



## **CTPR 427: INTRODUCTION TO COLOR GRADING**

**Units: 2**

**Term: Fall 2023—Tuesday—Time: 9-11:50am**

**Location:** Online, Lectures: SCB-B104, Labs: SCA-B154

**Instructor: Clark Muller**

**Office:** By appointment

**Office Hours:** By appointment

**Contact Info:** [clarkmul@usc.edu](mailto:clarkmul@usc.edu) / 805 807 2880

**Teaching Assistant: Avery Niles**

**Office:** By appointment

**Office Hours:** by appointment

**Contact Info:** [aniles@usc.edu](mailto:aniles@usc.edu) / 818 584 9745

### **IT Help:**

**Hours of Service:**

**Contact Info:** [Email, phone number (office, cell), Skype]

### **Course Description**

This class is an introduction to the art, craft and science of color grading, also known as color correction and color timing. The course will explore various aspects of grading and how it can enhance and improve storytelling. The objective is for students to gain a greater understanding of the nuances of photographed images and how images are perceived, then apply color grading techniques to reshape the images.

The class consists of lectures, reviews of media, discussions, and hands on exercises using the color grading tools of DaVinci Resolve.

### **Learning Objectives**

Students will develop a working knowledge of aspects of color theory related color grading.

Students will develop a working knowledge of DaVinci Resolve application.

Students will re-balance the contrast and color of images, the core foundation of a colorist's work.

Students will create cohesive looks for scenes.

Students will apply techniques to use color creatively to impact the "mood" and "feel" of a scene.

Students will apply secondary color grading tools to isolate and adjust areas of the frame or individual colors in the frame.

Students will utilize color grading techniques that are similar to toolsets found in other applications.

**Prerequisite(s): CTPR 310 or CTPR 508**

## Technological Proficiency and Hardware/Software Required

For online sessions and assignments, students need to have a computer that is capable of running the free download version of DaVinci Resolve. Students also need an approved hard drive to store the video assets used in class. The SA will provide a list of approved drives. The computer and hard drive must be available by the first week of class.

## Recommended Readings and Supplementary Materials

“The Art and Technique of Digital Color Correction”, by Steve Hullfish (2nd Edition). I will be teaching concepts that can be revisited in the book throughout the semester and the book can be used for a concept refresher after the class has been completed.

## Optional Readings and Supplementary Materials

“Hidden Colors”, by Gry Garness. Interactive e-book. Available at <https://www.eureka-publishing.com/product/the-hidden-colors/> This book covers color theory concepts we will be exploring during the semester.

## Description and Assessment of Assignments

Grading will be based on a combination of elements, including class participation, a series of assignments and a final exam to determine the student's comprehension of the different aspects of color grading. Assignments and final exam will be completed in DaVinci Resolve.

**Table 1 Grading Breakdown**

Assessment Tool (assignments)	% of Grade
Class Participation	20
Assignment #1	20
Assignment #2	20
Assignment #3	20
Final Exam	20
<b>TOTAL</b>	100

## Participation

CTPR 427 is a workshop course that requires students to practice color grading techniques demonstrated in class. Students are expected to fully participate in all in-class exercises and discussions, and demonstrate competence in the techniques necessary for the successful completion of the assignments. Students will be required to catch up on missed classes in class with instructor.

## Grading Scale

Course final grades will be determined using the following scale:

**Table 2 Course Grading Scale**

Letter grade	Corresponding numerical point range
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

### **Assignment Submission Policy**

Assignments will be uploaded to specified Google Drive folders. Specifics for different assignments will be covered during the semester.

### **Grading Timeline**

Grading of assignments will be done in the two weeks following an assignment. Grading of the final exam will be done in the two weeks following the exam.

### **Attendance**

If a student is late or absent, please contact the professor and SA prior to class.

#### Absence

One absence will result in your final grade being lowered by two portions of a grade, i.e. from A to B+. Two will result in your final grade being lowered one full grade, i.e. from A to a B.

Three will result in your final grade being lowered two full grades, i.e. from A to C.

Your grade will be lowered by one full grade for every absence after.

Lateness If more than 30 minutes late, it's considered an absence.

One lateness will not count against you, it's LA.

Two will result in your final grade being lowered by one portion of a letter grade, i.e. from A to A-. Three will result in your final grade being lowered by two portions of a letter grade, i.e. from A to B+.

Four will result in your final grade dropping three portions of a grade, or one full letter grade i.e. from A to B. And so on...

If you arrive late, you MUST come to me during a break and let me know you are present. Please don't assume I saw you arrive. If you fail to do so, you may be marked absent.

## **Zoom etiquette**

This is a class attended course. You are required to attend class unless instructed not to do so. If **Zoom** is required then you will be instructed and given directions. **Zoom** exceptions will be considered due to unforeseen circumstances.

## **Academic Integrity**

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

## **Course Content Distribution and Synchronous Session Recordings Policies**

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

## Course Evaluations

[Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. The process and intent of the end-of-semester evaluation should be provided. In addition, a [mid-semester evaluation](#) is recommended practice for early course correction.]

	Topics/Daily Activities	Readings/Preparation	Deliverables
<b>Week 1</b> Aug 22nd	Overview of curriculum and course discussion and screening of examples of grading fundamentals and process. Discuss and familiarize Waveform and vector scopes		
<b>Week 2</b> Aug 29th	Working in DaVinci Resolve: Fundamentals. Preparing a project for color. Using video waveform to color. Balancing video waveforms.		
<b>Week 3</b> Sept 5th	Discussing tools in DaVinci Resolve. Analyzing video waveforms for color and luminance.		
<b>Week 4</b> Sept 12th	Primary color grading: Contrast  Exploring techniques to shape the contrast of the image.		
<b>Week 5</b> Sept 19th	Color theory: reading color, visualizing and talking about color.  Videoscopes for analyzing color.		
<b>Week 6</b> Sept 26th	Primary color grading: color balancing.  Exploring naturalistic color renditions, color casts, and balancing images.		CTPR 427 FALL 2023 Page 5

	Topics/Daily Activities	Readings/Preparation	Deliverables
<b>Week 7</b> Oct 3rd	Continue to explore balancing.		<b>ASSIGNMENT #1 ASSIGNED</b>
<b>Week 8</b> Oct 10th	<p>Color theory - exploring how color imagery is perceived within a single image and across a series of images.</p> <p>Contrast effects, color harmony and more is covered.</p> <p>Scene to scene color grading.</p> <p>Matching shots scene to scene.</p>		<b>ASSIGNMENT #1 DUE</b>
<b>Week 9</b> Oct 17th	Exploring tools for aiding in scene to scene color grading		<b>ASSIGNMENT #2 ASSIGNED</b>
<b>Week 10</b> Oct 24th	Story and context - Creative uses of contrast and color.		
<b>Week 11</b> Oct 31st	<p>Continuing to explore creative color techniques.</p> <p><b>Setting looks for Assignment 3</b></p>		<b>ASSIGNMENT #2 DUE</b>
<b>Week 12</b> Nov 7th	<p>Introduction to advanced image workflows.</p> <p>Working with log and raw imagery, LUTs.</p>	<b>HOMEWORK: continue setting looks for assignment 3</b>	

	<b>Topics/Daily Activities</b>	<b>Readings/Preparation</b>	<b>Deliverables</b>
<b>Week 13</b> Nov 14th	<p>Secondary color correction - the processes and tools for manipulating individual areas of the frame.</p> <p>Working with power windows in DaVinci resolve.</p>	<b>HOMEWORK : review looks</b>	<b>ASSIGNMENT #3 ASSIGNED</b>
<b>Week 14</b> Nov 21st	<b>NO CLASS - THANKSGIVING</b>		
<b>Week 15</b> Nov 28th	<p>Secondary color correction - working with qualifiers/keys and other tools.</p> <p>Real world color management fundamentals.</p> <p>Exploring looks in film.</p>		<b>ASSIGNMENT #3 DUE</b>
<b>Week 16</b> Dec 5th	<b>NO CLASS</b>		
<b>Week 17</b> Dec 12th	<p>Each student color corrects a Final short project for their final exam.</p> <p><b>THIS IS A TIMED EXAM</b></p>		

## **Statement on Academic Conduct and Support Systems**

### **Academic Integrity:**

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see [the student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

### **Students and Disability Accommodations:**

USC welcomes students with disabilities into all of the University's educational programs. [The Office of Student Accessibility Services](#) (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion.



This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at [osas.usc.edu](https://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

### **Support Systems:**

#### [Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

#### [988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

#### [Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

#### [Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

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.

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

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

#### [The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

#### [USC Campus Support and Intervention](#) - (213) 740-0411

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

#### [Diversity, Equity and Inclusion](#) - (213) 740-2101

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

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

Non-emergency assistance or information.

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

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.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or [otfp@med.usc.edu](mailto:otfp@med.usc.edu)

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.