USC School of Cinematic Arts
CTPR 335 Motion Picture Editing, Section 18499

Class Meetings: Wednesdays, 7pm-10pm in SCA 316

Instructor: Yvette M. Amirian, ACE
mangassa@usc.edu
Website: www.ymamirian.com

SA: Cristina Headrick – cheadric@usc.edu

Syllabus subject to change
SOME information still needs to be updated, waiting on the school to send details
(i.e. vaccination policies, Genius Bar hours)

COURSE DESCRIPTION

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

LEARNING OBJECTIVES AND OUTCOMES

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

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

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

As you prepare to start the semester, I need to remind you that we edit only on AVID Media Composer and that **The School of Cinematic Arts Production Division has Mandatory Editing Requirements.** **All specifications are outlined here via a letter from Editing Track Head Nancy Forner, ACE. Please read this information CAREFULLY before making any major purchases. In fact, I recommend waiting on any purchases until after our first day of class.**

Dear SCA Spring 2022 Production Students:

Welcome to the Film & Television Production Division in the School of Cinematic Arts at USC. My name is Nancy Forner.

I am a Film Editor, a Professor and Head of the Editing Track at USC SCA. I wanted to introduce myself and also share with you some **important information.**

At SCA we edit only on AVID Media Composer and you have a choice whether to edit in the AVID Labs at school or on your own personal computer.

==**Please note that The School of Cinematic Arts Production Division also has Mandatory Editing Requirements:**==

All students are required to have the following. Details can be found on the [SCA webpage](https://cinema.usc.edu/laptops/) https://cinema.usc.edu/laptops/:

IMPORTANT for CTPR 335 students: While the only material requirements for CTPR 335 are the below mentioned (and highlighted) hard drive and headphones, the software and laptops, etc. will ONLY become necessary IF you choose to edit from home, instead of the labs.

- **A laptop computer that meets the SCA computing requirements**
- ==**A hard drive that meets SCA hard drive recommendations**==
- ==**Headphones (a 1/4-inch phone jack adapter may be needed to work in the labs)**==
- **Avid Media Composer software (you'll be able to use SCA's Media Composer license while registered during the semester. Avid also sells discounted students licenses their site.)**
- **Sapphire software (free student license is available from [Boris here](#))**

==****Please wait to purchase a new laptop until Creative Technology & Support updates the [SCA Laptops webpage](#) in mid-December.****==

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

There is also a great deal of information available to students on the [SCA Knowledgebase](https://knowledgebase.sca.usc.edu/) https://knowledgebase.sca.usc.edu/
User: tommy   PW: trojan

If you experience technical difficulties or have questions about laptop requirements, please email our Creative Technology & Support team at creativetech@cinema.usc.edu.

==**I highly recommend watching the [New Production Students Knowledgebase Orientation](#) Video on the [SCA Knowledgebase](#).**==

==**Throughout the semester we also have an AVID Genius Bar to help with any technical editing questions.**==

The AVID Genius Bar is on-line and **by appointment only**. Please e-mail the instructor for the hours you would like to attend. As the instructor receives emails, he will respond with either an email answer or Zoom invite.

AVID Genius Bar, open all semester:
Monday   12pm-5pm

Tuesday   2pm-9pm
Thursday 12pm-5pm

Friday   11am-4pm
Instructor: Toi Juan Shannon: tshannon@usc.edu

The Office of Financial Aid is available to discuss additional funding regarding these mandatory purchases.

Please inquire there if you have any questions regarding financial aid.

Please feel free to contact me regarding any questions concerning Editing Instruction or the Laptop/Equipment Requirements at USC SCA. I will try to answer your questions and/or direct you to the right person to help. nforner@cinema.usc.edu

Thank you,

Nancy

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Nancy Forner, ACE

Professor, Film and Television Production
Track Head Editing

Michael Kahn Endowed Chair for Editing

USC School of Cinematic Arts

AVID MEDIA COMPOSER GUIDE – VERSION 2020

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

CLASS FORMAT / BLACKBOARD

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

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

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

https://studentblackboardhelp.usc.edu

SUGGESTED BOOKS/READING

Cutting It in Hollywood
by Mitchell Danton

In the Blink of an Eye
by Walter Murch

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

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

CLASS ASSIGNMENTS

You will have various written scene or film analysis assignments. I will ask you to watch films or series as part of your assignments. And these may coincide with films and series edited by our guest speakers. There will be two editing projects that deal with different editing theories and techniques. You will be cutting raw footage (called *"Dailies"*). You will be asked to cut scenes together, show your first cuts to the class and get their feedback, then hand in revisions based on your notes. Part of this process will also be learning the technical skills necessary to work with Avid Media Composer more creatively and efficiently.

ASSIGNMENT SUBMISSIONS/GRADING TIMELINE

Editing assignments will be assigned and explained during live class time. All editing work will be presented from your hard drive. QuickTimes will not be accepted, unless I request them.
Written assignments like scene analyses, questions, etc. will be assigned and explained during live in class, and subsequently posted in Blackboard for reference. All assignments that are capable of being submitted on Blackboard (i.e. written assignments) will NOT be accepted via email–ONLY on Blackboard.

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

***<u>On edit project due dates, make sure your hard drive is present</u>
<u>so you can show work during class time</u>***
<u>Absolutely NO QuickTime files will be accepted</u>

Project organization is 50 points of your total grade!!! Once we start cutting, I will inspect your drives and projects upon viewing your assignments. I expect all projects to be organized in the same format I teach you in class. Failure to do so WILL affect your grade.

Participation is 50 points of your total grade!!! I expect everyone to be an active participant every week. Filmmaking and editing requires teamwork, collaboration, and the sharing of opinions on a daily basis, so your contributions to the work of others are crucial to the learning process. This means critiquing each other's work during screenings, analyzing scenes and examples we view in class, and asking questions when we have guest speakers.

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

Scene Analysis assignment	50 points
Questions for guest speakers	50 points (split between 1-2 guest speakers, depending on availability/schedules)
Editing Assignment # 1 (scene 1)	150 points
Editing Assignment # 2 (scene 3)	150 points
Project Organization	50 points
Class participation	50 points
Final exam/project (either an analysis or weaving all scenes together)	100 points

Total of   600 points

<u>**SCA Fall 2021 Production Protocols**</u> – updated 08/17/21 (more updates to come)

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.

Production Division Attendance Policy

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

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

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

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

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 university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776

dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support & Intervention - (213) 821-4710

campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

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

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

ombuds.usc.edu

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Diversity and Inclusion

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

Disruptive Student Behavior

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

RULES FOR USING SCA COMPUTER LABS

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

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

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

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

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

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

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

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

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

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

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

10) Please handle all equipment and computers professionally.

The following is a rough outline of how the semester will progress. All material below is subject to change, dependent upon guest speaker availability, and any changes that the university may choose to implement. All classes will be held in-person, in SCA 356, unless otherwise noted, and details will always be given ahead of time. Please check your emails each week for any changes in location. And also check Blackboard REGULARLY for updates and links.

Week 1 (January 12) (over Zoom)
LECTURE:
-Take care of registration
-Review the syllabus
-Discussion about the course/format/what to expect
-Answer questions
-Class introductions
-Time for questionnaire
ASSIGNMENT *(to complete for next week's class):*
Research hard drives, Avid, etc.

Week 2 (January 19)
LECTURE:
-Watch and discuss "The Cutting Edge" doc – a brief introduction, overview and history of film editing
ASSIGNMENT *(to complete for next week's class):*
-Purchase hard drive

Week 3 (January 26)
LECTURE:
-Discuss log lines for entire movie or series
-Discuss using a script to find beats within a scene, creating change, finding where we can create pacing, sound and music choices, etc.
-Compare a scene in script form vs. completed form
-Discuss how to do a scene analysis
ASSIGNMENT *(due next week):*
-Complete a scene analysis (I will provide script of scene)
-Write a log line for movie (movie of your choice)

Week 4 (February 2)
LECTURE:
-Review scene analysis assignment
-The 180 degree rule
-The Kuleshov effect
-Discuss camera angles (coverage) setups and slating
-The Lined Script – how to read it/why we use it
-How to format hard drive
ASSIGNMENT *(to complete for next week's class):*
-Format hard drive and **BRING FORMATTED DRIVE TO CLASS!!!**

Week 5 (February 9) (in LABS)
LECTURE:
-How to organize formatted hard drive
-How to launch Avid and create your project
-Overview of Avid interface
-Create Folders and Bins together
-Create Dailies bins (for both scenes) and Cuts bins/sequence together
ASSIGNMENT *(to complete for next week's class):*
-Finish organizing your project

Week 6 (February 16) (in LABS)
LECTURE:
-Get to whatever we didn't get to last week and review
-How to bring in Edit Stock footage (linking vs. transcoding)
-Sub-clipping and organizing your dailies
-Prepare for cutting/frame view setup
ASSIGNMENT *(to complete for next week's class):*
-Finish organizing

Week 7 (February 22)
LECTURE:
-How to use markers and notes tabs for reference
-Approaching dailies: how to watch and organize raw footage, and understand the thought process of the editor, using the scene analysis
ASSIGNMENT *(to complete for next week's class):*
-Watch all dailies and make notes

Week 8 (March 2) (in LABS)
LECTURE:
-Cutting a basic scene – why am I doing what I'm doing, what is my process, how do I make my early decisions – walk through cutting a scene start to finish in Avid, to give a very broad introductory overview
-Source/Record – Cutting in the timeline. Working with splice, lift vs. extract, and basic trimming.
-Time to practice in class
ASSIGNMENT *(to complete for next week's class):*
-Start editing scene 1

Week 9 (March 9) – (LABS)
LECTURE:
-Review Avid basic editing in source/record, basic trim
-Time to practice in class, work together one on one
ASSIGNMENT *(to complete for after break):*
-Scene 1 basic assembly due by next class

Week 10 (March 14/16) – SPRING BREAK – no class

Week 11 (March 23)
Lecture:
-Working with Sound and Music/Creating a sound design
-Watch and discuss examples of sound FX and music in feature films or TV shows (possible horror/action movie screening here)
ASSIGNMENT *(to complete for next week's class):*
-Refine cuts for pacing

Week 12 (March 30) (in LABS)
LECTURE:
-More editing techniques: trim mode, scrolling, match cut
-Introduction to sound and music editing
-L-cuts, checker boarding, dialogue editing
-Watch refined editing assignments and give notes
ASSIGNMENT *(to complete for next week's class):*
-Start checkerboarding and cleaning up audio for scene 1

Week 13 (April 6) (in LABS)
-Finish audio editing lecture (levels)
-Finish cutting scene 1
-Start looking at scene 3 - time to work in class
ASSIGNMENT *(to complete for next week's class):*
-Send in final version of scene 1 via QuickTime, and start cutting scene 3
-Watch guest speaker movie

Week 15 (April 13)
Lecture:
-GUEST SPEAKER
ASSIGNMENT *(to complete for next week's class):*
-Continue refining scene 3

Week 16 (April 20)
-VFX use in Avid – very basic use of effects palette, effects mode, title tool, motion control functions,
Sapphire
-Check out scene 3 assemblies, give notes
ASSIGNMENT *(to complete for next week's class):*
-Finish scene 3 – final viewing in class next week

Week 17 (April 25)
Lecture:
-Watch all final cuts in class
-Q+A on working in industry
ASSIGNMENT *(to complete for Exam Week):*
-Final exam (will be explained in class)
-Send any outstanding assignments by final exam week

<p style="text-align:center">Week 18 (May 4):
STUDY WEEK – <u>NO CLASS</u></p>

<p style="text-align:center">Week 19 (May 11)
FINAL EXAM – this is the exam date. Per the university, you MUST be present on this date to take your exam, no exceptions. Please make your travel plans accordingly!!!</p>

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