

CTPR 295 Cinematic Arts Laboratory

**4 Units
Fall 2021**

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

Silver/Section#18482

Meeting times: Producing/Cinematography: Fridays, 9:00-11:50am
Editing/ Sound: Fridays, 1:00-3:50pm

Producing Laboratory (SCA 214 / SCA 356)

Instructor: Stephen Gibler
Office Hours: by appointment
SA: Kayla Sun

Cinematography Laboratory (SCE STG #1)

Instructor: Savannah Bloch
Office Hours: by appointment
SA: Luke Harris

Editing Laboratory (SCA B120 / SCA 356)

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

Sound Laboratory (SCA 209)

Instructor: Ryan Vaughan
Office Hours: by appointment
SA: Kelly Osmolski

Important Phone Numbers:

* NO CALLS AFTER 9:00pm *

SCA Labs (213) 740-3981
Help Desk (213) 8212638
Front Desk (213) 740-3981
Tony Bushman (213) 740-2470 Assistant Post Production Manager
abushman@cinema.usc.edu

Equipment (Camera) (213) 821-0951 Equipment (Lights) (213) 740-2898
Equipment (sound) (213) 7407-7700
Joe Wallenstein (213) 740-7126
Student Prod. Office - SPO (213) 740-2895
Prod. Faculty Office (213) 740-3317
Campus Cruiser (213) 7404911

THIS SYLLABUS DOES NOT TAKE INTO ACCOUNT RESTRICTIONS OR REQUIREMENTS THAT MAY BE IN PLACE DUE TO THE CHRONA VIRUS AT THE BEGINNING OF THE FALL SEMESTER 2021. CHANGES WILL BE MADE TO INCLUDE THESE AS REQUIRED WHEN THE SEMESTER STARTS

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 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.

Equipment and Facilities:

Students in CTPR 294 and CTPR 295 will be divided into pods of three and share a camera package. Each student must pay an insurance premium of \$300 for CTPR 294/295.

The School will provide:

1. Canon XC15 HD Cameras and tripods.

N.B. WITH THE XC15 CAMERA, THIS SETTING IS THE ONLY SETTING THAT WILL ENABLE YOU TO EDIT YOUR FOOTAGE ON AVID:

HD 23.98P 35Mbps MXF

2. MC AVID editing stations in the AVID Labs

Students will provide their own:

1. **Headphones (required) for Avid lab.** We recommend Sony MDR 7506, which are available at the *USC Bookstore*.
2. **2 SD Memory Cards (4GB & 64GB) for the camera** Any of the following ones will work
 - https://www.amazon.com/SanDisk-Extreme-SDSDXVE-064G-GNCIN-Newest-Version/dp/B01LORO7BA/ref=sr_1_9?s=electronics&ie=UTF8&qid=1497534425&sr=1-9&keywords=64gb+class+10+sd+card+sandisk
 - <http://www.bestbuy.com/site/sandisk-ultra-plus-64gb-sdxc-uhs-i-memory-card-black-gray-red/3142571.p?skuId=3142571>
 - http://frys.com/product/8879282?site=sr:SEARCH:MAIN_RSLT_PG
 - Cards will also be stocked at the Bookstor7
3. **One of the following approved External Hard Drives:**

The following is the list of SCA approved and supported hard drives. Any student purchased drive must meet the requirements below.

- Samsung T3 SSD Portable (bus-powered, USB-C**, laptop friendly), approximate retail price \$170 - \$370
- Glyph Black Box Plus (bus-powered, USB-C**, laptop friendly), approximate retail price \$99-\$120
- Glyph Studio (requires AC power), approximate retail price \$149
- G-Tech G-Drive Mobile USB-C (bus-powered, USB-C**, laptop friendly), approximate retail price \$130
- G-Tech G-Drive (requires AC power), approximate retail price \$230 and up

- G-Tech G-Drive Mobile USB-C Bus-powered, USB-C**, laptop friendly (Approximate retail price \$130)

Notes:

The hard drives listed are recommended to have a drive speed of 7200rpm.

Capacity: 500GB to 2TB. We do not recommend hard drives over 2TB.

**All of the "mobile" drives are USB-C, also known as USB3.1

Check SCA Approved Drives on Supported Hard Drive document at <https://cinema.usc.edu/Laptops/> before purchasing a drive.

A second drive or 16GB flash drives are required to back up material in the case of drive failure.

At SCA we provide students with great flexibility and options where they choose to edit. Students can use The AVID Labs or if they have AVID on their laptops they can edit at home or anywhere in the school. Room B152 is designed for editing on a laptop, plugged into two monitors, a keyboard and a mouse.

If you choose to edit on a laptop please follow the following requirements:

You must use an SCA approved laptop **along** with the following:

- -An SCA approved hard drive
- -A thumb drive
- -Headphones with a 1/4 inch phono jack (in B152)
- -Avid software and Sapphire software (free) as specified in enclosed links (you will need to have the same versions of AVID and Sapphire as those in the lab in order to move your project between your laptop and the lab or classroom computers.)

Check out this link and purchase only approved SCA equipment and software.

<http://cinema.usc.edu/laptops/> On the link that there are special laptop prices available for students through the USC bookstore. In addition, our IT Department has established a special relationship for us with Melrose Mac. If you are experiencing difficulty reaching Melrose Mac or the contact listed on the Cinema site for Sapphire plugins, please email creativetech@cinema.usc.edu with as much detail as possible about the issue you are experiencing.

For the Cinematography Section: Required Course Equipment

A small flashlight. Work gloves of either canvas or leather that can protect you from high temperature lights. 1 roll of 1" paper tape (color optional).

Basic lens care accessories; Air Bulb Blower for dust, lens tissue and cleaner.

All of these items should be with you at every class session. Acquire a personal carryall for you to keep these tools.

Schedules for the six weeks of each of the components:

Producing Laboratory

This course functions as a 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.

We'll relate all topics to the movie, streaming and television business to give you an overview how the producer works across those platforms.

Students will be required to choose a movie that's being released either theatrically or on a cable or streaming service, or the first episode of a new series on a cable or streaming service.

If it's a theatrically released movie, the Release Report must include the opening weekend gross, the number of theaters the movie was released in and the per screen average as reported in the sites Box Office Mojo or The Numbers. You must also report the Rotten Tomatoes score.

If you're reporting on a movie on a cable or streaming service, you need to report any information released to the trades (Variety, The Hollywood Reporter, Deadline Hollywood, IndieWire) on viewership, its marketing profile and where it fits into the marketplace. Report must also include a Rotten Tomatoes Score.

If it's the premier episode of a new series, you need to report any information released to the trades (Variety, The Hollywood Reporter, Deadline Hollywood, IndieWire) on viewership, its marketing profile and where it fits into the marketplace. Report must also include a Rotten Tomatoes Score.

Session 1: Course Overview, Movie Release Presentations, USC Best Practices in Producing, How To Talk About Your Film/Pitching, Intro to Sample 310 Script (SCA 214)

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 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** STK, Ch 1, “Day In the Life,” pp 1-17
- **Choose a movie from the movie release list.** The list of movies can be found on our Google Drive page, along with web sites for The Numbers, Box Office Mojo and Rotten Tomatoes. Let SA know what you want to report on.

Session 2: Script Story Development (SCA 214)

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, then overview the script development process: characters, plot, asking good questions fo your writer and director and how to identify script weaknesses and strengths. Students will read a short film script and do notes on it.

Assignments:

- **READ** a short script, write one page of notes and send to class Google Drive by midnight Tuesday before next class.
- **READ** STK, Ch 2, “Development, The Immaculate Conception,” pp 18-35

Session 3: Scheduling (SCA 356)

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** STK, “The Shoot: Kill or Be Killed,” pp 218-253
- **SCHEDULE** a new 310 script on your own. Upload to class Google Drive before midnight Tuesday before next class.

Session 4: Budgeting, Producer’s Role in Production and Post (SCA 356)

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** STK, Ch 3 “The Budget, Making it Count”, pp 36-113
- **Budget** a new 310 script on your own, and upload to class Google Drive by midnight Tuesday before the next class.

Session 5: Casting/Locations (SCA 214)

We 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'll explain and review scouting and permitting, ending with a brief location scout on campus.

Assignments:

- **READ** STK Ch 5 “Actors: Handle with Care”, pp 144-163, Ch 9: Distribution, Marketing and Release: Out of the Frying Pan...”. pp. 285-317
- **WRITE** and Upload to class Google Drive character breakdowns for each main character of sample 310 script by midnight Tuesday before next class.

Session 6: Final Exam, 310 Prep, Networking (SCA 214)

Students take their Producing Final Exam. In class, students will be handed a new 5-6 page script and asked to analyze it in the role of 310 Creative Producer using all of the skills learned this semester; i.e., what are my next steps, what questions should I ask, and how can I creatively contribute to this project?

Looking ahead to 310, we review casting, locations and any concerns or questions about 310, preparation ahead of next semester, and watch a series of 310 shorts.

If time and desire, we will talk about independent film financing, paths to work, film festivals, and other real-world producing issues.

Producing Laboratory Grading:

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

Movie Release Project. 5%

Pitch Exercise. 15%

Development/Notes Exercise 10%

Scheduling Exercise 10%
Budgeting Exercise 10%
Casting Breakdowns Exercise 10%
Final Exam 25%

Cinematography Laboratory

REQUIRED MATERIALS (Bring to every class)

This can be found on the USC SCA Community website: [SCA Community](#)
Go to *Student Productions* (if you don't see this section, check *Add More Resources* to add it)
Click on *Policies*
In the *Cinematography & Equipment* section, click on *USC SCA CTPR 295, 310, 507 & 508 Cinematography Kit*

OPTIONAL PERSONAL 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.

OPTIONAL APPS (partial list of useful, suggested apps)

Filmic Pro (recommended cell phone camera app - \$14.99, IOS/Android)
Digital Viewfinder (Magic Sony/Canon - free, Cadrage - \$14.99, Artemis - \$29.99, all IOS/Android)
Compass (actual hand-held compass or compass app for location scouting)
Sun Seeker, Sun Surveyor, Google Earth, etc. (for location scouting & pre-production planning)
Panascout (useful but compass & viewfinder/camera can provide similar info)
Digital DoF (or similar Depth of Field app)
DigiSlate
Shot Designer
Lee Swatch (useful if you want to acquire and/or reference lighting gels)
Lee Diffusions (useful to view 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

USC SCA Guide to the Canon XC15 –V2

This can be found on the USC SCA Community website: [SCA Community](#)
Go to *Student Productions* (if you don't see this section, check *Add More Resources* to add it)
Click on *Policies*

In the *Cinematography & Equipment* section, click on [USC SCA Guide to the Canon XC15](#)
In the *Cinematography & Equipment* section, click on [FAQs about the Canon XC15 and CTPR 290, 294/295 & 507](#)

Optional Reading

The Bare Bones Camera Course for Film and Video, 3rd Edition
by [Tom Schroepel](#)

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 basic competencies 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.

PRIOR TO SESSION #1

View these Assigned Videos:

Understanding Exposure With The Exposure Triangle

<https://www.youtube.com/watch?v=CllmmXswtK8>

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>

What is Shutter Speed - Camera Shutter & the Exposure Triangle Explained

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=SsIEcGbwgN0&list=PLEzQZpmbzckXxYxEWH2g8WweEraD4kDqY)

[v=SsIEcGbwgN0&list=PLEzQZpmbzckXxYxEWH2g8WweEraD4kDqY](https://www.youtube.com/watch?v=SsIEcGbwgN0&list=PLEzQZpmbzckXxYxEWH2g8WweEraD4kDqY)

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

www.canonoutsideofauto.ca/learn/

SESSION 1:

SA: Prior to class, confirm all Production Numbers and arrange for a camera checkout time with CEC.

Check out Canon XC15 cameras from CEC - teams of three, all 3 team members must be present!

- Discuss Syllabus
- Canon XC-15 camera/menus
- 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 #1:

Students shoot various camera tests (or short scene) 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:

SA: Arrange for 3 Mole Richardson Fresnel kits and 1 Lowell Open Face kit from PEC.
Arrange for 2 groups to bring cameras to class.

Quiz #1

- Demonstrate Mole Richardson Fresnel kit and Lowell open face kit.
- Discuss location electrical distribution needed for lights demonstrated.

- Brief instruction on the use of stage electricity and power distribution.
- Discuss safety issues for both electric and grip equipment.
- Discuss & Demonstrate China Ball, Clamp light, “Homemade” lighting kits .
- Demonstration of soft and hard lighting, bounce, key, fill, and backlight concepts.

Break the class into 2 crews. Each crew will light and shoot a simple shot/scene using flats.

Upload footage for classroom review.

After class assignment #2:

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 180 Degree Rule in Film

<https://www.youtube.com/watch?v=iW0bKUfvH2c>

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_g17Dx9F4E

Benefits of Polarizers

<https://vimeo.com/340667791>

SESSION 3:

SA: Arrange for Flex Fills from PEC.

Arrange for 3 groups to bring cameras to class.

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

Break the class into 3 crews. Each crew will shoot a day exterior shot/scene.
Upload footage for classroom review.

After class assignment #3:

Students shoot various short 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=qQNiizuXjoM&list=PL9Q3MLTgEAEZzR92q_5WYyHO9vFDf9wSd&index=2

Aspect Ratio in Cinema

https://www.youtube.com/watch?v=OR8dNX1_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 one of these two films 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/>

And: *Sweetie: Jane Campion's Experiment*

<https://www.criterion.com/current/posts/455-sweetie-jane-campion-s-experiment>

SESSION 4:

SA: Arrange for 2 groups to bring cameras to class.

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 the 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)

Break the class into 2 crews.

Each crew will light and shoot a scene on stage with flats and designing shots to achieve specific story points and overall tone for the scene.

After class assignment #4:

Students shoot lighting tests (or a short scene) to demonstrate various concepts discussed to achieve specific storytelling 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:

Roger Deakins: Film Lighting - Part 2

https://www.youtube.com/watch?v=Ly6pErhA3NA&list=PLEzQZpmbzckX3A_SopJ-krGsV6BERxdwb&index=16

SESSION 5:

SA: Arrange for 2 groups to bring cameras to class.

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

Complete any unfinished or unsubmitted exercises.

STUDY for FINAL EXAM

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

SESSION 6:

SA: Arrange for 2 x Sony FS5 Camera packages from CEC

Arrange for Platinum Section to return cameras to CEC following the Final Exam, during the later portion of the class - [may need to arrange this for a later time or day]

Arrange for all of the Platinum Section to bring their cameras to class for returns (if able to schedule returns during class)

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

Platinum section - return cameras in 2nd half of class if possible

Break the class into 2 crews. Each crew will light and shoot a scene with the FS5 that requires an AC to follow and rack focus (eg. hallway w/ talent walk towards the camera). Rotate positions to all as many people as possible to pull focus.

SESSION 7: (Gold & Silver)

SA: Arrange for camera returns to CEC

Arrange for everyone to bring their cameras to class for returns.

Return cameras to CEC

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 the importance of location scouting & pre-production preparation
- Screen one or two sample 310 projects & answer questions (as time permits)

ADDITIONAL/OPTIONAL READING (for all):

Motion Picture and Video Lighting

The Team and Set Operations pgs. 190-202

ADDITIONAL/OPTIONAL VIEWING (for all):

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>

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>

Cooke Optics TV

<https://www.youtube.com/channel/UC-Ya9gBlwOhRwtloTn1hvbA>

StudioBinder

<https://www.youtube.com/channel/UCUFoQUaVRt3MVFxqwPUMLCQ>

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, and actively participate in classroom exercises. 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.): Weekly exercises (maximum of 4) will be assigned to offer a practical hands-on application of the concepts discussed in each class in a short, creative manner. The exercises can be done with any camera, including your cell phone. 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 (4) 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.

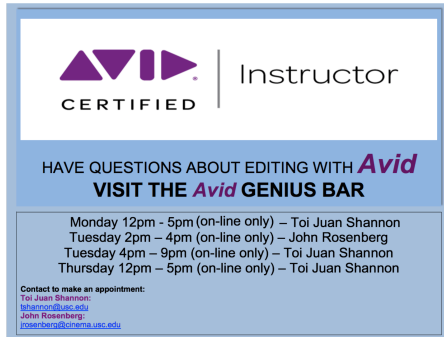
35% Final Exam (35 pts.): The final exam will test the concepts introduced over the course of the entire semester, similar to the weekly quizzes.

Cinematography is only one of the four components of 295. Accordingly, your final Cinematography grade will only account for 25% of your final 295 grade!

Editing Laboratory

Editing exercises will be reviewed by instructors on AVID timelines in the AVID Lab. Quicktimes of editing exercises will be submitted on Google Drive by all students before the start of class on the due date. Students work individually (except during session 6). All editing to be done on personal hard drives.

Questions between classes about editing on AVID:



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 ISIS
Using Classroom Exercises
Avid Project Organization
Class specific workflow training (e.g. NXCAM Camera Dailies Workflow)

Instructor:

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

-Project setup, Creating a Project window and saving project, Workflow, and accessing editing exercises on Nexis Client Manager, bringing editing exercises into project.

-Label drives and cords with student names.

-Organizing folders and bins in project window to conform with SCA work flow and industry work flow.

-Setting up Bins for Fiction vs Documentary, project organization, ingesting footage, transcoding.

-Basic Avid editing functions: marking ins & outs, three point editing, inserts & overwrites, match frame, trim mode.

-How to organize Avid Timeline.

-Adding head leaders and tail pop to cuts. (Mastering Elements)

-How establish a correct TRT (total running time.)

-Export settings and explanation of codecs.

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

-Backing up Project and Avid Files folders

Assignment:

-Students will cut a scene (Boston Legal) from classroom editing exercises.

Session 2:

Basic Editing

Review 5-6 student cuts of Boston Legal. Instructor and peer feedback.

Review and expansion upon Basic Avid editing functions:

Instructor:

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

-Insert, lift, overwrite, match frame, track management, trim mode, Slip and slide function.

-Match cutting, dissolves, fades, wipes; L-cuts, title tool.

-Slates, camera reports, and lined scripts

-How to fill out a slate and why that is important in labeling dailies in

bins and for sound.

-How NOT TO STACK picture edits on more than one Video track.

-Practice editing

Assignment:

-Students will cut a scene (NYPD Blue) from classroom editing exercises.

Session 3:

Review 4-5 student cuts of NYPD Blue. Instructor and peer feedback.

Review and expand upon Avid editing functions:

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

-J-cuts and L-cuts. **Advanced** Trim Mode use. Advanced JKL, checker-boarding sound tracks, organizing sound tracks.

-Fast menus (match frame, blue arrows etc. etc)

-Accessing Opus and Soundminer

-Audio Suite, basic audio functions.

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

-Instructor will review Avid Project organization and Bin organization.

Correct bin organization is crucial for outputs. Etc.

Assignment:

Students refine NYPD Blue cuts and add music and sndfx to their cut scene.

Session 4:

MIDTERM - One on one, 10 minutes per student, demonstrating students Avid aptitude

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.

-Basic Effect Palette and Sapphire techniques.

-Title tools

Multicam

Learn basics of multi-cam using footage from classroom exercises.

-Editing for Multi-cam Shows.

-Quad split

-ISO camera tracks (isolated)

-Viewing all four cameras at the same time when viewing dailies

-10 minutes given at end of class for midterm evaluations

Assignment:

-Students will cut a scene (Temple of Doom) from classroom editing exercises.

Session 5:

Review 3-4 student cuts of Temple of Doom. Instructor and peer feedback.

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

Advanced Avid functions

-Audio Tool, Audio Mixing using keyframes in Audio, using wave form, Sound Effects functions in the Avid effects Palette.

-Instructor will inspect Avid Project organization and Bin organization

-Learn Picture lock turn over procedure

-How to make a QuickTime.

-Outputs: for sound, Outputs for Vimeo.

- H264, AAF

Discussion of basic aesthetics of editing

*Using their cut 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, tension etc.*

Assignment:

Students refine Temple of Doom cuts and add music and sound effects to their cut scene.

Upload 294 Documentaries for Instructor feedback.

Session 6:

-

Review 2-3 student cuts of Temple of Doom. 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:

Screen re-cuts of CTPR 294 projects

Students will screen their original CTPR 294 project and then their fine cut of the project. Class and instructor to discuss pros and cons of changes.

Sound Laboratory

Session 1: Cinematic Sound Introduction & Production Sound I

Introduction to Production Sound: Microphones by method of transduction and polar pattern; basic methods and accessories. Check out Sound Kits.

Assignment: 1. Bring Sound and Camera Kits for next class.

Session 2: Storytelling with Sound & Production Sound II

Bring Sound/Camera Kits to class

Audio basics: Analog vs. Digital, Mic Level vs. Line Level. Basic dimensions of sound: frequency & amplitude. On-set procedures, etiquette, and politics. History of sound and sound as a storytelling tool. A hands-on exercise in capturing production sound

Assignment: 1. Find a spot on campus and sit for 5 minutes with eyes closed, then 5 minutes with eyes open. Write down all sources of sound that you hear and bring the list to the next class meeting. **2.** Bring one of your short films (5 minutes, h264 format) to next class.

Session 3: The Aesthetics of Sound Editing

Bring short film to class (5 minutes, h264 format)

Bring Headphones, Hard Drives, and ¼” Adapters!!!

Dual System Sound Recording. The mechanics of film, television, and documentary sound editing. Sound design principles. Clips to demonstrate these concepts. Midterm Review.

Go to Edit Lab: Learn ProTools basics and start sound designing short film you brought.

Assignment: 1. Study for Midterm Exam

Session 4: Midterm Exam and Music

Bring Headphones, Hard Drives, and ¼” Adapters!!!

Midterm examination. Introduce Sound Project, will be due before last class meeting.

Stems/Deliverables. Music in film. Clips to demonstrate use of Music.

Go to Edit Lab: Start working on sound projects and/or 294 sound design.

Session 5: BGs, Foley, FX, and Dialogue Editing

Bring Headphones, Hard Drives, and ¼” Adapters!!!

BG, FX, editing in ProTools. Cleaning up dialogue and production recordings. Clips to demonstrate use of DIA, FX, and BGs.

Go to Edit Lab: Continue working on sound projects and/or 294 sound design.

Session 6: Re-recording Mixing

Bring Headphones, Hard Drives, and ¼” Adapters!!!

Mixing processes: level, frequency, and time domains. Panning and use of 5.1 Demonstration on a mix console.

Grading:

Each of the four laboratories contributes 25% of the final grade. You will be graded A through F (including pluses and minuses) upon completion of the course. Grades of "Incomplete" are given for medical emergencies only. Emergencies are narrowly interpreted. The grades for the individual laboratories are determined as follows:

295 Grading Breakdown:

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	20%
Weekly Exercises	25%
Weekly Quizzes	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:

Sound Midterm Exam	25%
Sound Final Exam	35%
Sound Project	25%
Participation	15%

“Participation” is defined as constructive in-class activity, including, but not limited to, asking questions, giving constructive opinions on lessons and other students’ work.

“Collaboration” is defined as working well with your trio mates, both in spirit and as an equal contributing partner.

Grading Scale

Course final grades will be determined using the following scale

A 95-100

A- 90-94

B+ 87-89

B 83-86

B- 80-82

C+ 77-79

C 73-76

C- 70-72

D+ 67-69

D 63-66

D- 60-62

F 59 and below

.

Production Division Attendance Policy

This is a production class. Students are expected to attend class regularly and to be punctual. Attendance will be taken at every class. Absences and tardiness will be reflected in your grade. Two absences in any of the laboratory sections of CTPR 295 will reduce the student's grade one increment; e.g. B to B-. for that section. Additional absences will reduce the grade for that section one further increment. Three tardies will be counted as an absence. If a student has five absences or 10 tardies cumulative in all sections, the overall grade for the entire course will be reduced one increment. There will be no “incompletes” granted except in the case of severe medical or other serious emergencies. It is the student's responsibility to be aware of USC's add/drop and withdraw deadlines.

If a student misses class due to an emergency, the student must contact the professor prior to class or contact the Production Office at 213-740-3317.

Required Texts:

Shooting to Kill: How An Independent Producer Blasts Through The Barriers to Make Movies That Matter By Christine Vachon with David Edelstein ISBN: 0-380-79854-9 (for Producing)

Suggested reading:

***The Healthy Edit: Creative Editing Techniques for Perfecting Your Movie*, John Rosenberg, Focal Press, 2018 (For Rosenberg's Editing section)**

Voice and Vision: A Creative Approach to Narrative Film and DV Production - Mick Hurbis-Cherrier (for Cinematography)

Practical Moviemaking: A Handbook for the Real World, Joe Wallenstein, McFarland & Company

Statement on Academic Conduct and Support Systems

Academic Conduct:

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

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 Student Accessibility Services - (213) 740-0776

<https://osas.usc.edu/>
OSASFrontDesk@usc.edu
(213) 740-0776

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 Office of Student Accessibility Services (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. OSAS is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for OSAS is (213) 740-0776.

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.

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).

SCA Fall 2021 Production Protocols

08/17/21

Vaccination

- Only fully vaccinated individuals or approved exempt USC students are allowed to participate on SCA productions. This applies to all members of the cast and crew — including but not limited to extras, production assistants, stunt coordinators, make-up artists, studio teachers, etc.
- An individual is considered fully vaccinated two weeks after receiving a single dose of the Johnson & Johnson vaccine or two weeks after receiving the second dose of the Pfizer or Moderna vaccine or a vaccine authorized for emergency use by the World Health Organization.
- At least 7 days before the start of production, the Student Producer must obtain proof of vaccination from every member of the production team — crew, cast, and anyone else present on set.
- The Student Producer must submit proof of vaccination to the Lead SA and Lead Faculty of the class before the start of production.
- USC students who are unable to receive a Covid-19 vaccine because of approved medical contraindication, disability, or sincerely held religious belief, practice, or observance, may seek an accommodation by which they are tested a minimum of 3 times per week in lieu of vaccination. This applies only to USC students who have received an approved exemption from the University.

Testing

- All cast and crew must provide the Student Producer a copy of a negative Covid-19 PCR lab-based test taken within 72 hours of the start of shooting.

- Any unvaccinated USC student who has received an approved exemption from the University must show proof to the Student Producer of three (3) negative PCR lab-based Covid-19 tests taken within the week prior to the start of shooting.
- The Lead SA and Lead Faculty must be given proof of all negative Covid test results prior to the start of shooting.
- If any individual tests positive for Covid-19, that person will not participate in the production and will immediately inform the Student Producer and the University by contacting the USC COVID-19 hotline at 213-740-6291 or covid19@usc.edu.
- NOTE: If the individual who tested positive for Covid-19 used the USC Student Health's Pop Testing program, you do not need to notify the University, as positive results are automatically followed-up with contact-tracing interviews.
- The Student Producer must immediately inform the Lead SA and the Lead Faculty of the class of any positive test results and will make certain that the individual who tested positive immediately contacts the USC COVID-19 Hotline.

Symptoms

- If during production, any individual has any symptoms related to Covid-19, they must report the symptoms immediately to the Student Producer, who will inform the Lead SA and Lead Faculty of the class.
- The individual will immediately get tested, self-isolate, wear a mask, and practice social distancing. This individual will not return to the production unless they have a negative Covid-19 test 72 hours prior to returning to the set and then another negative test 36-48 hours prior to returning to the set.

Masking

- During shoot days, all personnel must always wear a mask while on set. Performers in the film will only remove masks on set during takes and rehearsals.

Meals

- All meals will be eaten outdoors, away from the shooting area. Individuals may remove their masks for eating or drinking, and they will maintain a social distance of at least six feet from other cast and crew members.
- All meals must be in individually packaged servings, and beverages will come in individual bottles. No shared or buffet-style food or drinks will be allowed. Cast and

crew have the option of bringing their own meals, as long as they are not shared with other cast and crew members.

Cast and Crew Limitations

- The number of cast and crew members on CTPR 294, 310, 507, and 508 productions must not exceed a total of 10 people on set on any production day. The number of cast and crew members on CTPR 290 productions must not exceed a total of 7 people on set on any production day.
- All SCA productions are encouraged to limit on-set intimacy and stunt work.

Casting, Rehearsals, and Production Meetings

- All SCA productions are encouraged to cast performers who are above 12 years old. If you have a minor on your set, the minor, the guardian on the set, and the studio teacher all need to follow testing protocols.
- All casting must be done remotely by video conference. Production meetings and rehearsals should be done remotely whenever possible.
- If you have an in-person production meeting, individuals must wear face masks at all times. If you have an in-person rehearsal with an unmasked actor, they must produce a current negative Covid test. Everyone must follow proper health and hygiene protocols and attempt to maintain social distancing.

Student Producers

- Although Student Producers are responsible for ensuring that SCA Safety Protocols are strictly followed by all cast and crew members, it is incumbent on all key crew to make sure these rules and regulations are followed.
- Student Producers are responsible for submitting all the necessary Covid-related documentation — including proof of vaccination for all cast and crew members and proof of negative test results for all cast and crew members — to the Lead SA and Lead Faculty prior to the start of production.
- If all the necessary Covid-related documents are not submitted to the Lead SA and Lead Faculty prior to the start of production, the project will not receive a greenlight and will not be allowed to begin production.

Violations of Covid Protocols

- If any of the Covid-19 safety protocols are violated, the SCA production may be suspended or shut down immediately and students could potentially receive a failing grade for the project.

USC Covid-19 Resource Center

- For the latest Covid-19 information, updates, and support for the USC community, visit the USC COVID-19 Resource Center at <https://coronavirus.usc.edu/>

SCA COVID Advisor

- David Maquiling will be on staff to answer any questions regarding COVID compliance. There will be a COVID Production Protocols Seminar recording for students and faculty to view on SCA Community. David can be reached at maquilin@usc.edu.