COMM 359 – Advanced Post-Production
SOC 003, Thursdays 4:15-6:45 Professor Aaron Greer
Phone: 312-915-6827 E-mail: agreer1@luc.edu
Office: SOC # 203 Office hours: T/Th 2:30-4:30 p.m. or by appointment

Prerequisites: Intro to Video Production or DMST

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.
- Explore multi-cam editing and cutting to rhythm.
- Design and author editors’ reels.

Texts and Readings
Required • In the Blink of an Eye, 2nd Edition by Walter Murch
• 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. Consequently,
attendance and participation is important and will be recorded and included as part of your final
grade. Any more than 2 absences, excused or unexcused, will reduce your participation points
and thus your cumulative grade by 1% point per absence.
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:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quizzes</td>
<td>15% (5% per quiz)</td>
</tr>
<tr>
<td>The Narrative Edit</td>
<td>15%</td>
</tr>
<tr>
<td>The Color Grade</td>
<td>10%</td>
</tr>
<tr>
<td>The Non-Fiction Edit</td>
<td>20%</td>
</tr>
<tr>
<td>The Found Footage Film</td>
<td>25%</td>
</tr>
<tr>
<td>The Sizzle Reel</td>
<td>5%</td>
</tr>
<tr>
<td>The Multi-cam Edit</td>
<td>5%</td>
</tr>
<tr>
<td>Participation &amp; Peer Critique</td>
<td>5%</td>
</tr>
</tbody>
</table>

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- constructing story, meaning, character, mood from footage.
• The Found Footage Film- creating meaning and story through animation and found footage.
• The Editor’s Reel- designing and authoring an editor’s reel and portfolio for the web.

Note: graduate students enrolled in the class have additional requirements described on page 4.

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 should add sounds and music, you cannot use 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- 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 provided by the instructor, correct, standardize and manipulate the imagery’s color and lighting using Luminetri Color within 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, as well as the impact and creative use of color on the meaning and mood of the piece.

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 4.

Recycled Cinema
You will select an audio story, speech or song to which you have to add images, animation and sounds to create a short found footage film or lyric music video. Gather archival footage, photographs, sounds and music to create your film. Use After Effects to animate some of your images and text, create effects for your video or even short animations. 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 and fx 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 (25 points total)
• Editing – sound-image relationships, visual metaphors, pacing and rhythm (scale 1-5)
• Sound Design & Mix- use of music, sounds and effects and seamlessness of mix (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 4.
The Sizzle Reel
Using the projects you created in class and/or in previous courses, design and author a sizzle reel for your work. Your sizzle reel should include your best work, a customized graphic or animation for your name/brand, and be between 1-2 minutes in length. Your reel will be evaluated based on its design, pace, and professionalism.

Grading Rubric (5 points total)
• Sizzle reel – pace, rhythm, visual design, fx (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 Multicam 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)

Peer Critique
With every assignment, we will workshop and critique handful of the projects in class. To assure that everyone in the class gets feedback, each student is required to review and submit feedback on 2-3 of the projects that were NOT a part of the class critique. Your participation in each critique will be noted and count for 1 point (1 point each/5 total).

***Grad Student Requirements
Graduate students enrolled in this course will follow a similar reading and assignment schedule, but will have additional requirements in 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 120 points earned (vs. 100 for undergraduates). Grad students may also be subject to additional critique or workshop requirements.

* 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 9 (normal due date) and the second may be submitted week 10.

* 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

*Note: the following schedule is subject to revision as deemed necessary by the instructor. Significant changes will be announced in class and posted in an updated syllabus on Sakai.*

| Week 1  | Syllabus and schedule review. Adobe Premiere Review: set-up and shortcuts.  
Jan. 18  | *Desperate Housewives* in-class edit.  
| Week 2  | Quiz 1. Intro to narrative edit: pace and “POV.” Premiere: sub-clips and labels.  
Jan. 25  | Structural edit workshop group: Sydney, Cesaire, Julius, Matt, Sarah.  
**Reading due week 2:** Murch pp. 1-28 and 57-72 and Katz (Sakai)  
| Week 3  | Premiere: syncing double-system footage; sound design and sound organization; text, titles and compositing. **Rough-cut: due mid-class.**  
Feb. 1   |  
| Week 4  | **Due: the narrative edit.** Narrative workshop group: Elizabeth, Nik, Biagio.  
Feb. 8   | EDLs. DaVinci/Premiere: Color correction and scopes. **Guest: Paul Galati.**  
| Week 5  | **Due: Color corrected/normalized sequence.**  
Feb. 15  | Color grading continued: color grading and “looks.”  
| Week 6  | **Due: color grade.** Workshop: Stephen, Owen, Taylor, Corinne, Sydney, Matt.  
Feb. 22  | Premiere: Multi-cam editing (rhythm and pace). Intro the non-fiction project.  
| Week 7  | Quiz 2. **Due: Multi-cam edit.** Workshop group: Julius, Jenifer, Cesaire.  
March 1  | Editing non-fiction: doc and trailer aesthetics. **Guest: Jarrad Quadir.**  
**Reading due week 7:** articles on editing documentaries, Pudovkin and trailer aesthetics (see Sakai) and Murch, pp. 29-56.  
| ******* Spring Break ******* |  
| Week 8  | NLEs and Photoshop: Subtitles, closed captioning and text on screen.  
March 15 | **Due: style tests and rough-cuts for non-fiction.**  
| Week 9  | **Due: Non-Fiction Edit.** Trailer workshop: Elizabeth, Sarah, Matt, Biagio.  
March 22 | Doc workshop group: Nik, Stephen, Cesaire.  
Intro to Found Footage project. Finding archival footage, sounds, pictures, etc.  
| ******* Easter Holiday – No Class 3/29******* |  
| Week 10 | Quiz 3. Adobe Encoder: standardizing media formats. Intro to After Effects.  
April 5  | **Due: Found media for Found Footage project.**  
|         | **Reading for week 10:** Murch pp. 75-146, *Best Practice, Archive Verite* (Sakai)  
| Week 11 | After Effects: basic animation, basic tracking, 3D and lighting effects.  
April 12 | Exporting from AE and integrating with Premiere/edit. **Guest James Lagen.**  

<table>
<thead>
<tr>
<th>Week 12</th>
<th>Due: Motion graphics/animation for Found Footage project. Encoder: Preparing video for exhibition, the web and more.</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 19</td>
<td></td>
</tr>
<tr>
<td>Week 13</td>
<td>Due: Found Footage Project. Workshop: Owen, Taylor, Corinne, Julius, Jenifer. Intro to editor reels, demos and best practices for online portfolios.</td>
</tr>
<tr>
<td>April 26</td>
<td></td>
</tr>
<tr>
<td>Week 14</td>
<td>Due Final: Sizzle Reels/Montages. Sizzle reel workshop: ALL. Final Meeting</td>
</tr>
<tr>
<td>May 3</td>
<td></td>
</tr>
</tbody>
</table>