



INTRODUCTION TO EDITING (PREMIERE PRO CC)

MRTS 4411 Monday 1:00pm-3:50pm. RTFP Room 180Z

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Office Hours: By appointment only

Course Overview: In this course, we will examine theories and practices of film and video editing over time and across genres. We will study cutting techniques-montage, long take, and continuity editing-central to both classic and contemporary films. We will focus on the expressive possibilities of particular editing strategies to strengthen our ability to analyze diverse films and film types. Finally, in our own projects, we'll refine our capacity to control continuity, pace, clarity, sound and dialogue through editing.

BOOKS:

Required Texts:

on blackboard

www.lynda.com

Recommended Texts:

Joe Dockery, *Learn Adobe Premiere Pro CC for Video Communication*

Maxim Jago, *Adobe Premiere Pro CC Classroom in a Book*

Ken Dancyger, *The Technique of Film and Video Editing: History, Theory, & Practice*

Walter Murch, *In the Blink of an Eye: A perspective on film Editing*

Sidney Lumet, *Making Movies*

Edward Dmytryk, *On Film Editing*

ASSIGNMENTS AND GRADE BREAKDOWN:

Project 1 (POV & Continuity): 25%

Project 2 (Rhythm Exercise): 25%

Project 3 (Final Project): 25%

Presentation: 25%

Attendance: ONE unexcused absence and ONE late arrival is allowed without penalty. Any additional unexcused absences or tardiness will lower your over-all grade in the following ways:

1. Each additional unexcused absence will result in the loss of 5 percentage points off your total course grade.
2. For each additional late arrival to class, you will lose 3 percentage points.

Project Copies: It is your responsibility to make copies of the projects you want to save.

Academic Dishonesty Policy: Students caught cheating or plagiarizing will receive a “0” for that particular assignment or exam. Additionally, the incident will be reported to the Dean of Students, who may impose further penalty.

Acceptable Student Behavior: Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student’s conduct violated the Code of Student Conduct.

Disabilities and Accommodations Statement: The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to the faculty to begin a private discussion regarding your specific needs in the course. The accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at disability.unt.edu. You may also contact them by phone at (940) 565-4323.

Student Perceptions of Teaching (SPOT): Student feedback is important and an essential part of participation of this course. The Student Perceptions of Teaching (SPOT) is a requirement for all organized classes at UNT. This short survey will be made available at the end of the semester to provide you with an opportunity to evaluate how this course is taught.

Succeed at UNT: UNT endeavors to offer you a high-quality education and to provide a supportive environment to help you learn and grow. And, as a faculty member, I am committed to helping you be successful as a student. Here’s how to succeed at UNT: Show up. Find Support. Get advised. Be prepared. Get involved. Stay focused. To learn more about campus resources and information on how you can achieve success, go to success.unt.edu.

Mobile device policy: The Department of MRTS prohibits the use of personal mobile devices during class, unless otherwise allowed by the individual Instructor. If no exceptions are contained in a course syllabus, then the department policy remains in effect until changed by the Instructor. Personal mobile devices are defined as anything and everything from cell phones to smart phones to digital media players to personal handheld computers. All devices should be turned off before entering the classroom or laboratory area.

Syllabus policy: While this syllabus outlines the expectations for successful completion of the course, it is not a contract. Therefore some elements of the course may be altered by the Instructor as needed.

MRTS department drop policy: This is an MRTS major course. Students without the correct prerequisites (both non-majors and pre-majors) are subject to being dropped from the course automatically with or without notice.

Students missing class on the first day who do not immediately contact the instructor with a legitimate excuse may be dropped immediately without notice.

Schedule notes: HB 256 provides students with an excused absence from attending classes, taking examinations or other required activities in observance of a religious holy day and related travel. It also provides that students be given reasonable time to take an exam or complete an assignment. Requests for accommodation must be made to the instructor a minimum of *three days prior* to the observed religious holy day.

Student Eagle Mail accounts will be used for all course correspondence. If you choose to use another email service, you must enable your Eagle Mail account to forward any messages. Instructions on how to configure Eagle Mail can be found at: <http://eaglemail.unt.edu>

Course Schedule

(Schedule subject to revision)

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| Week 1 | <u>Course Intro</u>
Overview of Course
How do you teach editing? Software vs Technique, History & Theory |
| Week 2 | <u>No Class (MLK Day)</u> |
| Week 3 | <u>Editing Art and Craft & The Birth of Cinema and Editing</u>
Presentation: Early Days of Editing
Lab: Media Management, Project Set-up, & Trimming Tools |
| Week 4 | <u>Directing Screen Orientation</u>
Presentation: Keeping the Audience Oriented
Lab: L-Cuts & J-Cuts, Multi-Cam Editing Exercise |
| Week 5 | <u>Effective Use of Cuts</u>
Presentation: Understanding the Editors Tools
Lab: Editing to music using markers and beats, Promo Exercise
<i>Assign Proj 1: Continuity Editing</i> |
| Week 6 | <u>Classic European Montage</u>
Presentation: From Russian to MTV – Art of Montage |

Lab: Open (Finish Project One)
Assign Project 2: Rhythm Exercise

Week 7 **Editor Goals**

Presentation: Narrative Clarity, Dramatic Emphasis and Subtext
Project 1 Due by the start of Class

Week 8 **Lab Day**

Lab Day
Lab: Audio Clean Up

Week 9 **NO CLASS – SPRING BREAK**

Week 10 **Action, Dialogue & Sound**

Presentation: Mapping out Who Says and Does What
Screen and Critique Proj 2 in Class
Assign Presentations – Assign Project 3 – Project 2 Due by start of Class

Week 11 **Editing to Contrast & Advanced Techniques**

Presentation: Mood Tone & Characters
Presentation: Effects and Color
Lab: Compositing & Color Correction

Week 12 **Presentations**

Scene Analysis Presentations
Project 3 Due by the start of Class

Week 13 **Key Frames and Motion**

Lab: Key Frames
Assign Final Project

Week 14-15 **Work Days**

Edit Days – One on One Sessions for Final Project
Write-up of Final Project due

Finals Week **Final Project**

Class Not Meeting
Final Project Due by May 7th (Will provide Google Drive Access to Submit)

Assignments

In Class Exercises:

PROJECT I-CONTINUITY EXERCISE:

Using footage provided, you will cut together a sequence that demonstrates in the final edit attention to continuity, pacing, and rhythm and the ability to cut dialogue.

PROJECT II-RHYTHM EXERCISE:

Using only found footage/sound in Premiere, create either a remix or a mash up that contains a critique or commentary on the source material. The goal for this assignment is to explore the power of editing, juxtaposition, and metaphor while participating in a critical engagement with material. No original material may be used.

PRESENTATION:

Each student will do a 7-8 minute in-class presentation covering an editing technique, editing innovation, or an influential editor that is of particular interest to you. Your presentation should include historical research on the development of the technique or innovation and influential editor. Please include imagery and clips. You may use either Power Point, Keynote, or Prezi.

FINAL PROJECT:

Trailer/Horror/ or Own Work

Edit together a trailer for a feature film or one of your own works. Must include titles, Voice Over, Music and other conventions used in movie trailers. May not exceed two minutes. Make sure clips are chosen appropriately and are filled with action and other relevant moments from the film. Remember, you need to use editing's power of persuasion to convince and audience to see this film.