

COMM 359 – Advanced Post-Production

Online, Tuesdays 5:30pm-8pm

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Office Hours: by appointment

Prerequisites: Intro to Video Production and Intro to Cinema.

Course Objective

This course combines editing theory and practice, aimed at providing students with the technical craft and aesthetic skills required for editing film and video of all genres. During the course students will examine how meaning is created and shaped through the manipulation of sound and image, as well as engage in the creation of short scenes and videos through editing, sound design and motion graphics. At the conclusion of the course students will be able to:

- Edit both narrative and non-fiction video to effectively communicate a story.
- Use color correction, fx and sound design to optimize a video's impact and aesthetics.
- Compress and prepare media for various distribution and exhibition formats.
- Create motion graphics, moving text and basic animation for video projects.
- Understand the workflow for single-camera, multi-camera and double-system editing.

Texts and Readings

Required • *In the Blink of an Eye, 2nd Edition* by Walter Murch

• Films on Kanopy/Articles on Sakai.

Optional • Lynda.com membership.

Equipment and Material Supplies

Required Materials:

Stereo headphones

External hard drive (USB 3.0 or Thunderbolt)

Computer Use:

Please be aware that occasional software bugs, virus presence, human error and/or hardware failure can result in damaged, corrupted or deleted files (including audio, video and graphic files). In addition, to conserve drive space and ensure the smooth operation of the computers, media files cannot be permanently saved on the internal hard-drives of the CPUs in the SOC labs. Consequently, it is your responsibility to back-up your media and project files during and after each use. Loss of files is not an excuse for missed or late assignments.

Grading & Evaluation

Attendance policy: This class meets only once a week for a total of 14 sessions. Many class sessions are dedicated to critiquing projects. In others, we learn new techniques and software. Consequently, consistent attendance and participation is crucial to your success. Please note: you are responsible for obtaining any information you missed in class, and more than two absences and/or frequent tardiness will reduce the participation portion of your cumulative grade, 1 point per absence, ½ point per tardy.

Late Work: Students are expected to complete all of the assigned projects and readings on time. Late projects will automatically be penalized 1/2 point per weekday (i.e. a project that earned 13/15 points will be reduced to a score of 12/15 points if turned in two days late). No projects will be accepted more than one week after the original due date.

Grading & Evaluation:

Your final grade will be based on your participation in classroom discussions, critiques and exercises, your performance on quizzes and the quality of your editing assignments. The course is not intended to be a competition of technical wizardry, but as a place to develop and express emerging creativity. Emphasis will be placed on completing polished, finished pieces. You have the freedom to tweak an assignment to improve your grade, but revision are due within a week and are subject to the same point deduction as late assignments (see above).

Your final grade will be calculated using the following formula:

Quizzes: 15% (5% per quiz)	The Found Footage Film: 20%
The Narrative Edit: 15%	The Editor's Reel: 10%
The Color Grade: 10%	The Multi-cam Edit: 5%
The Non-Fiction Edit: 20%	Participation & Critique: 5%

Assignments

The meat of this course consists of completing the following projects:

- The Narrative Edit – constructing the narrative spine, pacing & POV of a scene.
- The Color Grade – fixing, adjusting and color grading footage.
- The Multi-cam Edit – editing footage shot by multiple cameras and rhythmic editing.
- The Non-fiction Edit – distilling story, meaning, character, mood from bulk footage.
- The Found Footage Film – creating meaning and story through animation and found footage.
- The Editor's Reel – designing and authoring an editor's sizzle reel and portfolio.

Note: graduate students enrolled in the class have additional requirements described on page 5.

Assignment Descriptions

The Narrative Edit

Using the video dailies provided by the instructor, edit a scene so that it has the greatest visual and emotional impact. Think about issues of pacing, perspective or point of view (whose scene is it?), issues of continuity in image and sound, as well as enhancing the mood and meaning through music, transitions, and sound design. Note: although you **must** add sounds and music, you *cannot* add any images other than the footage provided. Your project will be evaluated based on: the seamlessness of your edit, the overall emotional/visual impact of your edit, your creative use of sound/music/effects, manipulation of pacing and of POV.

Grading Rubric (15 points total)

- Sound Design – dialog edit, use of music, sounds and effects (scale 1-5)
- Narrative Editing - continuity, pacing, transitions and rhythm (scale 1-5)
- Content & Creativity- shaping meaning and mood (scale 1-5)

Color Grading

Using the media and mood/genre prompt provided by the instructor, correct, standardize and manipulate the imagery's color and lighting using Lumetri Color in Premiere or DaVinci Resolve. Think about how to indicate changes of time and space, how to impact the film's meaning and mood, how to fix exposure or color balance mistakes, how to make the cuts seamless from a lighting/color perspective, and generally how to improve the overall look and feel of the film via color. Your project will be evaluated based on: the seamlessness and effectiveness of your color correction, the impact and creative use of color on the meaning and mood of the piece, and how well you matched the genre/mood prompt and reference.

Grading Rubric (10 points total)

- Correction- shot-to-shot color continuity, color and exposure balance (scale 1-5)
- Creativity and Color- communication of mood, theme, time & space changes (scale 1-5)

Non-fiction Edit (Documentary or Trailer)

Using the video dailies provided by the instructor, edit either a short documentary OR a trailer so that it has the greatest possible impact. Think about issues of pacing, voice and style, creating a sense of character, story and space. You should play with sound, image, titles, fx, and graphics to create the strongest edit. Your video must include subtitles, inter-titles, graphics and/or captions.

Grading Rubric for documentary (20 points total)

- Sound Design & Mix- use of music, sounds and effects and seamlessness of mix (scale 1-5)
- Editing- style, pacing and rhythm (scale 1-5)
- Titles, text & graphics- style, design, impact and readability or graphics and text (scale 1-5)
- Content & Creativity- clarity of narrative, structure and mood (scale 1-5)

* Additional Requirements for Graduate Students. See page 5.

Found Footage Film (Recycled Cinema)

You will select an audio story or song to which you have to add images, animation and sounds to create a short film or lyric music video. Gather archival footage, photographs and other types of images (texts, shapes, etc.) and sounds (where appropriate) to accompany the audio. Use After Effects to animate some of your images and text. Edit your media into a 1-4 minute found footage short or music video. You should attempt to create meaning or mood, inspire emotion and/or suggest ideas through your editing choices. Pay attention to issues of tempo and rhythm, graphic matches or juxtapositions, etc. Your project will be evaluated based on your effective use of titles, effects and transitions, your creative use of juxtapositions and graphic relationships, your selection of images, your ability to create and articulate mood and meaning through the edit, and the relationship of sound to the image.

Grading Rubric (20 points total)

- Editing – sound-image relationships, visual metaphors, pacing and rhythm (scale 1-5)
- Found Media – quality, quantity, variety of media (scale 1-5)
- Motion Graphics – quality, quantity, complexity and impact of fx (scale 1-5)
- Content & Creativity – visual variety, meaning and mood (scale 1-5)

* Additional requirements for graduate students on this assignment. See page 5.

Sizzle Reel

Using the projects you created in class and/or in previous courses, design and edit a “sizzle reel” or video, summary portfolio of your best work. Your reel should include motion graphics and/or animated title card(s), be no more than 2-3 minutes in length and demonstrate both your production skill and style.

Grading Rubric (10 points total)

- Editing and Impact – pace, rhythm, content, sound design, organization (scale 1-5)
- Graphics and Sizzle – vfx, professionalism, graphics (scale 1-5)

The Multi-camera Edit

Using media provided by the instructor, complete an edit of your assigned dance piece, cutting between the multiple camera angles using Premiere’s Multi-camera editing function. Pay close attention to issues of rhythm and pace, so that your edits work in concert with both the movements of the dancers and the tempo of the music. Add title and credits, using the templates provided by the instructor, and sync the “clean” music files. This assignment should be completed in class

Grading Rubric (5 points total)

- Editing – pace, rhythmic editing, professionalism (scale 1-5)

* Slightly different requirements for graduate students on this assignment. See page 5.

*****Grad Student Requirements**

Graduate students enrolled in this course will be expected to follow a similar reading and assignment schedule, but will have to fulfill some additional requirements for successful completion of the course. The additional assignment requirements are described below. Note: due to the additional assignment, grad students' final grades will be calculated as a percentage of a possible 125 points earned (vs. 100 for undergraduates). Grad students may also be subject to additional critique or workshop requirements.

*** *The Multi-camera (Dance Video) Edit***

Graduate students are required to do both a trailer and a short. While using the multi-cam editing functions to edit sections or sequences of the video, editors will also have to combine those sequences with other shots from the footage. In addition to the image/video editing, editors will need to create a simple sound design, using audio fx and/or voice to "score" the video.

Grading Rubric (5 points total)

- Editing – pace, rhythmic editing, professionalism (scale 1-5)
- Sound Design – edit, design and mix of sound fx and vocal "score" (scale 1-5)

*** *Non-Fiction Edit (Documentary AND Trailer)***

Graduate students are required to do both the trailer and the short documentary OR to create a trailer for their short documentary; in other words, they must complete two non-fiction video projects. Both projects will be evaluated individually using the rubric described above. The first project is due on week 10 (normal due date) and the second may be submitted week 11.

*** *Found Footage***

Same requirements and grading procedure as the aforementioned assignment, except that grad students are required to find their own audio story or music and secure the rights to said material and/or ascertain that the material is in the public domain or otherwise free for them to use.

Course Schedule and Assignment Deadlines

<u>Week 1</u> Aug. 25	Syllabus and schedule review. Instructor Introduction/Student Introductions. Intro to Editing. Premiere Review: set-up and keyboard shortcuts. <i>Frameline Horror Footage</i> in-class edit. Reading due week 2: Murch pp. 1-28 and 57-72 and screen <i>A Girl Walks Home Alone at Night</i> (Kanopy).
<u>Week 2</u> Sep. 1	Quiz 1. Structural edit <u>workshop group</u> : Jiang, Bautista, Kvidt, Bonadio, Brown. Intro to narrative edit: pace and “POV.” Premiere: sub-clips, labels, sound sync.
<u>Week 3</u> Sep. 8	Premiere: Intro to Sound Design and sound organization; media organization and export. Rough-cut EDL/Project file due by end of class as well as a <u>link</u>.
<u>Week 4</u> Sep. 15	Due: Narrative edit. <u>Workshop</u> : Scott, Decker, Karis, Payne, Azim, Ruhnke. EDL prep for Color. Premiere: Multi-cam editing (in-class edit).
<u>Week 5</u> Sep. 22	Due: Multi-camera edit. <u>Workshop</u> : Henderson, Ditterline, Hammerly, Quintanilla, Pacella, Gaglione and make-ups. Intro to Color correction and scopes.
<u>Week 6</u> Sep. 29	Conversation on color/any questions? <i>Guest: Colorist Matt Filipek.</i> Color continued: color grading and “looks.”
<u>Week 7</u> Oct. 6	<u>Mid-semester Break (No Class)!!</u>
<u>Week 8</u> Oct. 13	Due: color grade. <u>Workshop</u> : Scott, Kvidt, Jiang, Bonadio, Decker. Intro the non-fiction project. <i>Guest: Charlie Vanderklipp</i>
	Reading due week 9: articles on editing documentaries, Pudovkin and trailer aesthetics (see Sakai), screen <i>Man with a movie camera</i> and Murch, pp. 29-56.
<u>Week 9</u> Oct. 20	Quiz 2. Doc and trailer aesthetics Cont’d. Due: rough-cuts for non-fiction by end of class. NLEs and Photoshop: Subtitles, closed captioning and text on screen.
<u>Week 10</u> Oct. 27	Due: Non-Fiction Edit. <u>Doc workshop</u> : Jiang, Bautista, Kvidt, Bonadio, Brown. Intro to Found Footage project. Finding archival footage, sounds, pictures, etc. Reading for week 10: Murch pp. 75-146, <i>Best Practice</i>, <i>Archive Verite</i> (Sakai), Screen <i>Daisies</i> (Kanopy)
<u>Week 11</u> Nov. 3	Quiz 3. Adobe Encoder: standardizing media formats. <u>Trailer workshop group</u> : Scott, Decker, Karis, Payne, Azim, Ruhnke. Intro to After Effects: basic motion graphics and animation.
<u>Week 12</u> Nov. 10	Due: Found media for Found Footage project. Review found media. Exporting effects from Premiere.

Week 13
Nov. 17 **Due: Motion graphics/animation for Found Footage project.**
Encoder: Prepping video for exhibition, the web & more. *Guest: Brian Foote*

Week 14
Nov. 24 **Due: Found Footage Project.** Workshop: Henderson, Ditterline, Hammerly, Quintanilla, Pacella, Gaglione . Intro to editor reels, demos and navigable portfolios.

Final Exam
Dec. 1 **Due: completed Sizzle Reels. (possibly screen some after Guest)?**
Jobs in post: *Guest speakers: Kyle Delso (Third Beacon). Video wishing you luck!*

*** Note: the above schedule is subject to revision as deemed necessary by the instructor. Any significant changes will be announced in class and posted in updated schedule on Sakai.**