

ADVANCED PICTURE EDITING

Spring 2021: 3 May - 29 June 2020	6 Credit Hours
Monday - Friday @ 09.00 - 12.00	Online-Synchronous, Room to be Announced
Andrew Forbes MFA (he / him) a.forbes@uwinnipeg.ca	Virtual Office Hours: Monday, 13.00 - 15.00

COURSE DESCRIPTION

The aim of this course is to explore the theory and mechanics continuity-style editing techniques. By examining the post-production journey from assembly to the final conform for delivery, students will learn the importance of pacing and rhythm within a scene and sequence, ways of approaching the edit for dramatic effect, circumventing continuity issues and will develop techniques for 'invisible' cutting. This course will also look at montage from the theories of the Moscow Film School, and how these ideas remain (and may be expanding) in contemporary cinema.

KEY TOPICS INCLUDE:

- Critical analysis of the 'invisible' cut in continuity-based cinema
- The history and theory of editing as a storytelling device
- Dissecting post-production processes and preparing materials for delivery
- Technical skillset development and competency of post-production software

TEACHING METHODS & DELIVERY

This course is a combination of lectures, discussions, seminars, and lab exercises. It is expected that students will participate in all aspects of these class components.

ATTENDANCE & ETIQUETTE

While acknowledging the online delivery format for this course, every effort will be made to provide synchronous instruction during class time and active participation in all forms of communication is encouraged. As often as possible, lectures and hands-on practical demonstrations will be delivered during regular class schedules, but please be aware that a significant components of the labs and exercises will be completed outside of class time.

Professional conduct will be expected and failure to meet reasonable standards of responsible behaviour will not be tolerated. As in the film industry, on time is late; early is on time. We begin class promptly at 09:00 and attendance will be recorded. Due to the interactive nature of this course, it is expected that participants will active their cameras during class time. Persistent unexcused absences are subject to a grade penalty. If you cannot attend class for any reason, please contact the Instructor.

- Private conversations are discouraged during screenings, class discussions, and during lectures.
- Should you need to leave prior to the end of class, please inform the Instructor via e.mail prior to the beginning of class.

Students are reminded that plagiarism is a serious academic offence. Please acquaint yourself with the regulations regarding plagiarism, cheating, and examination impersonation, as well as the rules for registration, withdrawals, and appeals, in the University of Winnipeg Calendar.

REQUIRED TEXTBOOK

- Pepperman, R. (2004) *The eye is quicker: film editing : making a good film better*. Studio City, CA, Michael Wiese Productions. ISBN: 9780941188845

Please note: this textbook is currently available in the library (print book only), and is also available through the publisher's website, Kindle, or through used booksellers (such as Abe Books).

STUDENT EQUIPMENT REQUIREMENTS & COSTS

Students should be aware of the associated costs related to what equipment will be supplied by the university, as well as the requirement of the following personally-sourced equipment. Minimum requirements are listed below:

A (REASONABLE) INTERNET CONNECTION

- We will be working extensively through remote communication, both for class and during satellite communications. Please be aware of your home connection, and if possible, hardwire your system to your router to maximize the upload / download speed for your connection.
- Please be aware that there will be some robust file uploading requirements throughout the course; please plan your submission schedules accordingly!

ADOBE CREATIVE CLOUD FOR STUDENTS	<ul style="list-style-type: none"> The bulk of this course will rely on the capacities of the Adobe suite, including (but not limited to), Premiere Pro, After Effects, Illustrator and Photoshop. While it is understood that other post-production software packages are available, this course will explore the interplay of editing, basic effects, pictographic manipulation, compositing, and colour correction through the Adobe CC Suite. We'll be working primarily with Adobe Premiere Pro v15.1. The software is available at a student rate (\$25.99 / month after a 7-day free trial: I'd recommend paying for the two months we'll be in the course) from the Adobe website: https://www.adobe.com/ca/creativecloud/buy/students.html. Please don't register for the software until you'll actually need to use it.
EXTERNAL HARD DRIVE(S)	<ul style="list-style-type: none"> 1TB USB3 7200RPM External Hard Drive. Formatted for your operating system. These will be used to store local project files and editorial assets for your projects. 32GB USB3 Flash Drive. Formatted for MacOS Extended (Journaled) or Ex-Fat. THESE MUST BE INDIVIDUALLY IDENTIFIABLE, as they may be used to submit written work, project folders, final media deliverables, etc. They may be periodically submitted to the Instructor, so please do not store any mission critical files on them.
A CAMERA	<ul style="list-style-type: none"> Minimum requirements include the ability to record in 1920x1080, H.264. This includes anything from a professional digital cinema camera (ie. an Arri Alexa) to a DSLR or Mirrorless (ie. a Sony a6500) to your mobile device camera (ie. an iPhone). There are exercises which will require some media capture, but the focus remains on editorial processes.

GUESTS AND EQUIPMENT DEMONSTRATIONS

When suitable and available, we will introduce professionals to the class to learn from them through their particular insights and experiences. These discussions will be included in our Zoom sessions when possible.

COURSE ASSIGNMENTS & GRADING

The following projects will comprise the majority of the submitted work for grading throughout the academic year. In each case, a detailed synopsis for the assignment, grading schema, delivery expectations and formats will be delivered to the students at the launch date of each project. These assignments are subject to revision throughout the semester.

1.00	LABS	START DATE	DUE DATE	POINTS
	1.01 the Fundamentals Students are required to shoot and edit a series of provided actions with a focus on maintaining continuity and good film grammar.	10 May 2021	21 May 2021	10.0
	1.02 Re/Cut Drawing from a provided selection of footage, students are challenged to cut a scene using assigned tonal overviews.	25 May 2021	04 June 2021	10.0
	1.03 Effects & Compositing Students will explore basic digital effects and compositing techniques by creating their own.	07 June 2021	18 June 2021	10.0
	1.04 Colour Correction Using one of the previous labs, students are required to apply appropriate colour correction and finishing techniques.	21 June 2021	29 June 2021	10.0
TOTAL, 1.00: LABS				40.0
2.00	ASSIGNMENTS	START DATE	DUE DATE	POINTS
	2.01 Dialogue Edit Using supplied footage, students will be required to assemble a fine cut of a scene with an emphasis on dialogue and continuity.	12 May 2021	02 June 2021	15.0
	2.02 Montage Edit Using only archival footage (sources TBD), students are challenged to produce either a short documentary or experimental short.	02 June 2021	16 June 2021	15.0
	2.03 Major Deliverable Using one of the two previous assignments, students will be tasked with picture locking, colour correcting, conforming and delivering a final output.	16 June 2021	29 June 2021	20.0
TOTAL, 2.00: ASSIGNMENTS				50.0
3.00	ADMINISTRATIVE DETAILS			POINTS
	3.01 Attendance			5.0
	3.02 Participation			5.0
TOTAL, 3.00: ADMINISTRATIVE DETAILS				10.0
GRAND TOTAL, ADVANCED PICTURE EDITING				100.0

GRADING & EVALUATION

Grading will rely on four labs, three assignments, and your participation. The assignments are subject to revision with notice, contingent of the students' actual workload and through discussion with the Instructor. Any grading reassignments will be verified by the department head prior to implementation.

For the calculation of the final grade, the following conversion table will be used:

LETTER GRADE	A+	A	A-	B+	B	C+	C	D	F
PERCENTAGE	90 - 100	85 - 89.9	80 - 84.9	75 - 79.9	70 - 74.9	65 - 69.9	60 - 64.9	50 - 59.9	< 50
GPA	4.5	4.25	4.0	3.5	3.0	2.5	2.0	1.0	0.0

GRADING SCHEMA

The individual grading criteria will be outlined as each assignment is launched, however, students can expect that the following elements will factor into the general academic measure. Please note that this assignment grading matrix is subject to revision.

- a) Concepts & Ideas
 - i. Has the student demonstrated a measured, considerate process incorporates the principles explored in class?
 - ii. Are these concepts coherent and clearly expressed?
- b) Presentation & Technical
 - i. Have the technical goals of the assignment been satisfied?
 - ii. Has the assignment been reviewed prior to submission for any errors, oversights, etc.?
 - iii. Does the final format of the deliverable meet the expectations and outlines as defined by the assignment?
- c) Creative
 - i. Has the student pursued the creative components of the work with purpose and direction?
 - ii. Has the student explored appropriate narrative structure and implemented effectively?
 - iii. Does the work reflect the stated intent?

TENTATIVE SCHEDULE

This schedule is tentative and is subject to change with notice.

WEEK	DATE	CLASS DESCRIPTION	ASSIGNMENT	
			DUE	LAUNCH
01	03 May 2021	<ul style="list-style-type: none"> · introductions, course review & getting-to-know-yous · the post-production process in detail · introduction to the Adobe Creative Cloud Suite 		
02	10 May 2021	<ul style="list-style-type: none"> · invisible cutting: cutting on action · context & subtext · techniques for dialogue editing 		1.01: THE FUNDAMENTALS 2.01: DIALOGUE EDIT
03	17 May 2021	<ul style="list-style-type: none"> · dialogue editing · sequence editing: rhythm & beats · cross-cutting 	1.01: THE FUNDAMENTALS - 21 MAY 2021	
04	24 May 2021	<ul style="list-style-type: none"> · 24 May 2021: VICTORIA DAY - NO CLASSES · transitions, match cuts, smash cuts & jump cuts · inserts: cutaways & POVs 		1.02: RE/CUT
05	31 May 2021	<ul style="list-style-type: none"> · Eisenstein and Montage theory · formalism and the non-linear narrative · rhythm, form & motion · 1 June 2021: NO CLASSES 	2.01: DIALOGUE EDIT - 02 JUNE 2021 1.02: RE/CUT - 04 JUNE 2021	2.02: MONTAGE EDIT
06	07 June 2021	<ul style="list-style-type: none"> · introduction to After Effects, Photoshop & Illustrator · overview of vfx processes 		1.03: EFFECTS & COMPOSITING
07	14 June 2021	<ul style="list-style-type: none"> · the assembly & dealing with complex projects · reviewing work critically · outputs & deliverables standards 	2.02: MONTAGE EDIT - 16 JUNE 2021	2.03: MAJOR DELIVERABLE
08	21 June 2021	<ul style="list-style-type: none"> · working in the editorial department: an overview of the roles & responsibilities · content & context 	1.03: EFFECTS & COMPOSITING - 18 JUNE 2021	
08	21 June 2021	<ul style="list-style-type: none"> · introduction to colour correction · open lab 		1.04: COLOUR CORRECTION
09	28 June 2021	<ul style="list-style-type: none"> · wrap up and next steps 	1.04: COLOUR CORRECTION - 29 JUNE 2021 2.03: MAJOR DELIVERABLE - 29 JUNE 2021	

DISCLAIMER STATEMENT

This syllabus, schedule and course outline may be amended, altered or changed while the course is underway. The weekly schedule can be altered in response to ongoing concerns of students and participants, however, a class quorum will be required for major scheduling changes. Guest speakers and industry information sessions will be organised throughout the term; the class will be notified and, when possible, consulted about developments and changes.

Further to the Course Content Note, the Instructor reiterates that this is a creative course, where ideas and expressions are encouraged to be developed and explored. As such, critiques, discussions and projects have been designed to be learning experiences utilizing constructive criticism, NOT open criticism or mockery. Hateful speech will not be tolerated.