Students will fulfill their roles by working on computers from their separate homes. Communication among the students and between filmmakers and performers will be conducted via Zoom, FaceTime or similar platforms.
- Actors or Documentary Subjects in their own homes will perform and assist in adjusting lighting and sound. They will capture their performances, under student filmmaker direction, using smartphones or approved rental cameras.
- If the director chooses not to use professional actors, they may cast themselves and/or housemates within their defined Bubble.
- Additional photography, such as establishing shots and B-roll, may be shot on the students' own premises or approved adjacent locations. This must be property that the Bubble controls in order to prevent coming into accidental contact with the public.
- The use of stock footage is encouraged.
- 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, we will follow current safety and health guidelines for LA County, USC and SCA.

<u>**Bubble Definitions**</u>:

- **Bubbles** are zones within which safer contact normally occurs for each participant. These are your housemates (people <u>with whom you live</u> and interact without a mask or physical distancing on a daily basis). Each student has their own **Bubble.** They must not meet in person with other students.
- Each actor or documentary subject in a film also has their own **Bubble**. Unless actors/doc subjects live with one another, they will not have any in-person interaction with each oth-

er. Filmmakers may not interact in-person with their actors/doc subjects unless those actors/doc subjects are part of the filmmaker's Bubble.

- Note: When you cast an actor, you are also casting a location (the house, yard, apartment, stairway, etc.) available to that actor and controllable for production. You also have potential access to the services of anyone else in the performer's bubble, their roommate, housemate, spouse, etc. as long as they are declared and certified as Bubble members in advance of production.
- You will cast, rehearse, block and shoot remotely as defined above.
- You may support actors only with production gear rented from SAG approved rental houses, or personal gear of theirs that is approved. You may use your own approved gear when you are filming. Any transfer of gear to actors must follow specified Production Division COVID-Safe guidelines posted on SCA Community.

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 SCAcommunity 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 SCAcommunity 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 SCAcommunity. 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.

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. We will also analyze casting decisions in the industry at large.

> **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, 310 Prep, Networking

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.

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.

    Assignments:
- **READ** "Producer to Producer" pp. 177-190 (Chapter 7/Locations).

Session 7: Final Exam

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?

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%

Students are expected to be on time and prepared for each class.

Three unexcused absences will result in your grade being lowered by one full point (ex: A >B).
A third unexcused absence will result in your grade being lowered another full point (B>C).
Your grade will be lowered by a point for every subsequent absence.
Two late arrivals equals 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 you have an emergency and must miss class, please contact your professor prior to class (also please contact, and copy, the class Student Assistant).

295 CINEMATOGRAPHY SECTION SYLLABUS
(full semester online version)

REQUIRED CAMERA (and/or CAMERA APP)
HD Video Camera, DSLR, Mirrorless, or Phone Camera (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) for those without a video camera, DSLR or Mirrorless camera.

RECOMMENDED CAMERA ACCESSORIES
Camera Support - tripod, gimbal, etc. This doesn't need to be expensive, but it needs to be a functional camera support that can smoothly pan & tilt.
Video Capture Card & HDMI Cable to connect your camera to Zoom for in-class screen sharing from your camera.

RECOMMENDED LIGHTING ITEMS (partial list of suggestions)
One (or more) **white paper lanterns** (various sizes and colors may be valuable, but not necessary)
One (or more) **clamp lights**
One (or more) **practical lamps - desk lamps, table lamps, floor lamps, ring lights, etc.**
Dimmer(s) & bulbs for above lights
Gels, textiles, reflectors, etc.

RECOMMENDED APPS
Compass (actual hand-held compass or compass app)
Sun Seeker, Sun Surveyor, Google Earth, etc. (for location scouting & pre-production planning)
Panascout (useful but compass & camera app can provide similar info)
Digital DoF, or similar Depth of Field app
DigiSlate
Shot Designer
Lee Swatch (if you want to acquire and/or reference lighting gels)
Lee Diffusions (demos of various lighting diffusion gels)

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 Schroeppel

WHAT TO EXPECT FROM THE COURSE:
You will be exposed to a wide variety of cinematic challenges to help you develop your "eye," properly expose video, manipulate the light and the camera, and create meaningful, conceptual visual content in your "scenes." If you commit to this process, you will finish the course with a basic competence in these areas and should be able to create and communicate more refined ideas as you pursue your development in filmmaking and in particular, cinematography and visual storytelling.

CINEMATOGRAPHY GRADE DEFINITIONS: (Percentage Breakdown of 100 Total Points)

20% Class discussions, Attitude & Participation (20 pts.): 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.

25% Weekly Exercises (25 pts.): 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. Exercises will be evaluated and graded relative to their application of the concepts and topic of the assigned exercise. Late submissions will result in that exercise's grade being lowered by one full letter grade. Failure to submit an exercise will result in a score of zero for that exercise. All of the individual exercise grades will be averaged to determine the "Weekly Exercises" grade.

20% Weekly Quizzes (20 pts.): 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 of the four quizzes will be dropped and the remaining highest three (3) quiz grades will be averaged to determine the "Weekly Quizzes" grade.

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

Your final Cinematography grade will account for 25% of your final 295 grade!

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_____

PRIOR TO SESSION #1
All students using a phone camera should purchase the FILMIC PRO app to learn and practice using the various camera functions manually in order to perform the assigned exercises.

View these Assigned Videos:
FilmicPro - information & tutorials (for those who will be using FilmicPro)
https://www.filmicpro.com/products/filmic-pro/

A tutorial on FilmicPro (for those who will be using FilmicPro) https://urldefense.com/v3/__https://drive.google.-com/file/d/1wIOQCkJ_d10iTD2h3j4CEZMJebFS5YED/view?ts=5f00fc6a__;!!LIr3w8kk_Xxm!928s1dptaIlId11a-DOWYwxKyL5cQ0xDXKNARJDthNpcBSm1eKTKxbK6R7Zq6jgLS$

Practice your understanding of the exposure triangle with this interactive site: http://www.canonoutsideofauto.ca/learn/

Ultimate Guide to Camera Aperture — What is Aperture & the Exposure Triangle Explained
https://www.youtube.com/watch?v=SOrROvRx-XM

What is ISO — Camera ISO & the Exposure Triangle Explained
https://www.youtube.com/watch?v=cy9wPDKd-dU

5 ways to achieve shallow depth-of-field in video
https://www.youtube.com/watch?v=hsB3mF5ZXaA

SESSION 1
- DIscuss Syllabus

- Introduce: FilmicPro (if/as needed)
- Discuss/demonstrate: exposure tools and exposure triangle concept - fps/shutter angle/speed (traditional = 24 fps, 180 degrees = 1/48 sec.), ISO, aperture (f/stops)
- Discuss/demonstrate: lenses - focal length & field of view
- Discuss/demonstrate: depth of field & effect of focal length, distance, aperture
- Discuss/demonstrate: white balance/color temperature settings

After class assignment:
Students shoot various camera tests to explore and practice the use of the various functions and gain an 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
Fundamentals of Lighting pgs. 35-57

Assigned videos:
Note: All USC students have access to tutorials on Linkedin Learning.com)
Log on here: https://itservices.usc.edu/linkedin-learning/

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

Bradford Young: Lighting Practical Sources in Film
https://www.youtube.com/watch?v=npawRSk5tiw&t=224s

Bradford Young: Lighting Tips: Bounce and Negative Fill
https://www.youtube.com/watch?v=ATkfFDdzsWs

Roger Deakins: Learning to Light - Part 1
https://www.youtube.com/watch?v=K9w8I_YD29E&list=PLE1NtXDi9O7ZemuuewHw-YvW6C-GwPktn&index=8

SESSION 2
- Quiz #1
- Discuss: basic location scouting & location electrical distribution
- Discuss/demonstrate: location lighting w/ China Ball & clamp light, etc.
- Discuss/Demonstrate: key, fill, and backlight concepts
- Discuss/demonstrate: contrast, hard & soft lighting, projected & bounce light, etc.

After class assignment:
Students shoot basic lighting tests (or a short scene) to explore location lighting techniques looking at different light placements, shadows, contrast, etc. 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

Motion Picture and Video Lighting
Gripology pgs. 173-189

Assigned videos:
The I80 degree line
https://www.youtube.com/watch?v=HinUychY3sE

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

How to Shape Outdoor Light
https://www.youtube.com/watch?v=f_gl7Dx9F4E

Benefits of Polarizers
https://vimeo.com/340667791

SESSION 3
- Quiz #2
- Discuss/demonstrate: the 180-degree rule
- Discuss/demonstrate: blocking and coverage of a scene
- Discuss/demonstrate: how to block and cover a daylight exterior scene using the sun as backlight
- Discuss/demonstrate: use of a Flexfill, bounce card, overhead diffusion, etc. to control exposure
- Discuss/demonstrate: neutral density (ND) filters to control depth of field
- Discuss/demonstrate: polarizing (polarizer/pola) filter (to control reflections), grad filters, etc.

After class assignment:
Students shoot various camera/lighting tests (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

Assigned videos:
Camera Framing: Shot Composition & Cinematography Techniques Explained [The Shot List, Ep 2]
https://www.youtube.com/watch?v=qQNiqzuXjoM&list=PL9Q3MLTgEAEZzR92q_5WYyHO9vFDf9wSd&index=2

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

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

Watch <u>one of these two films</u> and read the following materials before Class # 4!

(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

SESSION 4
- Quiz #3
- Screen a short film (or films) and discuss the concept of "image systems"
- Discuss: designing shots for information, pace, tone and story using, lens selection, depth of field, selected focus, and color temperature
- Discuss: purpose of choosing aspect ratios
- Discuss/demonstrate: composition (i.e. Rule of Thirds, short-siding)
- Perform lighting demo(s): simple scene/insert shots (w/ class input)

After class assignment:
Students shoot lighting tests (or a short scene) to demonstrate various concepts discussed to achieve specific story-telling points using lighting, color temperature, DoF, etc. 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
Basic Scene Lighting pgs. 58-77
Theory and Control of Light pgs. 139-147

Assigned videos*:*
How To: Basic Cinematography Tips! Lighting the same scene for night then day,
https://www.youtube.com/watch?v=rSo_bMFT5YI

Roger Deakins: Film Lighting - Part 2
https://www.youtube.com/watch?v=Ly6pErhA3NA&list=PLEzQZpmbzckX3A_SopJ-krGsV6BERxdwb&index=16

SESSION 5
- Quiz #4
- Review the semester and cover any lingering questions before the Final Exam
- Discuss/demonstrate: Inverse Square Law
- Discuss/demonstrate: back-cross key lighting and matching reverse shots
- Discuss/demonstrate: lighting for day vs night interiors (w/ class input)

PRIOR TO SESSION #6
Assigned reading:
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 Rack Focus Shot: Practical Uses and Visual Examples
https://www.youtube.com/watch?v=I-N_7QXA6xE

STUDY for FINAL EXAM

SESSION 6
- FINAL EXAM
- Discuss/demonstrate: slating
- Discuss: the camera assistant's responsibility and techniques for getting focus marks, and pulling and/or maintaining focus
- Discuss/demonstrate: follow vs. rack focus
- Perform lighting demo(s) (w/ class input)

After class assignment:
Students shoot various camera/lighting tests (or a short scene) to demonstrate rack focus and/or follow focus and/or various lighting & staging techniques covered this semester. Upload footage to Google Drive for classroom review.

PRIOR TO SESSION #7
Assigned reading:
Motion Picture and Video Lighting
The Team and Set Operations pgs. 190-202

Assigned videos*:*
Top 15 Mistakes Beginner Filmmakers Make
https://www.youtube.com/watch?v=t1myw_0W5E8

What Film School Teaches You
https://www.youtube.com/watch?v=IK0IJzWDgSE

SESSION 7
- REVIEW FINAL EXAM
- Review the semester and cover any lingering questions about lighting, coverage, and/or how to visually interpret and respond to a story or scene.
- Discuss the importance of strategic thinking and scripting for filmmaking with limitations (i.e. locations, equipment, etc.)
- Discuss/review: importance of location scouting info & pre-production preparation
- Screen one or two sample (pandemic produced) 310 projects & answer questions

FUTURE REFERENCE MATERIAL:
Every Lee Diffusion Compared (lighting diffusion)
https://www.youtube.com/watch?v=7l6FjphZXsk&t=7s

Tiffen 4K Diffusion Test (camera/lens diffusion filters)
https://www.youtube.com/watch?v=rJacZa6QpJ8

Camera Gear: Every Type of Camera Rig Explained
https://www.youtube.com/watch?v=heJ9hWNb10g

Douglas Trumbull on the Future of Film
https://www.youtube.com/watch?v=47wO-Az22v0

Cooke Optics TV
https://www.youtube.com/channel/UC-Ya9gBlwOhRwtloTn1hvbA

StudioBinder
https://www.youtube.com/channel/UCUFoQUaVRt3MVFxqwPUMLCQ

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.
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, using AVID Media Composer and Sapphire.

Questions between classes about editing on AVID:

AVID CERTIFIED | Instructor

HAVE QUESTIONS ABOUT EDITING WITH *AVID*

VISIT THE *AVID* GENIUS BAR
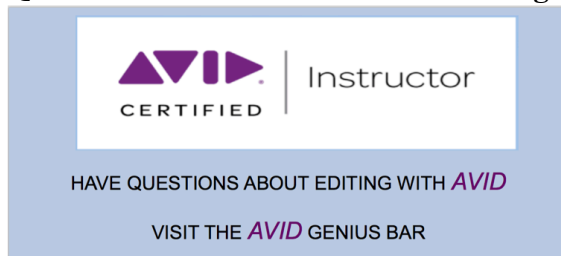
Location: SCA B139

Mondays	1:00pm - 6:00pm
Tuesdays	5:00pm - 10:00pm
Thursdays	1:00pm - 6:00pm
Fridays	11:00am- 1:00pm

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.

-<u>Project setup</u>. Creating and saving a project. The source browser. The project window. Workflow and accessing editing exercises. Importing editing exercises into project.
-<u>Label</u> drives and cords with student names.
-<u>Organizing folders and bins</u> in project window to conform with SCA work flow
and industry work flow
-<u>Setting up bins</u> for fiction vs documentary, project organization, ingesting footage, transcoding
-<u>Basic Avid editing functions</u>: marking in & out, three-point editing, inserts & overwrites, match frame, trim mode
-<u>Avid Timeline</u> organization
-<u>Mastering Elements</u>: Adding head leaders and tail pop to cuts
-<u>Total Running Time</u>: How establish a correct TRT. Drop and non-drop frame timecode
-<u>Export settings</u>: same as source or custom. Explanation of codecs.
-<u>Compressing exports</u> for upload to Google Drive, Vimeo, etc.
-<u>Backing up project</u> and Avid files folders
<u>Assignment</u>:
-Students will cut a scene from classroom editing exercises.
<u>Assigned reading:</u> *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

<u>Review 5-6 student cuts from practice footage. Instructor and peer feedback.</u>
<u>Review and expansion upon Basic Avid editing functions:</u>
<u>Instructor:</u>

-Instructors will use footage from classroom exercises to explain Avid functions, while students practice and follow along on their Avid laptops.
-<u>Windows & workspaces</u>: Floating, tabbing and docking. Saving workspaces.
-<u>Button functions</u>: Insert, lift, overwrite, match frame, trim mode, slip and slide function.
-<u>Track management</u>: Assigning video and audio tracks, timeline color, zoom in/out of timeline
-<u>Basic effects</u>: Dissolves, fades, wipes; L-cuts
-<u>Title tool</u>: Design and save a title
-<u>Match cutting</u>
-<u>Production reports</u>: Slates, camera reports, and lined scripts
-<u>Labeling dailies</u>: How to fill out a slate. The slate's importance in labeling dailies in bins and for sound
-<u>Timeline management</u>: How NOT TO STACK picture edits on more than one video track
-<u>Practice editing</u>
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

<u>Session 3:</u>

Audio Editing and Review of Video Editing

<u>Review 4-5 student cuts of practice footage. Instructor and peer feedback.</u>
<u>Review and expand upon Avid editing functions:</u>
-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.
-<u>Fast menus</u> (match frame, motion effect, blue arrow, etc.)
-<u>Accessing Opus and Soundminer</u>
-<u>Audio Suite</u>: basic audio functions
-<u>Audio Mixing</u> using keyframes in audio, using waveform, sound effects functions in the Avid Effects Palette. Audio Tool.
-<u>Review</u> 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

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**

    o Breakout sessions with students individually or in small groups to further test/review their understanding of trim mode and various Avid functions

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%
Casting Breakdowns Exercise	10%
Development/Notes Exercise	10%
Scheduling Exercise	10%
Budgeting Exercise	10%
Final Exam	25%

Cinematography Laboratory:

Class discussions, attitude & participation	20%
Weekly Exercises	25%
Weekly Quizes	20%
Final Exam	35%

Editing Laboratory:

Editing Exercise #1 (Boston Legal)	20%
Editing Exercise #2 (500 Days)	20%
Editing Exercise #3 (Promo/Trailer)	20%
Editing Midterm Review (500 Days with audio)	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.

<u>Grading Scale</u>
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
.

<u>Production Division Attendance Policy</u>

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 IBSN: 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

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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 uni-

versity 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, January 8, 9AM 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 Spring semester 2021.