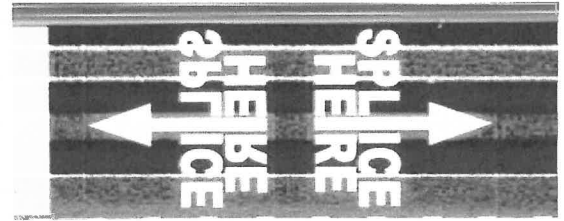
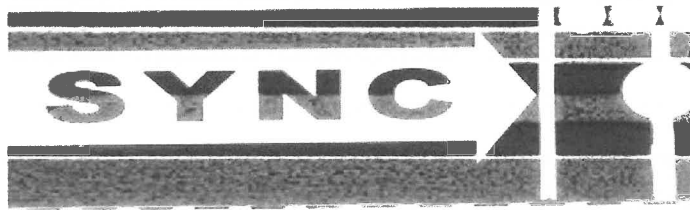


FVNM 2013 :: EDITING PRACTICUM



**Spring 2012, Mondays 6-9pm
112 S Michigan Avenue, 517**

**Michelle Puetz, mpuetz@saic.edu
office hours by appointment**

FVNM 2013: EDITING PRACTICUM is an intermediate level, post-production seminar course designed for students working in film, video, new media and animation. 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 time-based work-in-progress and to finish with a lock-cut of the 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 1 – Film as Capture *or* FVNM 2002: Video Production 1. This class is designed to be taught concurrently with FVNM 2010: Film 2 – 16mm Sync Film Production. If you are enrolled in Film 2, you need to be enrolled in this course. If you would like to take this class without being concurrently enrolled in Film 2, this is possible and encouraged, but you need to meet the course pre-requisites stated above.

You need to have basic editing skills in order to enroll in this class.

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 Practicum is a hands-on, workshop course designed to help you see a moving image project of your choosing 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. When you are scheduled to screen work in class, you need to be present and ready to share and discuss your project and ideas. 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 not meet during Graduate Critique Week. 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. For an extended absence due to illness, you need to contact Health Services. Notification will then be sent to all instructors informing them of your absence. For other extenuating circumstances contact the Academic Advising office. Please note that the written notification does not excuse a student from classes. The instructor gives students officially enrolled in a course credit only if they have responded adequately to the standards and requirements set.

<http://www.saic.edu/life/policies/index.html#bulletin>

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 class, please notify the instructor ASAP (no later than week 10).

Grades are based on the following criteria and assignments:

- 40% Final project (participation in all critiques, fine cut screening, completion)
- 20% Participation in all rough cut screenings and individual meetings for the final project
- 15% Film project proposal and timeline
- 15% Continuity editing assignment
- 10% Editing score

ASSIGNMENTS

1. FINAL PROJECT: LOCK-CUT OF A MOVING IMAGE PROJECT

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

You are free to work in any medium (film, video, animation, new media) and you can edit your project in any format (16mm flatbed, Final Cut Pro, etc.) you choose. You can finish your project in any medium, but the final format has to be one that can be screened or presented publicly. 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 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. Your timeline needs to be detailed (required information will be distributed in class) and functions as a contract between you, the instructor, and the rest of the class.

3. EDITING SCORE

A drawn / graphic score of the editing scheme for your final project. This score can take any form, and will map out your project in its entirety. The score should include references to the footage and materials you are working with, and will function as a schematic plan of action and map through the project beginning to end.

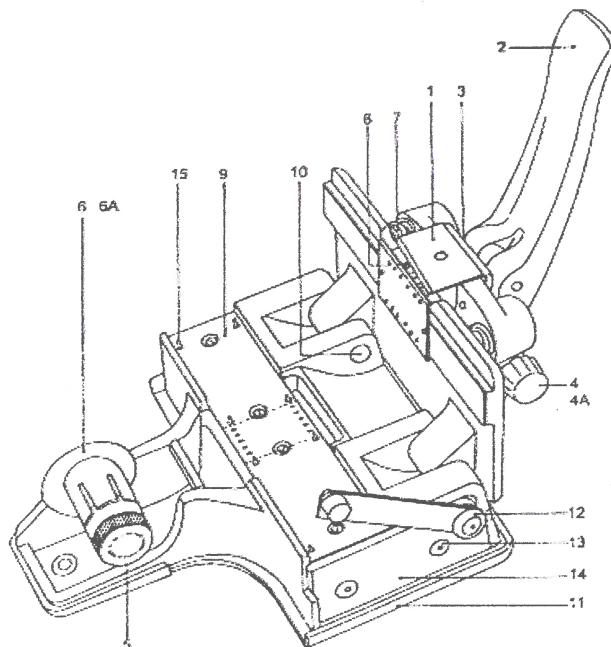
4. CONTINUITY EDITING ASSIGNMENT

Using the footage shot in class on February 13th, you will edit (in Final Cut Pro) each of the three scenarios adhering to the classic principles of continuity cutting discussed in class.

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, 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 known or suspected disabilities, such as a Reading/Writing Disorder, ADD/ADHD, and/or a mental health condition who think they would benefit from assistance or accommodations should first contact the Disability and Learning Resource Center (DLRC) by phone at 312.499.4278 or email at www.dlrc.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 before any accommodations will be implemented. You should contact the DLRC as early in the semester as possible. The DLRC is located on the 13th floor of 116 S Michigan Ave.



- 1 January 30 This Footage That Is Not Mine**
 Questionnaires; review of the weeks to come; introductions; basic 16mm editing & tape splicers; chance vs. choice & accidents meet decisions; 16mm in-class editing project: Chance operations
Screening:
 TAKE THE 5:10 TO DREAMLAND (Bruce Conner, 1977, 5m)
 HOME STORIES (Matthias Müller, 1990, 6m)
 VERY NICE, VERY NICE (Arthur Lipsett, 1961, 7m)
 21-87 (Arthur Lipsett, 1964, 10m)
Listening:
 William S. Burroughs & Brion Gysin – Tape Cut-up Experiments (1959-1978)
 Michael Snow – *2 Radio Solos* (1980)
 David Tudor – *Rainforest* (1968)
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 6 16mm Editing Strategies & Techniques**
 Sign up for screening groups; discuss the final project and proposal; 16mm editing strategies (viewers, rewinds and Steenbecks) and trim bin organization; marking and trimming edits, rough & fine cuts in 16mm; timecode / keycode burn-in
Screening:
 3/60: BAÜME IM HERBST (Kurt Kren, 1960, 5m)
 AH, LIBERTY! (Ben Rivers, 2008, 20m)
Required Reading for 2/13: Excerpt from *On Film Editing*, Edward Dmytryk; excerpt from *The Technique of Film Editing*, Reisz & Millar; terminology review, Bordwell & Thompson
Assignment for 2/20: Final project proposal & timeline
- 3 February 13 Continuity Strategies & Conventions**
 Review of basic continuity conventions, strategies and goals; review of basic editing terminology; additive joins and subtractive cuts
Practicum: Labels, creating a tape / film reference book; in-class continuity shoot
Screening:
 CONDENSED MOVIE #1 (Kent Lambert, 2002, 10m)
Required Reading for 2/20: excerpt from *Camera Lucida*, Roland Barthes
- 4 February 20 Time and Organization / Creating Meaning**
DUE: Final Project Proposal & Timeline
 Discuss final project proposals; editing as an exposition of space, place and perspective; making things make sense in space and time; structure and the big picture
Practicum: Strategies for organizing and cataloging your materials; logging video and film
Screening:
 VALENTIN DE LAS SIERRAS (Bruce Baillie, 1967, 10m)
 PRINCE HOTEL (Karl Kels, 1987/2003, 8m)
 IN ORDER NOT TO BE HERE (Deborah Stratman, 2002, 33m)
Required Reading for 2/20: "Theory of the Film: Sound" Bela Balazs
Assignment for 2/27: Continuity editing assignment

- 5 February 27 Sound & Space**
DUE: Continuity editing assignment
 Discuss continuity edits; abstraction and rhythm; tonal montage; dialectical editing; beginning to end editing strategies for your final projects; the editing score
Practicum: Various strategies for working with sound; using music and voice-over; cutting dialogue; ambient sound; picture with and against sound
Screening:
 I GIVE YOU LIFE (Latham Zearfoss, 2010, 12m)
 B/SIDE (Abigail Child, 1987, 40m)
Assignment: Finish logging / organizing footage for final project; rough cut of at least one sequence
- 6 March 5 In-class screenings of footage & rough cuts (group 1)**
DUE: Final project footage & at least one rough cut sequence (group 1)
- 7 March 12 In-class screenings of footage & rough cuts (group 2)**
DUE: Final project footage & at least one rough cut sequence (group 2)
Assignment: Editing score for your final film – due on the date of your individual meeting. The score can be drawn or illustrated in whatever manner you choose, and should function as a visual map for you to refer to when assembling the footage for your final film.
- 8 March 19 In-class screenings of rough cuts (group 1)**
- 9 March 26 In-class screenings of rough cuts (group 2)**
- 10 April 2 Individual meetings (group 1)**
 You will sign-up in class to meet with me, individually, for 30 minutes on *either* 4/2 or 4/9. We will meet in room 517 unless you make arrangements for us to meet in an editing room or other location. When you aren't meeting with me to discuss your work-in-progress, you should be WORKING WORKING WORKING!
Assignment: Complete fine edit of final project for screening on April 16th.
- 11 April 9 Individual meetings (group 2)**
Assignment: Complete fine edit of final project for screening on April 23rd.
- 12 April 16 In-class screenings of fine cuts (group 1)**
- 13 April 23 In-class screenings of fine cuts (group 2)**
- 14 April 30 No Class – Graduate Critique Week**
- 15 May 7 Final Class Screening**

Selected Bibliography

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