

MCOM 3353 ADVANCED EDITING FOR FILM (3 CREDITS)

SPRING 2018

Tuesdays and Thursdays – 9:30-10:50 a.m. (CB 305)

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Office Hours: T/H 1 PM – 4 PM (314)
Wed 1 PM – 4 PM (TWC)
Or by appointment.

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*“Teachers open the door, but you must enter by yourself”
Chinese Proverb*

COURSE DESCRIPTION AND OBJECTIVES:

In this course, you will be given footage to edit three distinct pieces: a car commercial from the 1950s, a professionally made short film, and a short film shot by your peers. This course will not focus on software, but rather on editing techniques. By learning from experts in the field of film editing, such as Walter Murch, you will develop and improve your critical thinking on film editing, learning to cut focusing on rhythm and emotion, which you should apply to your own film. You should leave the class with a completed film and have researched appropriate distribution venues.

COURSE QUALIFICATIONS:

This is an Advanced Editing course; therefore, you are expected to know your way around professional editing software, such as Adobe Premiere, Final Cut Pro, AVID Media Composer, etc. Using consumer software (Windows Media Maker, iMovie, etc.) is not allowed.

Pre-requisites: MCOM 1332, MCOM 1371, MCOM 2371.

ACTIVITIES:

Students will read and discuss the text, edit a 1950s TV commercial, edit the short professional film “Stranger at the Door”, completely edit and sound design/mix a film of their choice shot by other students, research distribution options, and discuss work of editors and sound designers.

IDEA OBJECTIVES:

- Gaining factual knowledge (terminology, classifications, methods, trends)
- Developing specific skills, competencies, and points of view needed by professionals in the field most closely related to this course.

- Developing creative capacities (writing, inventing, designing, performing in art, music, drama, etc.).

REQUIRED TEXT:

Murch, Walter. *In the Blink of an Eye: a perspective on film editing*. 2nd Edition. Silman-James Press: 2001

ISBN-10: 1879505622

ISBN-13: 978-1879505629

REQUIRED MATERIAL:

You are required to have a pair of **HEADPHONES** and an **EXTERNAL HARD DRIVE** (formatted MAC OS Journaled or ExFat) with at least 1TB of memory and preferably with a USB 3.0 connection. Sharing hard drives or saving your assignments in the school computers or server is not allowed. It is highly recommended that you backup your project files on a separate flash drive after quitting each edit session to avoid the loss of your edited work in case your hard drive crashes.

ATTENDANCE:

Your participation is important. You are allowed **THREE** unexcused absences. Every absence after that will cause you to lose 5 points of your Attendance grade.

ASSIGNMENTS AND GRADING:

All written assignments must be typed and handed in during class, unless otherwise indicated by instructor. Late assignments result in loss of points. If you have to miss a class when an assignment is due, have another student turn it in for you, or hand it in ahead of time. Please keep track of your own progress in the class. Keep all of your handed back assignments. Final film grade is based on film handed in our final meeting. Late assignments are docked one full letter grade per day. An "F" is equal to "0" points. The final film cannot be handed in late. In order to pass the class, you must hand in a tested MOV or MP4 file of the film.

ACADEMIC HONESTY:

All students are expected to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain honesty and integrity in the academic experiences both in and out of the classroom. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to, cheating on an examination or other academic work which is to be submitted, plagiarism, collusion and the abuse of resource materials.

CLASSROOM ENVIRONMENT:

Active and constructive participation in class discussions is required. However, both listening and speaking are involved in successful participation, and this requires sensitivity to the ideas and methods of participation of others in the class.

This is a workshop environment, and all ideas, thoughts and critiques are welcomed. You are beginning, and a workshop environment will allow and encourage you to take risks, to try out new ideas.

PROPER CLASSROOM DEMEANOR/ RULES OF CONDUCT:

Students will refrain from behavior in the classroom that disrupts the learning process and, thus, impedes the mission of the university. Please turn off or mute your cellular phone and/or pager before class begins. Students are prohibited from eating in class, using tobacco products, making offensive remarks, reading newspapers, sleeping, talking with each other at inappropriate times, wearing inappropriate clothing, or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a directive to leave class or being reported to the Dean of Students for disciplinary action in accordance with University policy.

STUDENTS WITH DISABILITIES POLICY:

If you have a disability that may affect your work in this class, then I encourage you to register with the SHSU Counseling Center and to talk with me about how I can best help you. All disclosures of disabilities will be kept strictly confidential. NOTE: No accommodation can be made until you register with the Counseling Center.

STUDENT ABSENCES ON RELIGIOUS HOLY DAYS POLICY:

Section 51.911(b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence.

University policy #861001 provides the procedures to be followed by the student and instructor. A student desiring to absent himself/herself from a scheduled class in order to observe (a) religious holy day(s) shall present to each instructor involved a written statement concerning the religious holy day(s). This request must be made two weeks in advance of when the absence(s) will occur. The instructor will complete a form notifying the student of a reasonable timeframe in which the missed assignments and/or examination are to be completed.

SHSU REQUIRED POLICIES:

Please visit <http://www.shsu.edu/syllabus/>

ASSIGNMENTS AND GRADING:

A	900 – 1000
B	800 – 899
C	700 – 799
D	600 – 699
E	500 – 590
F	Below 500

Participation: 50 points

Attendance: 50 points (each student is allowed 3 unexcused absences, after that, each absence will cost the student 5 points from the Attendance grade).

Murch Presentation: 100 points

Murch Reports: 10 each (160 points total)

Car Commercial: 100 points

Stranger at the Door: 150 points

Film Shot by SHSU students:

Rough Cut 1: 50 points

Rough Cut 2 (Individual Meetings): 50 points

Audio Spotting Logs (separate reports for ADR, foley, music, and effects): 50 points

Distribution/Exhibition Plan: 50 points

Fine Cut: 50 points

Final Edit: **total 140**

Creativity/ inventiveness/ challenge/ follow suggestions:	20 points
Sound Technical:	20 points
Sound Creative/aesthetic:	20 points
Color:	20 points
Editing pacing/ rhythm/ tightness	20 points
Story development/Structure/storytelling clarity	20 points
Final MOV/ MP4 File	20 points

Extra Credit Opportunities: TBA

NOTE: Regarding on various cuts, the students who show later in the schedule are expected to have further refinements on their editing than the students who are showing earlier.

SCHEDULE OF CLASSES

	<u>TUESDAY</u>	<u>THURSDAY</u>
Week 1		<u>01/18</u> Syllabus and Intro to Course <i>Assign:</i> Murch Presentation and Reports
Week 2	<u>01/23</u> <i>Screening:</i> "The Cutting Edge: The Magic of Movie Editing"	<u>01/25</u> Murch Presentation #0: Who is Walter Murch? <i>Discussion:</i> "The Cutting Edge: The Magic of Movie Editing" Lecture: Editing for TV vs. Editing for Film <i>Assign:</i> Car Commercial (Due 02/01, 02/06)
Week 3	<u>01/30</u> Murch Presentation #1: Cuts and Shadow Cuts Why do Cuts Work? <i>In class work:</i> Editing of Car Commercial Due: External Hard Drives and Headphones	<u>02/01</u> Murch Presentation #2: "Cut Out the Bad Bits" Most with the Least <i>Critique:</i> Car Commercial
Week 4	<u>02/06</u> Murch Presentation #3: The Rule of Six Misdirection Seeing Around the Edge of the Frame <i>Critique:</i> Car Commercial	<u>02/08</u> Murch Presentation #4: Dreaming in Pairs Team Work: Multiple Editors Lecture: Editing History and Basics The Hollywood editing style <i>In class work:</i> Copy "Stranger at the Door" <i>Assign:</i> Stranger at the Door (02/20, 02/22, 02/27)

Week 5	<u>02/13</u> Murch Presentation #5: The Decisive Moment <i>In class work:</i> Editing of "Stranger at the Door"	<u>02/15</u> Murch Presentation #6: Methods and Machines: Marble and Clay <i>In class work:</i> Editing of "Stranger at the Door"
Week 6	<u>02/20</u> <i>Critique:</i> Stranger at the Door	<u>02/22</u> <i>Critique:</i> Stranger at the Door
Week 7	<u>02/27</u> <i>Critique:</i> Stranger at the Door <u>Assign:</u> Watch "Goodfellas" (1990) edited by Thelma Schoonmaker (03/01) SHSU Film (Finals Week)	<u>03/01</u> Murch Presentation #7: Test Screenings: Referred Pain Don't Worry, It's Only a Movie Lecture: Schoonmaker and Scorsese, the editor and director relationship. <u>Assign:</u> Rough Cut 1 (03/20, 03/22, 03/27) Watch "Apocalypse Now" (1979) edited by Walter Murch (03/06)
Week 8	<u>03/06</u> Murch Presentation #8: Dragnet A Galaxy of Winking Dots Lecture: Case Study: "Apocalypse Now"	<u>03/08</u> Murch Presentation #9: Afterword (Pages 75 to 81) <i>In class work:</i> Editing of Rough Cut 1
Week 9	<u>03/13</u> SPRING BREAK	<u>03/15</u> SPRING BREAK
Week 10	<u>03/20</u> <i>Critique:</i> Rough Cut 1	<u>03/22</u> <i>Critique:</i> Rough Cut 1

Week 11	<u>03/27</u> <i>Critique:</i> Rough Cut 1	<u>03/29</u> Murch Presentation #10: Afterword (Pages 81 to 90) Lecture: On Sound Mixing <u>Assign:</u> Audio Spotting Logs (<i>due: 04/10</i>) Watch "Barton Fink" (1991) by the Coen Brothers (04/03) Rough Cut 2 (<i>Individual Meetings</i>)
Week 12	<u>04/03</u> Murch Presentation #11: Afterword (Pages 90 to 96) Lecture: Case Study – Barton Fink and the sound of the Coen Brothers	<u>04/05</u> Murch Presentation #12: Afterword (Pages 97 to 107) Lecture: Color Grading and Color Correction. <u>Assign:</u> Watch "Schindler's List" (1993) edited by Michael Kahn (04/10)
Week 13	<u>04/10</u> Murch Presentation #13: Afterword (Pages 107 to 118) Lecture: Case Study: "Schindler's List" <u>Assign:</u> Fine Cut (04/24, 04/26, 05/01, 05/03) Due: Audio Spot Logs	<u>04/12</u> Murch Presentation #14: Afterword (Pages 118 to 125) Lecture: On Being creative Copyright VS. Creative Commons
Week 14	<u>04/17</u> Murch Presentation #15: Afterword (Pages 126 to 134) Lecture: Film Festivals and Distribution <u>Assign:</u> Distribution/Exhibition plan (<i>due: 04/24</i>) Final Film (<i>Finals Week</i>)	<u>04/19</u> Murch Presentation #16: Afterword (Pages 134 to 146) <i>In class work:</i> Editing of Fine Cuts

Week 15	<u>04/24</u>	<u>04/26</u>
	<i>Critique:</i> Fine Cuts	<i>Critique:</i> Fine Cuts
	<u>Due:</u> Distribution/Exhibition plan	
Week 16	<u>05/01</u>	<u>05/03</u>
	<i>Critique:</i> Fine Cuts	<i>Critique:</i> Fine Cuts
Finals Week	<u>TBA</u>	
	Screening of Final Films	
	<u>Due:</u> Final Film	