Brandeis University
Film, Television, and Interactive Media FILM 110B 1: Motion Picture Editing COURSE SYLLABUS AND CLASS SCHEDULE
Revised 1/13/17

FILM 110 B1
Spring 2017
GETZ MEDIA LAB
Instructor Daniel Mooney
mooneyd@brandeis.edu

Class Meeting Time Wednesdays 2pm – 4:50pm

Required Textbook and Course Materials

The Eye Is Quicker: Film Editing: Making a Good Film Better by Richard D. Pepperman
Publisher: M WIESE ISBN: 9780941188845
In The Blink of an Eye by Walter Murch

[MADE AVAILABLE AS PDFS ON LATTE]

Course Description:

Students will come to an understanding of a variety of workflows for editing with Adobe Premiere. Using professionally shot footage, archival material, and material brought to and generated within the class by students themselves, over the course of the semester students will gain proper understanding of post production workflows to output for film, television, and the web.
Also, students will gain an in depth understanding of Adobe Premiere editing software as an editing and “investigative” tool for understanding film and video. You will be asked to deconstruct and reconstruct films using the software so that in depth cinematic principles are understood and underscored: timing, rhythm, sound design, structure, punctuation, flow, basic ratios..
In addition students will be asked to attain an understanding of working between Adobe Premiere and After Effects.
Although the class will be full of technical instruction this a class also concerned with cinematic concepts that relate to motion picture editing.

Responses to Readings 20%
Each assignment will be penalized one full grade for each classroom meeting it is late. No incomplete grades will be given. You must submit every assignment to complete the course.

Attendance, Participation, and Professionalism
Because this class meets once per week for three hours attendance at each class is mandatory. You may miss a class if you have prior approval from the instructor. If you miss a class without prior notification, you can be dropped from the course. If you are late to class more than two times, without prior notification, you can be dropped from the course.

If your unexcused absence or 3rd late arrival occurs after the drop/add period, you may receive a failing grade in the course.

Grading Scale

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Editing Assignments
Assignment # 1
STILL IMAGE ASSIGNMENT
- The goal of the assignment is to collect and edit images that allow you to move the viewer’s eye across cuts from one image to another. You will gather still images as you see fit keeping in mind the screen and the image as a graphic 2 dimensional space. You may approach this however you wish, you can pick a theme, pick a color, pick a shape and move it across the screen from one shot to the next....

ROUGH CUT DUE January 17th
FINE CUT DUE January 24th

Assignment # 2
SOUND DESIGN TO A SCENE FROM A FILM OF YOUR CHOICE OR USING THE FILMS PROVIDED FOR THE CLASS.
- You will create a new project
- The goal of this assignment is to become familiar with “source/record” editing in Premiere and editing in the timeline using a “waveform” as a guide for your picture edits.
• Attention should be paid to sound image relationships, and the relationships within an image from one edit to the next.
• Students should first look through the material while doing so create a “rough assembly” of sound effect “selects” that you want to use to edit with.

ROUGH CUT DUE February 7th
FINE CUT DUE February 24th

Assignment # 3
AFTER EFFECTS COMPOSITING ASSIGNMENT
In After Effects each of you will create a short film. You will use green screen compositing, title effects, motion effects, and 3D effects.

The goal of this assignment is to come up with a concept or simple action that you want to add effects to. For example, a window breaking, a character flying through space, a music video that using background effects and 3D space where objects move around, etc.

The soundtrack can be whatever suggestions would be to use the sound to provide a narrative or voice over that is integrates themes and story telling that are reflected in the images you have gathered and/or taken.

ROUGH CUT DUE March 1st
FINE CUT DUE March 8th

Assignment # 4
TIME MANIPULATION / “HAiku” EDIT
• Each of you will shoot material (individually or in groups) with the SONY FS700 high speed camera. You should shoot a number of shots with at least three different lens types that you will bring into Premiere and then manipulate the speed over time to create 3 very short films (10 30 seconds in length) consisting of at least 3 shots. You should be free to explore different methods of shooting and editing wiht this assignment and not feel constrained by form or subject matter.

ROUGH CUT DUE March 14th
FINE CUT DUE March 2st

Assignment # 5
INDIVIDUAL / GROUP PROJECTS AND/ OR EDIT OF FOOTAGE PROVIDED BY INSTRUCTOR.
• Each of you will create a short film between 1:30 and 3 minutes in length. Your film can be anything of your choice but you must submit written proposals by the last week in March. The opportunity to edit material provided by me exists if you choose to do that instead.

***Please plan accordingly over the course of the semester for this final project. ***
ROUGH CUT DUE APRIL 18th  
FINE CUT DUE May 2nd

*****PLEASE NOTE: Students wishing to work on individual or group projects over the course of the semester may fulfill this assignment by working on these projects however I will need a written statement of intent that outlines the project by February 1st. If your projects are in depth we can meet and discuss how your personal work can be completed instead of particular assignments.*****

Student work will be evaluated and graded for professionalism and the ability to demonstrate specific skills. Timeliness will be part of the evaluation of your work. Student work will be screened on an ongoing basis. A crucial part of the editorial process is to evaluate how your work plays to an audience. Screening your work is not optional but mandatory. Also, I strongly encourage everyone to export work and screen it for yourselves in a different environment before screening it for the class. I am always taken aback but how different something feels when I am not in front of a timeline with the ability to edit.

IN ADDITION TO THESE ASSIGNMENTS OVER THE COURSE OF THE SEMESTER STUDENTS WILL BE ASKED TO MAKE A VERY BRIEF (NO MORE THAN 10 min) PRESENTATION OF A TIME BASED WORK. ALSO, YOU WILL BE EXPECTED TO WRITE WRITTEN RESPONSES TO READINGS AND FILM SCREENED.

Class 1  
Wednesday January 16  
Course overview.

Assignments, grading, overview of semester. Emphasis on Settings and difficult information.

Beginnings:  
1.) Discuss Assignment #1  
2.) Setting up a project in Adobe Premiere the Tools, Starting to Cut  
3.) Accessing shared storage system  
4). Saving and Backing Up Your Work  
5.) Source Record Editing, working with the timeline, working with audio waveforms, importing audio.
Editing Process and Techniques

Read: Excerpt from Chapters 2 and 3 from *The Eye is Quicker*. Read Chris Marker Essay on San Soleil

Class 2
Wednesday, January 23

Exercise 1 La Jatee Stills Assembly Due.

- Customization and Organization
- Mapping Commands to your keyboard and workspace
- Settings
- Sound, Linking and Unlinking video from audio tracks, fades, audio keyframes. 3.) Source Effects Panel and Color Correction Effects.

Screen and discuss Hitchcock on the Kuleshov Effect

Read: William Chang SukPing Interview, Excerpt from Chapters 4 and 5 from *The Eye is Quicker*
Robert Altman Interview,

Class 3
Wednesday, January 30
Screen Assignment 1 Rough Cuts

1.) Basics of Sound Design
2.) Editing from Waveform, marking timeline.
3.) Working with Source Panel audio mixer and timeline keyframes. Screen: *Punch Drunk Love*

Read: Interview with Valdis Oskarsdóttir, Bordwell *Eye Tracking There Will Be Blood* Chapters 6,7,8 *The Eye is Quicker*
Class 4  
Wednesday, February 7  
Assignment 1 Fine Cut Due.

1.) Marking timeline for cutpoints. Stacking Sound Effects. 2.) Audio Effects and Effect Controls.

Screen Direction and Eye Trace: Night of the Hunter, Elephant, Touch of Evil

Read: Chapter 9 and 10 from The Eye is Quicker

Class 5  
Wednesday, February 15  
Assignment 2 Rough Cut Due.

FEBRUARY 22  MID SEMESTER BREAK NO CLASS

Read: Bordwell’s the Three Dimensions of Film Narrative, Pablo Ferro Interview, Synchronization of the Senses; After Effects Apprentice Tutorials PDF.

Class 6  
Wednesday, March 1  
Working with Stills in Premiere.
1.) Formatting stills in Photoshop  
2.) Importing and working with stills in Premiere  
After Effects Overview
1.) 3D Space, Titles. Working With Layers and Blending Modes 2.) Basics of Keyframing in After Effects.

Screen Clips from: Jodorowsky’s DUNE, Three Cheers for the Whale, various photo essay examples.

Wednesday, March 8 Class 7
Screen Assignment 3 Rough Cuts Screened. Additional Editing and Effects Techniques Effects
1.) Green Screen Tutorial
2.) Working with Effects in Premiere
3.) “Roundtripping” Sequence from Premiere to AfterEffects and back. 4.) Animating Masks Using RotoBrush, Puppet Pin Tool.

Screen clips from: Girl With the Dragon Tattoo BluRay extras,
Read: David Fincher Interview, Excerpt from; The User Illusion Excerpt, Chapters 11 and 12; The Eye is Quicker

Wednesday, March 15 Class 8
Screen Assignment 3 Fine Cuts Screened.

INDIVIDUAL MEETINGS

Read: Phil Solomon Interview, excerpt from Walter Murch’s In the Blink of an Eye, Errol Morris Interview.

Wednesday, March 22 Class 9
Screen Assignment 4 Rushes.
1.) Premiere timeline manipulation Speed Ramp and Opacity effects and keyframing. 2.) Sound Design in Premiere.
Screen: The Passenger, Zabriskie Point, Drive
Read: Tarkovsky excerpt from *Sculpting in Time*.

Wednesday, MARCH 29 Class 10

Sound Design 1). Mixing
2.) Prepping for Mix Soundtrack Pro/Mixing Screen Clips: *Nixon*, Read: Interview with Alejandro Gonzalez Inarritu, Chris Marker Essay from San Soleil DVD ASSIGNMENT 4 ROUGH CUT DUE

Wednesday, April 5 Class 11

ASSIGNMENT 4 FINE CUT DUE

Color Correction in Adobe SpeedGrade. Exporting sequences from Premiere into SpeedGrade. Working with Curves, Vectoroscopes, Color Levels, Primary and Secondary Color Corrections. Color Correction Part 2. Introduction to color correction.
1.) White Balance.
2.) Color correct in order to match shots.

Discussion and overview of Final Projects

Wednesday, April Class 12

SPRING BREAK NO CLASS

Wednesday, APRIL 19

MONDAY SCHEDULE NO CLASS

Wednesday, April 26 Class 13

SCREENINGS OF ALL WORKS IN PROGRESS ASSIGNMENTS INDIVIDUAL AND GROUP MEETINGS
Wednesday, May 3 Class 14

SCREENINGS OF FINAL ASSIGNMENTS