FILM / VIDEO EDITING

COURSE DESCRIPTION:

The purpose of this class is to teach film/video editing processes and techniques through lecture, demonstration, and completed class projects. Students will learn about the technology, history, and art of editing in the digital nonlinear environment. This is a hands-on course that provides students with practical application of theory as well as the opportunity to experiment.

Although the classroom gives each student their own computer to work with, students may elect to use their personal computers at home and/or bring their own laptop to class if it is more comfortable for them. All students have access to the Adobe Creative Suite for free. The editing room will also be available for further work outside of classroom hours. If you wish to use your own computer, you must be sure your equipment can run the program without trouble.

GENERAL OUTLINE OF THE COURSE:

The main emphasis of this course will be on film/video editing from a nonlinear digital standpoint. Topics to be covered will range from a variety of aspects such as the following examples: the foundations of editing; the history of editing; the art of editing; editing techniques; storytelling through editing; working with a director; video and audio elements; sound effects; music mixing; dialog; color correction, and so on. Many more topics will be covered in a comprehensive structure to better help the student understand the fundamentals of editing a narrative film, documentary, trailer, industrial video, commercial, internet content, etc.

INTENDED LEARNING OUTCOMES / GOALS / OBJECTIVES:

Program learning outcomes

1. Students are expected to learn proficiency in the use of Adobe Premiere Pro.
2. Students will be able to edit picture, sound, and create titles and effects.

Student learning outcomes

3. Students will understand how to use the manipulation of images and sound to create certain emotional and storytelling objectives.
4. Students will understand the foundations and subtleties of editing.
Course objectives

5. Understand the art of editing.
6. Editing projects.
7. Meeting deadlines.

REQUIRED HARDWARE:

External Hard Drive, 500gb (minimum), 7200rpm, USB-C. This is to hold your video, audio, and project files.

Although you can copy your project file into the classroom computer, do NOT copy audio/video files into the computer itself.

You MUST bring your external hard drive to each and every class. (On critique day you will exhibit your project from your portable hard drive.)

A USB Hub will be provided with each computer in the editing lab to ensure compatibility.

COURSE ASSIGNMENTS AND ACTIVITIES:

You will be assigned unedited material which will put you in the driver’s seat to make your own editing decisions. We will explore and familiarize ourselves with Adobe Premiere Pro. Because of the influence of editing on the whole film narrative, a thorough understanding of its principles is considered valuable for students who are also interested in screenwriting and/or directing. You’ll often find that the best editors are also the most gifted storytellers.

This is a project-centered course. Four individual editing projects will be given throughout the semester via the student's hard drive of a compressed video file.

Participation in class critiques is mandatory.

GRADING:

Scale: A = 90-100, B = 80-89, C = 70-79, D = 60-69, F = 59 and below

Editing Project #1 (two character dialogue scene) 15%
Editing Project #2 (multiple character dialogue scene) 15%
Quiz 10%
Editing Project #3 (action scene) 15%
Editing Project Final (trailer) 15%
Attendance/Participation 30%

In order to be successful in this course, students will exhibit mastery of film/video editing through in-class and at-home exercises and projects. Project grades will be calculated based on the quality of editing, creativity, technical execution, meeting project deadlines, and class participation.

A study sheet will be given out at the beginning of the semester for the midterm Quiz.

Students are encouraged to take notes to count towards class participation.
Students MUST meet deadlines for project due dates. If a project is not turned in by the deadline, you will receive an automatic F on the project.

All projects will be submitted via Dropbox in D2L. If you have trouble uploading to D2L, a private YouTube link (or any other acceptable form of submission) will suffice.

In-class critiques of projects are crucial. You MUST attend critique day or you will receive an automatic F on your project.

Students are encouraged to give feedback on their classmates’ projects on critique day in a respectful and constructive manner. All students will receive respectful and constructive criticism/feedback from their peers and the professor.

Having a good attitude and being respectful towards your peers and towards the professor is required. Disrupting the professor while they are giving lectures, demonstrations, critiques, etc will result in a lowering of your class participation grade. Examples of disruption are talking, laughing, listening to music, playing on the internet, playing on your phone, working on an outside project, sleeping, etc.

Attendance to scheduled class meetings is required and will affect your grade.

DATA LOSS:

Students are responsible for the frequent and methodical back-up of their work over the course of the semester. Data loss from a lost, corrupted, and/or stolen hard drive CANNOT be used as an excuse for late or missing work. Students are responsible for the re-creation of any required files that go lost or missing. (NOTE*** It is commonplace within the industry to have a backup hard drive for all editing projects, in case of data loss. A second hard drive is not required for this course, but recommended.)

FILMS TO BE SCREENED IN CLASS:


*Whiplash* (2014) – Dir. Damien Chazelle

RECOMMENDED FILMS (Will be discussed in class via lecture and/or specific scene breakdowns. These films are NOT required, only recommended to be able to be familiar with them when discussed in class):

*Citizen Kane* (1941) – Dir. Orson Welles

*The Third Man* (1949) – Dir. Carol Reed

*High Noon* (1952) – Dir. Fred Zinnemann

*Psycho* (1960) – Dir. Alfred Hitchcock

*The Birds* (1963) – Dir. Alfred Hitchcock

*The Godfather* (1972) – Dir. Francis Ford Coppola


*All That Jazz* (1979) – Dir. Bob Fosse

*Apocalypse Now* (1979) – Dir. Francis Ford Coppola
Alien (1979) – Dir. Ridley Scott

Ordinary People (1980) – Dir. Robert Redford

Raging Bull (1980) – Dir. Martin Scorsese

JFK (1991) – Dir. Oliver Stone

The Social Network (2010) – Dir. David Fincher

Baby Driver (2017) – Dir. Edgar Wright

RECOMMENDED READING (NOT required):

In the Blink of an Eye – Walter Murch

COURSE EVALUATIONS:

Near the conclusion of each semester, students in the School of Art electronically evaluate courses taken within the College of Fine Arts (COFA). As you evaluate this course, please be thoughtful, thorough, and accurate in completing the evaluation. Please know that the COFA faculty is committed to excellence in teaching and continued improvement. Therefore, your response is critical!

In the School of Art, the course evaluation process has been simplified and is completed electronically through MySFA. Although the instructor will be able to view the names of students who complete the survey, all ratings and comments are confidential and anonymous, and will not be available to the instructor until after final grades are posted.

STUDENT ETHICS AND OTHER POLICY INFORMATION:

Attendance

School of Art Policy: Class absences are not to exceed 6 contact hours in a studio class without consequence. A student will not receive credit for any studio class when missing 18 contact hours or more (this includes excused and unexcused absences).

Course Policy: Class attendance is mandatory; punctuality is expected. Attendance is taken in the first five minutes of class. If you are not present, you are marked tardy. If you do not arrive after another ten minutes, you are absent. Two tardies/early departures equal one unexcused absence.

Each unexcused absence beyond two unexcused absences will lower the student’s final grade by one letter. For Example: If a student has an A but has three unexcused absences, the student will receive a B. If four unexcused absences, the student will receive a C.

Students with more than four absences will fail the course. For Example: If the student has one excused absence and four unexcused absences, an F will be given. Or, if the student has three excused absences and two unexcused absences, an F will be given, and so on, and so on.

Students must provide acceptable documentation to the professor at the next class meeting for an absence to be excused. Excused/unexcused absences will be determined by the professor in accordance with university policy.

Absence during a critique day or failure to turn in an assignment will result in an automatic F for that assignment.

Students are responsible for making up missed work.
Acceptable Student Behavior

Classroom behavior should not interfere with the instructor's ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/ inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

Academic Integrity

The Code of Student Conduct and Academic Integrity outlines the prohibited conduct by any student enrolled in a course at SFA. It is the responsibility of all members of all faculty, staff, and students to adhere to and uphold this policy.

Articles IV, VI, and VII of the new Code of Student Conduct and Academic Integrity outline the violations and procedures concerning academic conduct, including cheating, plagiarism, collusion, and misrepresentation. Cheating includes, but is not limited to: (1) Copying from the test paper (or other assignment) of another student, (2) Possession and/or use during a test of materials that are not authorized by the person giving the test, (3) Using, obtaining, or attempting to obtain by any means the whole or any part of a non-administered test, test key, homework solution, or computer program, or using a test that has been administered in prior classes or semesters without permission of the Faculty member, (4) Substituting for another person, or permitting another person to substitute for one’s self, to take a test, (5) Falsifying research data, laboratory reports, and/or other records or academic work offered for credit, (6) Using any sort of unauthorized resources or technology in completion of educational activities.

Plagiarism is the appropriation of material that is attributable in whole or in part to another source or the use of one’s own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one’s own academic work being offered for credit or in conjunction with a program course or degree requirements.

Collusion is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam.

Misrepresentation is providing false grades or résumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual or to injure another student academically or financially.

Withheld Grades Semester Grades Policy (5.5)

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the coursework because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course to compute the grade point average. For additional information, go to https://www.sfasu.edu/policies/course-grades-5.5.pdf.
Students with Disabilities

To obtain disability-related accommodations, alternate formats, and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services promptly may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

Student Wellness and Well-Being

SFA values students’ overall well-being, mental health and the role it plays in academic and overall student success. Students may experience stressors that can impact both their academic experience and their personal well-being. These may include academic pressure and challenges associated with relationships, emotional well-being, alcohol and other drugs, identities, finances, etc.

If you are experiencing concerns, seeking help, SFA provides a variety of resources to support students’ mental health and wellness. Many of these resources are free, and all of them are confidential.

On-campus Resources:

The Dean of Students Office (Rusk Building, 3rd floor lobby)
www.sfasu.edu/deanofstudents
936.468.7249
dos@sfasu.edu

SFA Human Services Counseling Clinic Human Services, Room 202
www.sfasu.edu/humanservices/139.asp
936.468.1041

The Health and Wellness Hub “The Hub”
Location: corner of E. College and Raguet St.
To support the health and well-being of every Lumberjack, the Health and Wellness Hub offers comprehensive services that treat the whole person – mind, body and spirit. Services include:

- Health Services
- Counseling Services
- Student Outreach and Support
- Food Pantry
- Wellness Coaching
- Alcohol and Other Drug Education

www.sfasu.edu/thehub
936.468.4008
thehub@sfasu.edu

Crisis Resources:

- Burke 24-hour crisis line: 1.800.392.8343
- National Suicide Crisis Prevention: 9-8-8
- Suicide Prevention Lifeline: 1.800.273.TALK (8255)
- Crisis Text Line: Text HELLO to 741-741
ARTS 3353 Film/Video Editing

CALENDAR

*Subject to change

January

1/22 – Syllabus Intro;
   Study Sheet;
   The Foundations of Editing (lecture);
   Clip from *The Godfather* (screening / discussion)

1/24 – Editing Workflow;
   Codecs / Containers;
   Resolution;
   Importing / Exporting;
   Timeline;
   Basic Cuts and Transitions;
   Every Frame Counts (lecture / demo);
   Clip from *Psycho* (screening / discussion)

1/29 – Project 1 Files (Two Character Dialogue Scene);
   Dialogue Editing;
   J-Cuts and L-Cuts (lecture / demo);
   Clip from *Ordinary People* (screening / discussion);
   Import Project 1 Files;
   Bins;
   Timeline;
   Syncing Audio

1/31 – Anatomy of a Scene;
   Reaction Shots / Cutaways / Timing (lecture / demo);
   Clips from *The Birds, The Social Network* (screening / discussion)
**February**

2/5 – Playback on Mute (lecture / demo);
     
     Clip from *High Noon* (screening / discussion)

2/7 – Pacing (lecture / demo);
     
     Clip from *Baby Driver* (screening / discussion)

2/12 – *The Cutting Edge: The Magic of Movie Editing* (screening / discussion)

2/14 – Announce Quiz Date;
     
     Class Work Day

2/19 – **Project 1 (Two Character Dialogue Scene) Due;**
     
     Project 2 Files (Multiple Character Dialogue Scene);
     
     Audio Editing (lecture / demo)

2/21 – **Project 1 (Two Character Dialogue Scene) critique (screening / discussion)**

2/26 – Sound Effects (lecture / demo);
     
     Clips from *Apocalypse Now*, *Raging Bull*, *Alien* (screening / discussion)

2/28 – Audio Sweetening (lecture / demo)

**March**

3/4 – Music (lecture / demo)

3/6 – **Quiz**

3/18 – **Project 2 (Multiple Character Dialogue Scene) Due;**
     
     Project 3 Files (Action Scene);
     
     Montage (lecture / demo);
     
     Clips from *Citizen Kane*, *The Third Man*, *Rocky*, *The Karate Kid*, *All That Jazz*, and *JFK* (screening / discussion)

3/20 – **Project 2 (Multiple Character Dialogue Scene) critique (screening / discussion)**

3/25 – Editing Action (lecture / demo)

3/27 – Color Correction / Grading (lecture / demo)

**April**

4/1 – Class Work Day

4/3 – Class Work Day
4/8 – **Project 3 (Action Scene) Due;**

Final Project Files (Trailer);

Trailer (lecture)

4/10 – **Project 3 (Action Scene) critique (screening / discussion)**

4/15 – Titles / Credits / Graphics (lecture)

4/17 – Class Recap Demo and Discussion

4/22 – TBD

4/24 – Class Work Day

4/29 – Class Work Day

**May**

5/1 – **Final Project (Trailer) Due;**

*Whiplash (screening / discussion)*

5/6 – **Final Project (Trailer) critique (screening / discussion)**