

Syllabus: Film 3702: Advanced Editing

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[Cutting Rhythms: Routledge – Instructor Student Resources](#)

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[Editstock](#)

Course Information

FILM 3702: Advanced Editing

Brooklyn College Film Department

Spring 2026, Tuesday 8:35am-12:15pm, W.E.B. 239

Professor: Zachary Finkelstein

email: zachary.finkelstein@brooklyn.cuny.edu

office hours: Thursday 1:15-2:15 by appointment (Please email)

Course Description

In this course, you will learn advanced principles and techniques in the craft of Editing. We will explore a wide range of post-production techniques focusing on the picture and sound edit for short narrative filmmaking. Professional editing skills will be developed, including digital cinema workflows, picture and sound editing and color correction using Avid Media Composer, Premiere Pro, and DaVinci Resolve.

There will be an emphasis on current industry practices and the role of the assistant editor. Class time will be divided between screenings of a variety of films by acclaimed editors; hands-on technical demonstrations and in-class lessons; and critique of student work.

Course Objectives

- To gain an advanced working knowledge of aesthetics and techniques of film editing;
- To gain proficiency in current editing standards, software and practices;
- To encourage positive collaboration and emphasis on the interconnection of editing with script, direction, producing, cinematography, and sound.

Expected Outcomes

At the conclusion of the course students should be able to:

1. Be proficient in editorial techniques, workflows, and principles of storytelling
2. Complete editing exercises across multiple forms (narrative, documentary and more)
3. Critically discuss editorial choices and the work of outstanding editors
4. Collaborate effectively with peers by offering and receiving feedback

Class Format

Our regular weekly meetings will follow this or similar format. This format is subject to change based on course learning needs.

9:30—9:40 Attendance
9:40—10:30 Screening and Discussion
10:30-10:40: 10min Break
10:40—12:00 Lab and Workshop
12:00-12:10: 10min Break
12:10—12:40 Feedback on student work
12:40—1:10 Final Questions / Class adjourns

- Discussion Session is where we discuss assigned films and readings. We also workshop student cuts in progress and offer critique on completed work.
- In Lab Sessions, the instructor will give demos and students will work on assigned lessons and exercises using provided media and editing software on their home computers. Screenshots will be shared at the end of the session to demonstrate student progress to the instructor.
- In Presentation Sessions students make their Feature Editor presentations in pairs.

A Note on Technology Support

If you are having trouble accessing a reliable computer with editing software, please reach out to me directly and I will help connect you with available resources. Your health and safety are more important than deadlines. As circumstances are continuously changing, I will be flexible, but please do your best to stay in communication about any delays.

Course Evaluation Factors

Participation	20% (In-class Discussion and course related communication)
Lab Work	20% (Editing exercises)
Editing assignments	60% (Independent work with original or provided footage)
	- Opening sequence (25%)
	- Dialogue scene (35%)

Grading

A minimum of 3-5 hours per week of work outside of class is required to successfully complete this class — in most cases, considerably more time is needed.

- An A grade goes to work that demonstrates a thorough understanding of the craft and concepts involved. Most importantly, it is creative, inspired, and engaging.
- A B reflects a strong technical grasp and above average work.
- A C grade indicates that work is satisfactory and meets basic requirements.
- A late assignment will be deducted one letter grade immediately.
- No assignment will be accepted more than a week late without prior communication with the professor.

Letter grades

Letter grades will be used for all final grades but assignments will be graded out of 100 points. The conversion between number grade and letter grade is made based on this CUNY conversion table: 65-67=D+, 68-70=C-, 71-74=C, 75-77=C+, 78-80=B-, 81-84=B, 85-87=B+, 88-90=A-, 91-94=A, 95-100=A+.

Required Resources

Course Resources

- Our [Course Website](https://film3702.common.gc.cuny.edu): <https://film3702.common.gc.cuny.edu> , will contain links to all readings and resources, as well as the syllabus, schedule, and the course bibliography.
- Brightspace will be used to share course materials and send announcements about course related information. Grades posted on Brightspace and CunyFirst.
- Adobe account: Sign in with your @login.cuny.edu credentials
- Access to Student Media Server will be used to share large media files as needed

Logging in to Brooklyn College Library Resources:

Many of the readings for this course require logging in to Brooklyn College Library with your CUNY credentials. Here is a link to a [guide on getting remote access to BC Library resources](https://libguides.brooklyn.cuny.edu/accounts/remotearchive): <https://libguides.brooklyn.cuny.edu/accounts/remotearchive>

Required Course Materials

- External hard drive dedicated to film dept. work (1-2TB)
- Headphones
- Editor's notebook / Legal pad and pen

CUNY Resources

Immigrant Student Support

I support the rights of undocumented students to an education. If you have any concerns in that regard, feel free to discuss them with me, and I will respect your wishes concerning confidentiality. For resources and support, please visit Brooklyn College's Immigrant Student Support Office, 117 Roosevelt Hall, email: Jesus.Perez@brooklyn.cuny.edu, website: [Immigrant Student Success Office](https://www.brooklyn.edu/dosa/student-support-services/isso/): <https://www.brooklyn.edu/dosa/student-support-services/isso/>

Student Support Services

Please visit the [BC student Support Services site](https://www.brooklyn.edu/dosa/student-support-services/): <https://www.brooklyn.edu/dosa/student-support-services/> for links to the many services Brooklyn College provides, from Food Pantry to LGBTQ+ Resource Center, to Personal Counseling.

Course Policies

Attendance Policy

- Attendance is mandatory
- Film department policy requires a grade of F if there are more than 2 unexcused absences.

- Lateness is considered part of an absence. Each unexcused lateness will be marked as a partial absence.
- Please keep in mind that completing assignments for other courses or working on a film production is never a valid excuse for an absence or inattention during class.

Device Use

Cell phones must be silent during class. Points will be deducted from your attendance and participation grade if your phone rings, or if I notice your phone distracting you or others during class time. This also includes checking social media, texting, checking email or any other online activity while attending class. This also includes use of the computer workstations during class lectures, labs and workshops.

Accessibility

It is important to me that the course be accessible to all students. In order to receive disability-related academic accommodations students must first be registered with the Center for Student Disability Services. Students who have a documented disability or suspect they may have a disability are invited to set up an appointment with the Director of the Center for Student Disability Services, Ms. Valerie Stewart-Lovell at 718-951-5538. If you have already registered with the Center for Student Disability Services please provide me with the course accommodation form so we may discuss your specific accommodation.

Course Code of Conduct

In this course students are expected to challenge themselves and take creative risks. In order to create a classroom experience where all students feel they can express their ideas and tell their stories to their fullest abilities, this class supports a learning environment that is anti-racist, anti-sexist, anti-homophobic, anti-transphobic, anti-colonial and anti-classist. Students and faculty are expected to observe these ideals in the work that they create in the course and during group discussions and workshops.

Course Schedule

Week 1: Introductions, Course Overview, Syllabus

Date: Jan. 27

Discussion

Cutting Rhythms (K. Pearlman)

Editor's intuition

Screening

Cutting Rhythms selected videos

Resources

Pearlman, Karen. "Rhythmic Intuition | Chapter 1." In *Cutting Rhythms, 2nd Edition*, 2nd edition. Routledge, 2015. https://s3.amazonaws.com/files.commons.gc.cuny.edu/wp-content/blogs.dir/48971/files/2026/01/K_Pearlman_cutting-rhythms-Ch01.pdf. **Password protected PDF**

Workshop / Lab

Tech Orientation & check-in

*Email list?

Avid Media Composer: - Licenses - Intro to user profiles - Project settings

Week 2: Editing short films

Date: Feb. 03

Discussion

Principles of Editing: Continuity Editing and Montage.

Screenings

Review of [Shot and Transition types](https://blog.pond5.com/11099-13-creative-editing-techniques-every-video-editor-should-know/): <https://blog.pond5.com/11099-13-creative-editing-techniques-every-video-editor-should-know/>

[Cutaways Versus Insert Shots](https://www.youtube.com/watch?v=_KfE8ECAkJE): https://www.youtube.com/watch?v=_KfE8ECAkJE

[Movie Clips of film Sinners, 2025](https://www.youtube.com/watch?v=GzJR2uC_qvE): https://www.youtube.com/watch?v=GzJR2uC_qvE

Workshop/Lab

Script read-through: Horizon

Avid Media Composer: - Media Management - Link vs. import - File structure - Project setup

Editing Lab: Crossover Opening Scene

Resources

[Excerpt from 111 Tips to Create Impressive Videos](https://ebookcentral.proquest.com/lib/brooklyn-ebooks/reader.action?docID=6474503&ppg=28&c=RVBVOg) : How to Plan, Create, Upload and Market Videos (Chapter: All About Editing) Author: Doris-Maria Heilmann. Login with BC Library credentials to view. <https://ebookcentral.proquest.com/lib/brooklyn-ebooks/reader.action?docID=6474503&ppg=28&c=RVBVOg>

Download: Crossover project files (Available on Nexis Server)

Week 3: Role of the assistant editor

Date: Feb. 10

Discussion

Preparing for the edit

Avid Media Composer workshop.

Workshop and Lab

Avid Media Composer: - Logging clips - Editing tools - Synching image and sound - 3-point editing (I/O) - Trimming - Timeline Editing: Segment tools, Lift/Extract Work: Review and Log footage

Evaluation

Editing Lab: Crossover Opening Scene: Starting a new editing project

Week 4: Montage

Date: Feb. 24

Discussion

Montage: - Refining the edit - Developing rhythm - Supporting emotion

Screening

Cutting Rhythms selected videos

Workshop

Reviewing tools and techniques in Avid Media Composer. - Adding transitions - Generating titles - Timecode burn-in - Exporting

Week 5: Peer led feedback and critique, part 1

Date: Mar. 03

Discussion

Peer led feedback and critique: Crossover: opening scene rough cuts

Evaluation

Crossover: Opening Scene rough cuts DUE

Week 6: Peer led feedback and critique, part 2

Date: Mar. 10

Discussion

Peer led feedback and critique: Crossover: opening scene fine cuts

Evaluation

Crossover Opening Scene: fine cuts DUE

Week 7: working with high resolution media

Date: Mar. 17

Discussion

Working with high resolution media

Screening

[Understanding Codecs and Compression](https://www.youtube.com/watch?v=sisvOeZItb0): <https://www.youtube.com/watch?v=sisvOeZItb0>

Workshop

Transcoding and prepping media for editing - Proxies

Editing Lab

Crossover group edits

Resource

[Production Handbook: Chapter 13: Formats/Compression](https://human.libretexts.org/Bookshelves/Theater_Film_and_Storytelling/Video_Production_Handbook/13%3A_Formats_Compression/13.01%3A_Formats_Compression)

https://human.libretexts.org/Bookshelves/Theater_Film_and_Storytelling/Video_Production_Handbook/13%3A_Formats_Compression/13.01%3A_Formats_Compression

Week 8: Editing Dialogue, part 1

Date: Mar. 24

Discussion

Editing Dialogue: - Editing beyond the script - Defining story goals

Editing Lab

Crossover group edits

Week 9: Editing Dialogue, part 2

Date: Mar. 31

Discussion

Editing Dialogue: - Supporting performance - Continuity - Reaction shots

Editing Lab

Crossover group edits

Week 10: Color Correction

Date: Apr. 14

Discussion

Intro to Color Correction: - The colorist - Brief history of color correction - Prepping your project for the Colorist

Workshop & Lab

DaVinci Resolve: - Preparing a project for the colorist - Importing a project.

Text for Lab: [Conforming](#):

https://human.libretexts.org/Bookshelves/Theater_Film_and_Storytelling/Video_Production_Handbook/16%3A_The_Finishing_Process/16.02%3A_Fixing_Transition_Mistakes

Resources

[Excerpt from Video Editing Made Easy with Davinci Resolve 18: Create Quick Video Content for Your Business, the Web, or Social Media](#). Chapter 11: Enhancing Color for Mood or Style (Phillips, L. and Marangoni, S.) <https://ebookcentral.proquest.com/lib/brooklyn-ebooks/reader.action?docID=30464094&ppg=276&c=UERG>

[How to Send a Premiere Timeline to Resolve & Fix XML Issues – Darren Mostyn](#): <https://www.youtube.com/watch?v=C561OeNewME&t=19s>

Week 11: Color correction

Date: Apr. 28

Discussion

Color correction: - General adjustments - 1st pass color correction

Workshop

Davinci Resolve

Week 12: Color grading

Date: May 05

Discussion

Color grading - 2nd pass color and image adjustments

Workshop

Davinci Resolve

Week 13: Feedback and Critique

Date: May 12

Discussion

Feedback and Critique: Crossover: rough cuts

Evaluation

Crossover: Rough Cuts DUE

Week 14: Final Project Workshop

Date: May 19

Workshop

Editing workshop 1-on-1 editing support

Week 15: Final Class

Date: May 26

Discussion

Feedback and Critique: Crossover: fine cuts

Evaluation

Crossover Fine Cuts DUE

SPECIAL DATES

- 1/26/26, Start of Spring 2026 Term – Classes Begin
- 2/1/26
 - Last day to add or swap a course for Spring 2026
 - Last day to drop for 75% tuition refund
 - Financial Aid Certification Enrollment Status Date
- 2/12/26-2/16/2026: College Closed
- 2/17/26, No Classes Scheduled
- 3/15/26, Last day to file for Summer 2026/September 1, 2026 graduation
- 3/20/26, No Classes Scheduled
- 4/01/26-4/09/26, Spring Recess
- 4/21/26, Classes follow a Thursday Schedule
- 5/19/26, Last Day of Classes
- 5/20/26-5/26/26, Final Examinations
- 5/25/26, College Closed
- 5/26/26, End of Spring 2026 Term

Course Bibliography

Online readings

Excerpt (from Cutting Rhythms, Chapter 01)

Author: Karen Pearlman

https://s3.amazonaws.com/files.commons.gc.cuny.edu/wp-content/blogs.dir/48971/files/2026/01/K_Pearlman_cutting-rhythms-Ch01.pdf

[Lance Phillips and Stefania Marangoni, Excerpt from Video Editing Made Easy with Davinci Resolve 18: Create Quick Video Content for Your Business, the Web, or Social Media. Chapter 11: Enhancing Color for Mood or Style](https://ebookcentral.proquest.com/lib/brooklyn-ebooks/reader.action?docID=30464094&ppg=276&c=UERG)

<https://ebookcentral.proquest.com/lib/brooklyn-ebooks/reader.action?docID=30464094&ppg=276&c=UERG>

[Doris-Maria Hellmann, Excerpt from 111 Tips to Create Impressive Videos : How to Plan, Create, Upload and Market Videos \(Chapter: All About Editing\)](https://ebookcentral.proquest.com/lib/brooklyn-ebooks/reader.action?docID=6474503&ppg=28&c=RVBVQg)

<https://ebookcentral.proquest.com/lib/brooklyn-ebooks/reader.action?docID=6474503&ppg=28&c=RVBVQg>

[Vina Cera, Excerpt from The Video Production Handbook: Chapter 13 – Formats/Compression](https://human.libretexts.org/Bookshelves/Theater_Film_and_Storytelling/Video_Production_Handbook/13%3A_Formats_Compression/13.01%3A_Formats_Compression)

https://human.libretexts.org/Bookshelves/Theater_Film_and_Storytelling/Video_Production_Handbook/13%3A_Formats_Compression/13.01%3A_Formats_Compression

Online video resources

Cutting Rhythms: Routledge – Instructor Student Resources

[Intuition](https://www.youtube.com/watch?v=g61_pleCyik&t=1s): https://www.youtube.com/watch?v=g61_pleCyik&t=1s

[Editing is not Invisible but it is Magic](https://www.youtube.com/watch?v=50aYBAvZx6s): <https://www.youtube.com/watch?v=50aYBAvZx6s>

[Timing and Gesture](http://youtube.com/watch?v=KzXHGA1AeSg&t=1s): <http://youtube.com/watch?v=KzXHGA1AeSg&t=1s>

[Space Movement Energy](https://www.youtube.com/watch?v=ISFbqrlhLvY): <https://www.youtube.com/watch?v=ISFbqrlhLvY>

[What is Rhythm?](https://www.youtube.com/watch?v=WvH__5ljTjo): https://www.youtube.com/watch?v=WvH__5ljTjo

[Why Does and Edit Feel Right? - This Guy Edits](https://www.youtube.com/watch?v=f7fHwLEtx3U)

<https://www.youtube.com/watch?v=f7fHwLEtx3U>

[15 Creative Editing Techniques Every Video Editor Should Know, By Ryan McAfee](https://blog.pond5.com/11099-13-creative-editing-techniques-every-video-editor-should-know/)

<https://blog.pond5.com/11099-13-creative-editing-techniques-every-video-editor-should-know/>

[How to Understand Codecs – B&H Photo Video Pro Audio](https://www.youtube.com/watch?v=sisvOeZItb0)

<https://www.youtube.com/watch?v=sisvOeZItb0>

[How to Send a Premiere Timeline to Resolve & Fix XML Issues – Darren Mostyn](https://www.youtube.com/watch?v=C561OeNewME&t=19s)

<https://www.youtube.com/watch?v=C561OeNewME&t=19s>

Blackmagic Design – [DaVinci Resolve Training](#):

<https://www.blackmagicdesign.com/products/davinciresolve/training>

(Download the newest version of DaVinci Resolve. Scroll down the webpage for training videos and tutorials.)

Avid Media Composer

Avid offers a whole library of videos on various editing topics. A great resource for review!

[Avid's startup guide series](#):

https://www.youtube.com/playlist?list=PLhCR_8aS9jOOYV_o7Zb6ptjUS9R4C6a-b

A youtube playlist of Avid Videos: <https://www.youtube.com/@avid/videos>

Editstock

Resource for high quality editing footage for practice.

[Editstock](#):

<https://editstock.com/collections/stock-film-dailies>