

## FVNM 2013 EDITING AESTHETICS AND STRATEGIES 1

Spring 2010 :: Mondays 6-9pm :: MC 518

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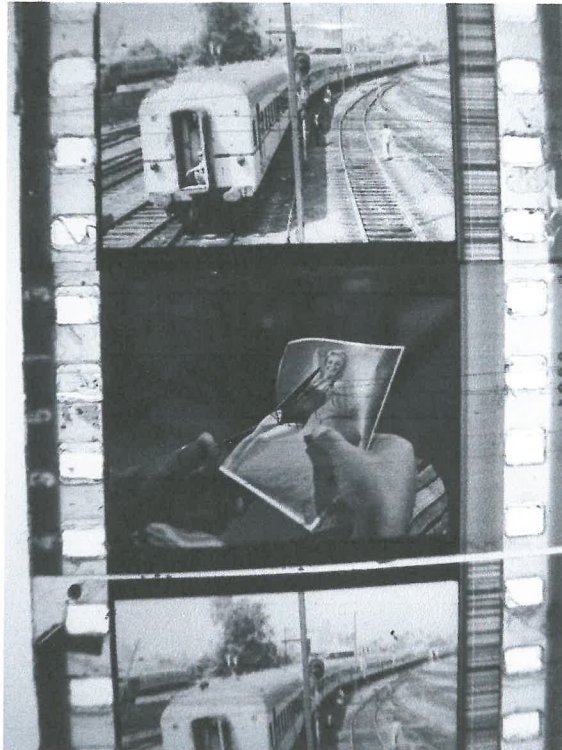
FVNM 2013 EDITING AESTHETICS AND STRATEGIES 1 is an intermediate level, post-production seminar course designed for students working in film and video.

Conducted as a workshop in which students present unfinished work for critique and as the basis for demonstrations, this course provides methods for the organization and structuring of materials in both short and long-form works.

While concentrating on practical problem-solving, particular attention is paid to sound/image relationships, structural continuity/discontinuity, professional practices, and non-traditional working methods.

Time is reserved for a close analysis of films and videos, readings, and discussion.

**Students are expected to enroll with a work-in-progress and to finish with a lock-cut of their film or video project.**



### PRE-REQUISITES & REGISTRATION REQUIREMENTS

In order to enroll in this course, you should have already taken FVNM 2004: Editing Strategies & Critical Histories *and* either FVNM 2005: Film as Capture *or* FVNM 2002 Video Production 1.

This class is designed to be taught concurrently with FVNM 2010: Intermediate Film Workshops.

If you do not meet the criteria stated above, you must obtain special permission from the instructor in order to remain in this class.

### COURSE STRUCTURE, OBJECTIVES, & REQUIREMENTS (aka *What to Expect . . .*)

Editing Aesthetics and Strategies is a hands-on, workshop course designed to help you see a film / video through to completion. You should be entering the course with raw footage and material, and by the end of the semester you will have finished a lock-cut of your film / video. This class is designed around you and the projects that you will make this semester . . . lucky, lucky!

Each week will be structured differently, but we will typically focus on: screening and discussing your works in progress; practical tips and editing strategies (e.g. footage logs, editing scores); aesthetic concepts, decisions, and structures; historical styles; and screenings of outside work.

Since this course is workshop based, it is imperative that you show up to class on time and ready to completely engage with the material at hand. You need to be well-rested and well-fed, and most importantly, ready to partake in rigorous and thoughtful discussion. Assignments must be turned in

on time, and when it is your turn to present material in class, you need to be prepared to screen and discuss your work. There will be several assigned readings over the course of the semester. You should always come to class 1) having read and 2) prepared to discuss these readings.

In the spirit of group critique and practice, you should come to class prepared to share ideas, thoughts, reactions, and questions with your fellow students. We will work together to maintain an atmosphere that is conducive to lively discussions, and that maintains, at all times, a respect for one another and our work.

The class will meet every Monday from 6-9pm. Class WILL meet during Graduate Critique Week on Monday May 3<sup>rd</sup>. Attendance and punctuality are REQUIRED. Attendance will be taken at the beginning of every class and you will be considered late if you arrive after 6:15pm. Two "lates" are considered one absence. More than three absences means NO CREDIT for the course. If you know in advance that you will need to miss a class, you need to notify the instructor via email before the absence.

NOTE: 2 "lates" = 1 absence                      more than 3 absences = NO CREDIT

## **CREDIT**

Credit for the course is earned by completing a "C" level or above. If you need a letter grade for this course, please notify the instructor ASAP (no later than week 10).

Grades are based on the following criteria and assignments:

- 50% Final project (in-class screenings of rough cuts, individual critiques, completion)
- 20% Class participation
- 10% Editing score
- 10% Film treatment
- 5% Art & Commerce editing assignment
- 5% Continuity editing assignment

## **ASSIGNMENTS**

### **1. FINAL PROJECT: LOCK-CUT OF A FILM OR VIDEO**

First and foremost, in order to pass this class, you MUST FINISH A FILM OR VIDEO BY THE END OF THE SEMESTER! You should be entering this class with a project that is at the editing stage and/or footage from <FILM AS CAPTURE> that is ready to be edited. You will edit this film or video over the course of the semester, present your progress and rough-cuts in class, and show up on the last day of class with a lock-cut of your film or video.

You are free to work in any medium (film or video) and you can edit your project in any format (16mm flatbed, Final Cut Pro, etc.). You can finish your project in either film and/or video. The technical content of the course will emerge out of the specific needs of each member of the class, while focusing on different possibilities for the integration of film and digital editing techniques and systems.

### **2. FINAL PROJECT PROPOSAL**

A 1-2 page film project proposal describing your final project. This statement will contain a description of your proposed project and editing strategy, as well as a timeline for completion.

### **3. EDITING SCORE**

A drawn / graphic score of the editing scheme for your final project.

#### 4. "READY TO ROCK" EDITING ASSIGNMENT

Using the QuickTime "Chicago, Are You Ready to Rock?" files provided, you will edit (in FCP) one short video sequence that adheres to the basic, yet intuitive, principles of continuity editing discussed in class. The finished video should be between 20 seconds - 2 minutes in length, utilize both shots / camera set-ups, and contain at least 3 edits. These edits need to be hard, continuity cuts (no dissolves, fades, or transitions) that are as "smooth", and "seamless" as possible.

#### 5. "THE RULES" CONTINUITY EDITING ASSIGNMENT

Using the footage shot in class on , you will edit (in FCP) each of the three scenarios adhering to the classic textbook principles of continuity cutting discussed in class.

ALSO: You should purchase a notebook or journal that will be specific to this class. You will use this notebook to take notes in and outside of class, and more importantly, to record ideas and inspirations, questions, notes, plans, and problems relating to your final project. This notebook will be your record, for yourself, of the progress you have made in class, and will function as an informal timeline of your unique creative process.

### **ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES**

SAIC is committed to full compliance with all laws regarding equal opportunities for students with disabilities. Students with disabilities in need of assistance or accommodations should first contact the Disability and Learning Resource Center (DLRC) by phone at 312-499-4278 or email [dlrc@saic.edu](mailto:dlerc@saic.edu). DLRC staff will review your disability documentation and work with you to determine reasonable accommodations. They will then provide you with a letter outlining the approved accommodations for you to deliver to all of your instructors. This letter must be presented to your instructors before any accommodations will be implemented. You should contact DLRC staff as early in the semester as possible. The DLRC is located on the 13th floor of 116 S Michigan Ave.

## 1 February 1 This Footage That Is Not Mine

Questionnaires / Review of the Weeks to Come / Introductions

### Screening:

VALSE TRISTE (Bruce Conner, 1978, 5m)

TAKE THE 5:10 TO DREAMLAND (Bruce Conner, 1977, 5m)

HOME STORIES (Matthias Müller, 1990, 6m)

VERY NICE, VERY NICE (Arthur Lipsett, 1961, 7m)

### Listening:

William Burroughs & Brion Gysin - Tape Cut-ups

Henry Jacobs - Radio Program No. 1 Audio Collage

Discussion: Chance vs. Choice, Accidents vs. Decisions

In-class 16mm Editing Project: Chance Operations

Assignment: Come to class next week with a film/video that you have made in the past. Choose something that you are prepared to talk about (in terms of concepts, technical aspects, or pre- and post-production strategies). If you have rushes or unedited footage that you would like to edit in this class, even better – bring this also! Most of you should have footage (from FVNM 2005: Film as Capture) that is unedited and waiting to be worked on in this class.

Optional reading: Excerpts from *An Anthology of Chance Operations*, edited by LaMonte Young and Jackson Mac Low (1963) posted under course files on the portal.

## 2 February 8 Films & Footage From Your Past

**DUE:** Come to class with films and videos that you have previously made, AND/OR unedited footage or rushes for a project you would like to edit in this class.

In-class screening & discussion of your material; discuss Ready to Rock editing assignment

Practicum: Organizing project elements in FCP; Drag and Drop Timeline editing in FCP; Trimming and the Razorblade in FCP; timecode / keycode burn-in; basic continuity strategies and goals

### Screening:

PORTER SPRINGS 4 (Henry Hills, 2000, 15m)

ISLANDS (Richard Fung, 2002, 9m)

Assignment: “Ready to Rock” Editing Exercise

Using the QuickTime “Chicago, Are You Ready to Rock?” files provided, you will edit (in FCP) one short video sequence that adheres to the principles of continuity editing introduced in class. The finished video should be between 20 seconds - 2 minutes in length, utilize both shots / camera set-ups, and contain at least 3 edits. These edits need to be hard, continuity cuts (no dissolves, fades, or transitions) that are as “smooth”, and “seamless” as possible.

## 3 February 15 Ready to Rock / Telling Stories

**DUE:** Ready to Rock Assignment

Screen and discuss Ready to Rock assignment; review basic editing terminology

Screening Excerpts: FUNNY GAMES (Haneke), CIDADE DE DEUS (Meirelles)

Screening: THE OTHER SIDE (Bill Brown, 2006, 43m)

Required Reading for 2/22: excerpts from *On Film Editing*, Dmytryk; *In the Blink of an Eye*, Murch; *The Technique of Film Editing*, Reisz & Millar

**4 February 22 Telling Stories / The Rules**

In class continuity shoot; review of continuity conventions; editing styles, modes, and genre conventions; additive joins and subtractive cuts

Practicum: Making subclips / setting in and out points / finding and closing gaps / replace & fit to fill / multi-camera editing in FCP

Screening Excerpts: ALL THAT HEAVEN ALLOWS (Sirk)

Screening:

OUTER SPACE (Peter Tscherkassky, 1999, 10m)

IN ORDER NOT TO BE HERE (Deborah Stratman, 2002, 33m)

CONDENSED MOVIE #1 (Kent Lambert, 2002, 10m)

Assignment: "The Rules" Continuity Editing Assignment

**5 March 1 Time and Organization / Creating Meaning**

DUE: Continuity Editing Assignment

Sign up for individual meetings

Practicum: Organizing and cataloging your materials; labels, creating a tape / film reference book; logging video and film

Discuss making things make sense in space and in time; structure (beginning to end) & the big picture; cutting for affect & creating tension; portraits of people and places; editing as an exposition of space and place

Screening:

IN THE STREET (Helen Levitt, James Agee, Janice Loeb, 1952, 16m)

HOUSE (Ben Rivers, 2005, 5m)

AH, LIBERTY! (Ben Rivers, 2008, 20m)

PRINCE HOTEL (Karl Kels, 1987/2003, 8m)

Assignment: Final Project Proposal and Timeline

Required Reading for 3/8: "Asynchronism as a Principle of Sound Film" Pudovkin; "The Theory of Metrical Film" Kubelka; "Theory of the Film: Sound" Balazs

**6 March 8 Rhythmic Editing / Sounds, Pulses, Frame Dissections**

DUE: Final Project Proposal & Timeline

Discuss final project proposals; abstraction and rhythm; tonal montage; dialectical editing; the "Kuleshov Effect"; strategies for editing sounds

Practicum: 16mm editing strategies (viewers and Steenbecks) and trim bin organization; creating transitions in FCP; fine cuts and trimming edits in FCP and on 16mm

Screening:

VALENTIN DE LAS SIERRAS (Bruce Baillie, 1967, 10m)

BILLABONG (Will Hindle, 1968, 8m)

MY NAME IS OONA (Gunvor Nelson, 1970, 10m)

MERCY (Abigail Child, 1989, 10m)

UNSERE AFRICAREISE (Peter Kubelka, 1966, 13m)

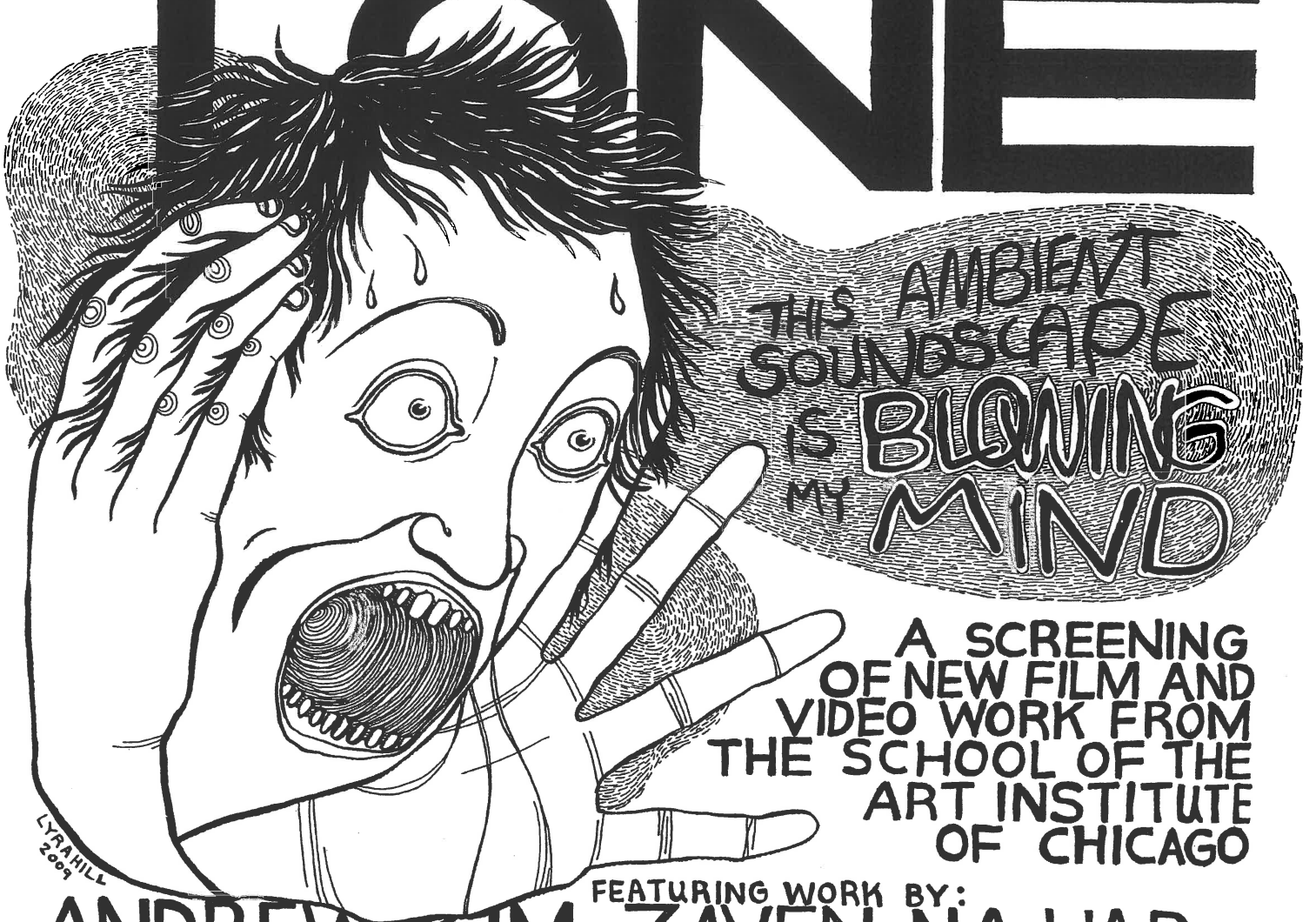
Assignment: Finish logging / organizing footage for final project; rough cut of at least one sequence

- 7 March 15 Screening of Final Project Footage & Early Cuts**  
DUE: Final Project Footage & 1 rough cut sequence  
**SCREEN FOOTAGE FOR YOUR FINAL PROJECT AND AT LEAST ONE ROUGH CUT SEQUENCE**  
 Sign up for rough cut screenings groups 1-4; discuss beginning to end editing strategies for your final projects; the editing score  
Practicum: Linking and unlinking clips; working with sync; adjusting levels; mixing in FCP; various strategies for working with sound; using music and voice-over; cutting dialogue; ambient sound; picture against sound  
Assignment: Begin working on a visual editing score for your final film. The score can be drawn or illustrated in whatever manner you choose, and it should function as a sort of visual map for you to refer to when assembling the footage for your final film.
- 8 March 22 Individual meetings**  
 You will sign-up in class to meet with me, individually, for 30 minutes on *either* 3/22 or 3/29. We will meet in room 518 unless you make arrangements for us to meet in an editing room or other location in MacLean. When you aren't meeting with me to discuss your works-in-progress, you should be WORKING WORKING WORKING.  
Assignment: Complete rough edit of final project
- 9 March 29 Individual meetings**
- 10 April 5 In-class screenings of rough cuts (group 1)**  
DUE: Film Score
- 11 April 12 In-class screenings of rough cuts (group 2)**
- 12 April 19 In-class screenings of rough cuts (group 3)**
- 13 April 26 In-class screenings of rough cuts (group 4)**
- 14 May 3 Final Class Screening 1**
- 15 May 10 Final Class Screening 2**

## Selected Bibliography

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# FROONM TONE



THIS AMBIENT  
SOUNDSCAPE  
IS BLOWING  
MY MIND

A SCREENING  
OF NEW FILM AND  
VIDEO WORK FROM  
THE SCHOOL OF THE  
ART INSTITUTE  
OF CHICAGO

FEATURING WORK BY:

ANDREW KIM • ZAVEN NAJJAR  
FRANCISCO CORDERO OCEGUERA  
CRAIG PESSOLANO • MELISSA KIM  
DAEHYUK YUN • JUSTYN MAINARD  
LYRA HILL • BUM JOO KIM

FRI. MAY 29TH 7:00PM  
@ THE NIGHTINGALE 1084 N. MILWAUKEE \$5