CTPR 295 Cinematic Arts Laboratory
4 Units
Spring 2023

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

Group/Section# 18488D <u>SILVER</u>

<u>Meeting times:</u> **Producing/Cinematography: Fridays 9:00am-11:50am**
Editing/ Sound: Fridays 1:00pm-3:50pm

Producing Laboratory (SCA 214 and 356)
Instructor: Stephen Gibler
Email:
Phone:
Office Hours:
SA: Justin Liu
Email:
Phone:

Cinematography Laboratory (SCE STG #1)
Instructor: Bonnie Blake
Email:
Phone:
Office Hours:
SA: Isabella Leonard
Email:
Phone:

Editing Laboratory (SCA 356 and B120)
Instructor: Avi Glick
Email:
Phone:
Office Hours:
SA: John Malone
Email:
Phone:

Sound Laboratory (SCA 209)
Instructor: Ryan Vaughan
Email:
Phone:
Office Hours:
SA: Kelly Osmolski
Email:
Phone:

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
Hashem Selph   hselph@cinema.usc.edu
Becca Han (Physical Production Coordinator) (213) 740-9475 shan@cinema.usc.edu
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 CORONA 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 18488 & CTPR 294 section 18481**
Gold Group: **CTPR 295 section 18486 & CTPR 294 section 18482**
Platinum Group: **CTPR 295 section 18487 & CTPR 294 section 18483**

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.

     - GLYPH ATOM RAID SSD Bus-powered, USB-C**, laptop friendly *(Approximate retail price $250 and up)*

     - SAMSUNG T5 SSD Portable (bus-powered, USB-C**, laptop friendly), approximate retail price $170 - $370

     - OWC MERCURY ELITE PRO MINI SSD Bus-powered, USB-C**, laptop friendly *(Approximate retail price $150 and up)*

     - G-TECH G-DRIVE (requires AC power), approximate retail price $149 and up

- G-TECH G-DRIVE MOBILE USB-C Bus-powered, USB-C**, laptop friendly (Approximate retail price $120)

- LACIE RUGGED Bus-powered, USB-C and USB-A cable included. Lower cost, but not as shock resistant or fast as an SSD drive. (Approximate retail price $100-$150)

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. An adapter will be needed to connect to the SCA lab computers.

**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.

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, Indie- Wire) on viewership, it's 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

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.

● **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

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 for 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 SA by midnight Tuesday before next class.

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:

● **SCHEDULE** a new 310 script on your own. Email to SA 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:

● **BUDGET** a new 310 script on your own, and email it to SA by midnight Tuesday   before the next class.

Session 5: Business and Casting

We spend the first half of class talking the business side of the industry. In the second half of class 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.

Assignments:

- **WRITE** and email SA character breakdowns for each main character of sample 310 script by midnight Tuesday before next class.

Session 6: Locations, 310 Prep, Networking

In this class, we explain and review location scouting and permitting, ending with a brief location scout on campus. We'll also have a Producing Descision Making Exercise. 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:

- **COMPILE** potential location options and ideas for a selected 310/508 script.

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%

Each week an Assignment is late will be one drop in a letter grade for the assignment.

Cinematography Laboratory

295 CINEMATOGRAPHY SECTION SYLLABUS – Spr23

REQUIRED MATERIALS (Bring to every class)
Required equipment is listed on the ***USC SCA CTPR 295, 310, 507 & 508 Cinematography Kit*** document.
This can be found on the USC SCA Community website: SCA Community
To find the document, use the search function.

Keep the items in a durable tool bag (Husky or Kobalt) and bring the kit to every cinematography class.

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)
Digital Viewfinder - Magic Sony/Magic 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 (an actual slate is probably much better)
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
USC SCA Guide to the Canon XC15 –V2
FAQs about the Canon XC15 and CTPR 290, 294/295 & 507
These can be found on the USC SCA Community website: SCA Community
To find these documents, use the search function.

RECOMMENDED READING (Purchase online)

The Filmmaker's Eye: The Language of the Lens: The Power of Lenses and the Expressive Cinematic Image,
Edition 1, by Gustavo Mercado.

Motion Picture and Video Lighting,
Edition 2, by Blain Brown

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 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.

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!

PRIOR TO SESSION #1
View these Assigned Videos:
Understanding Exposure With The Exposure Triangle
https://www.youtube.com/watch?v=CIlmmXswtK8

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?v=SsIEcGbwgN0&list=PLEzQZpmbzckXxYxEWH2g8WweEra
D4kDqY

SESSION 1:
SA: Prior to class, confirm all Production Numbers and arrange for a camera checkout time with CEC.
     Notify/remind students to bring SD cards to class.

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,   ISO, aperture.
- 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.
- Discuss/demonstrate slating.

After class assignment #1:
Students shoot various camera tests to explore and practice the use of the various functions and gain an understanding of exposure basics. Upload footage to Google Drive for classroom review.

PRIOR TO SESSION #2
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 6 Mole Richardson Fresnel kits from PEC.
       Arrange for 2 groups to bring cameras to class.

Quiz #1

- Demonstrate Mole Richardson Fresnel kit and Lowell open face kit.
- Discuss & Demonstrate China Ball, Clamp light, "Homemade" lighting kits.
- Discuss location electrical distribution needed for lights demonstrated.
- Brief instruction on the use of stage electricity and power distribution.
- Demonstrate C-stands, flags, nets, etc.
- Discuss safety issues for both electric and grip equipment.
- 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 videos:

Lighting and location working together to create an exterior scene
Lighting and location working together to create an exterior scene - Lighting Design for Video Productions Video Tutorial | LinkedIn Learning, formerly Lynda.com

Utilising Natural Lighting & Long Takes || Ben Davis || Spotlight

Cinematography Masterclass: Filming Daytime Exteriors | Roundtable

How to Shape Outdoor Light

Benefits of a Polarizer - Tiffen Filters on Vimeo

SESSION 3:
SA: Arrange for 3 Flex Fills from PEC.
        Arrange for Pola Filter(s) (linear &/or circular) from CEC
        Arrange for 3 groups to bring cameras to class.

Quiz #2

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 exposure and depth of field.
- Discuss/demonstrate: polarizing (polarizer/pola) filter to control reflections.

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 videos:
Camera Framing: Shot Composition & Cinematography Techniques Explained [The Shot List, Ep 2]

Aspect Ratio in Cinema: Explained by Seamus McGarvey || Spotlight

Watch one of these two films, *"Parasite"* or *"Portrait of a Lady on Fire"* (both are available on *Kanopy*), and view the accompanying video material(s) before Class #4.

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

(A) *"Parasite"* **(2019)** by director Bong Joon-ho, and view **one or more** of the following videos:

  1) *Parasite | The Look Of... (Hurlbut Academy Episode 5) - YouTube* (~12 min.)

  2) 3-parts:
  The Visual Architecture of Parasite - YouTube (~10 min.)
  The Cinematography of Parasite - YouTube (~8 min.)
  Lessons From The Parasite Storyboards - YouTube (~8 min.)
  3) *Parasite — The Power of Symbols - YouTube* (~14 min.)
  4) *Exploring Visual Language and Symbolism in "Parasite" - YouTube* (~15 min.)
  5) *Parasite: Cinematography Of A Modern Classic - YouTube* (~10 min.)

OR.....

(B) *"Portrait of a Lady on Fire"* **(2019)** by director Celine Sciamma, and view **one or more** of the following videos:

  1) *How Good Filmmaking Brings a Script to Life - Portrait of a Lady on Fire - YouTube* (~16 min.)
  2) *Structures of Looking in Portrait of a Lady on Fire* (~6 min.)
  3) *Portrait of a Lady on Fire: The Rise of Desire* (~7 min.)
  4) *https://filmschoolrejects.com/portrait-of-a-lady-on-fire-resonance/* (~2 min.)

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, composition, selected focus, and color
- 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 videos:
Lighting Tips: Bounce and Negative Fill || Bradford Young || Spotlight
Roger Deakins on "Learning to Light" — Cinematography Techniques Ep. 1
Roger Deakins on "Film Lighting" Part 2 — Cinematography Techniques Ep. 2

SESSION 5:
SA: Arrange for 2 groups to bring cameras to class.

 Quiz #4

- Discuss/demonstrate back-cross key lighting and matching reverse shots.
- Discuss/demonstrate lighting for day vs night interiors (w/ class input).
- Break class into 2 crews. Each crew will light and shoot a scene using flats and stage lights.   (subject TBD)

PRIOR TO SESSION #6
Complete any unfinished or unsubmitted exercises.

SESSION 6:
SA: Arrange for 2 groups to bring cameras to class.

- Review the semester and cover any lingering questions before the Final Exam.
- 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.
- Break class into 2 crews. Each crew will light and shoot a scene using flats and stage lights.   (subject TBD)

PRIOR TO SESSION #7
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

STUDY for FINAL EXAM

SESSION 7:
SA: Arrange for **Platinum Section** to return cameras to CEC, during the later portion of the class or at a later time or day depending on 294 requirements. Notify students about scheduled returns and remind them that all trio members must be present for returns.

Platinum section - return cameras to CEC at the end of class if possible (depending on 294 requirements).

FINAL EXAM

- Review Final Exam answers following the exam.
- Discuss crew positions/responsibilities and procedures.
- Discuss the camera assistant's responsibility and techniques for getting focus marks, and pulling   and/or maintaining focus.
- Platinum Section: Screen one or two sample 310 projects & answer questions (as time permits)

SESSION 8: (Gold & Silver only)
SA: Arrange for 2 x Sony FS5 Camera packages from CEC.
SA: Arrange for camera returns to CEC and notify the students to bring their cameras to class for returns (all trio members must be present for returns).

Gold & Silver sections return cameras to CEC during class.

- Discuss/demonstrate follow vs. rack focus
- 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   allow as many people as possible to pull focus.
- Screen one or two sample 310 projects & answer questions about 310 (as time permits).

ADDITIONAL/OPTIONAL VIEWING (for all):
Oliver Stapleton - What Film School teaches you & the NFTS
Top 15 Mistakes Beginner Filmmakers Make

FUTURE REFERENCE MATERIAL:
Complete Colour Range for LEE Lighting Filters and Gels
LEE Filters - Every LEE Diffusion Compared
Camera Filter Reviews | Diffusion Filter Photography | Tiffen Filters | Tiffen 4K Diffusion Test
Camera Gear: Every Type of Camera Rig Explained [The Shot List, Ep 5]

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:
Avid Genius Bar (with Toi Juan Shannon – (toijuan@gmail.com or tshannon@usc.edu)
Monday 1pm-6pm (On-line, by appt.)
Tuesday 2pm-9pm (On-line only, by appt.)
Thursday 1pm-6pm (On-line only, by appt.)
Friday 11am-4pm (On-line only, by appt.)

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. Xc-15 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. Assignment to be uploaded to class google drive before the start of next class.

Session 2:

Basic Editing

Review 4-5 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. Assignment to be uploaded to class google drive before the start of next class.

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 music and sound effects
-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. Assignment to be uploaded to class google drive before the start of next class.

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. Assignment to be uploaded to class google drive before the start of next class.

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. Assignment to be uploaded to class google drive before the start of next class.

Session 6:

Review 2-3 student cuts of Temple of Doom. Instructor and peer feedback.

Screen CTPR 294 projects for re-cut notes

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

Sound Laboratory

Session 1: Cinematic Sound Introduction & Production Sound I

Introduction - Going over Syllabus
Introduction to Production Sound:
Microphones by method of transduction and polar pattern; basic methods and accessories.
Check out Sound Kit (May happen in Session 2 due to first week being virtual)

Clip from *Godzilla* (2014) & *Arrival* (2016)
  ○ Layering and listening. Difference between Dialog, Backgrounds, Hard FX, Foley, and Music.
  ○ Using these elements to help tell the story and enhance the scene.

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. Recording/Listening Assignment detailed on Google Drive > Assignments > Recording Exercise. **2.** Bring one of your short films (5 minutes, h264 format) next class. Bring Laptops for Session 3.

Session 3: The Aesthetics of Sound Editing
Bring Laptops w/ ProTools
Bring short film to class (5 minutes, h264 format)
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 films you brought.

Assignment:
1. Study for the Midterm Exam.

2. Convey a feeling using only Backgrounds and Sound Effects (no Dialogue or Music) in 30 seconds or less. Turn in by email one day before the next class meeting for in-class discussion.

<u>**Session 4:**</u> **Midterm Exam and Music**
Bring Headphones, Bring Laptops w/ ProTools
Midterm examination. Introducing Sound Project, will be due before the 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.

<u>**Session 5:**</u> **BGs, Foley, and SFX Editing**
Bring Headphones, Bring Laptops w/ ProTools
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.

<u>**Session 6:**</u> **Re-recording Mixing**
Bring Headphones, Bring Laptops w/ ProTools
Mixing processes: level, frequency, and time domains. Panning and use of 5.1 Demonstration on a mix console.

<u>**Session 7:**</u> **Dialogue Editing**

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 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:

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
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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 IBSN: 0-380-79854-9 (for Producing)

Suggested reading:
The Healthy Edit: Creative Editing Techniques for Perfecting Your Movie, John Rosenberg, Focal Press, 2018
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 process- es 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 discrimina- tion, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harass- ment based on the following *protected characteristics*: race, color, national origin, ances- try, 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 ap- plicable 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 re- sponse.

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 is- sues 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 var- ious 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, in- cluding 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, ha- rassment, 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 Di- versity and Inclusion Liaison, http://cinema.usc.edu/about/diversity.cfm; e-mail diversi- ty@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.

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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).