

INTRODUCTION TO THE CRAFT OF EDITING (104)

San Francisco Film School

Instructor: Michael Wilson

Email: mykulw@gmail.com

Website: <http://mwwilson.net/classes/fssf104>

Credits: 2

Weekly Class Schedule: One 3-hour session (1 hr of lecture / 2 hrs of lab per class)

Outcomes and Objectives:

In this class, we will examine the historical role and development of editing—from the silent era to contemporary digital film. We will study the various theories of editing, editing terminology and concepts—learning both the rules (of continuity editing) and how to break them. We will look at the role of aesthetics as a cultural and ideological force. Finally, we will achieve a solid understanding of the technological work ow of post-production using Adobe Premiere Pro and Adobe Media Encoder.

Students will learn the basics of:

- 1) Editing theory
- 2) Editing practice (via Adobe Premiere Pro)
- 3) Color correction
- 4) Title generation

Note: Audio will be covered in a separate course.

Textbooks & Resources:

Required Reading:

Bowen, Christopher J. *Grammar of the Edit*. New York: Focal Press, 2015.

Suggested Reading:

Jago, Maxim. *Adobe Premiere Pro Cc 2017*. Adobe Press. 2017.

Dancyger, K. *The Technique of Film and Video Editing*. Focal Press, 2015.

Murch, Walter. In *The Blink of an Eye: A Perspective on Film Editing*. Los Angeles, California: Silman-James Press. 2005.

Dmytryk, Edward. *On Film Editing: An Introduction to the Art of Film Construction*. Hoboken: Taylor and Francis, 2012.

Grading methods

The grades will be assigned as follows:

A 93% to 100%	C 73% to 76%
A- 90% to 92%	C- 70% to 72%
B+ 87% to 89%	D+ 67% to 69%
B 83% to 86%	D 63% to 66%
B- 80% to 82%	D- 60% to 62%
C+ 77% to 79%	F Less than 60%

Basis for Grading

<i>Assignments & Participation</i>	<i>Value</i>	<i>Notes</i>
1-3 EDITING FROM PROVIDED FOOTAGE	30%	Using the footage provided, interpret and assemble the sequence into meaningful narratives.
CONCURRENT PROJECTS	50%	Workshops for concurrent film projects (montage, narrative, etc)
ATTENDANCE	10%	(see school policies regarding attendance)
CLASS PARTICIPATION	10%	Students must maintain an attentive and engaged presence in class—offering opinions and analysis of class material and fellow students' projects.

COURSE SCHEDULE

Week One

Lec: Class Introduction / Syllabus / Overview

Lab: Intro to Media Encoder / Transcoding / Premiere Pro Interface / Assignment 1 introduction

“The Cutting Edge – The Magic of Movie Editing” (Video)

Week Two

Lec: Cinema language; Editing Grammar / Concepts

Lab: Project Management & Assignment 1 roughs critiqued.

REQUIRED READING: Grammar of the Edit (Chapter 1)

DUE: Assignment 1 roughs

Week Three

Lec: Editing Grammar—Montage Editing; Creating the Rough Cut

Lab: Screen/critique Assignment 1 & Assignment 2 introduction

Discussion / Screening

REQUIRED READING: Grammar of the Edit (Chapter 2)

DUE: Assignment 1

Week Four

Lec: Editing Grammar—Types of Edits; Rough to Fine Cut; Editing for Genre 1

Lab: Screen/critique Assignment 2 & Assignment 3 Introduction

Discussion / Clips: Car Chases

REQUIRED READING: Grammar of the Edit (Chapter 3)

DUE: Assignment 2

Week Five

Lec: Cutting for Genre 2; Fine to final cut & finishing steps

Lab: Assignment 3

REQUIRED READING: Grammar of the Edit (Chapter 4)

DUE: Assignment 3 Roughs

Week Six

Lec: Cutting for Genre Pt. 2

Lab: Assignment 3 / Concurrent Project

DUE: Assignment 3

REQUIRED READING: Grammar of the Edit (Chapter 5)

Week Seven

Lec: History of Editing: The Documentary (Kuleshov & Vertov)

Lab: Concurrent Project

Discussion / Clips: Documentary

REQUIRED READING: Grammar of the Edit (Chapter 6)

DUE: Assignment 3 roughs

Week Eight

Lec: History of Editing: The Hollywood Style

Lab: Concurrent Project

Discussion / Clips: D.W. Griffith, Chaplin, etc
REQUIRED READING: Grammar of the Edit (Chapter 7)

Week Nine

Lec: History of Editing: Soviet Montage
Lab: Concurrent Project
Discussion / Clips: Eisenstein
REQUIRED READING: Grammar of the Edit (Chapter 8)

Week Ten

Lec: History of Editing: Social Realism
Lab: Concurrent Project
Discussion / Clips: Social Realism
REQUIRED READING: Grammar of the Edit (Chapter 9)

Week Eleven

Lec: Scene Analysis: Dialog Editing
Lab: Concurrent Project
Discussion / Clips: Dialogue Scene Analysis: Comparing script/screen of familiar films

Week Twelve

Lec: Color Theory / Color Correction
Lab: Concurrent Project
Discussion / Clips: Color in film

Week Thirteen

Lec: Recent innovations in editing
Lab: Concurrent Project
Discussion / Clips: TBA

Week Fourteen

Lec: Finishing
Lab: Concurrent Project roughs critiqued
DUE: Concurrent Project roughs

Week Fifteen

Screen/critique Concurrent Project
DUE: Concurrent Project

Students will need:

- 2 External Drives (2 TB each)

Two drives will be used simultaneously throughout the semester. One will be your **work volume** and the other will be used as a **backup volume**. The work disk is used to save your work-in-progress files while the backup disk will contain files that are a copy for all your project files. You can also save your work on a lab computer temporarily. A “lost” file is not an excuse for a late project!

- Notebook for storyboarding (example here: <https://goo.gl/PfE2BX>)
- Studio/Field Headphones