TFM 327 - FILM AND VIDEO EDITING / AUDIO PRODUCTION  
**Instructor: Greg Penetrante**

**OFFICE HOURS:** By appointment – I’m almost always around in the evenings.  
**E-MAIL:** gregpen@mac.com (recommended) or www.facebook.com/gregpen  
**PHONE:** (619) 985-7715

**TEXT:**  
*Dialog Editing for Motion Pictures 2nd edition* – John Purcell – Focal Press

**Highly Recommended but Not Required:**  
*The Film Editing Room Handbook*, Hollyn, Norman, Peachpit Press

**COURSE PREREQUISITES:**  
TFM 314 or similar

**COURSE OBJECTIVES:**  
You will study classical examples of editing techniques by means of video clips as well as selected readings and active lab assignments. You will also study post production techniques and workflows as related to digital cinema production. This semester, we will have an emphasis on sound design as it relates to the editing process.

*After completing this course you should be able to:*  
- Have a good understanding of the technical and conceptual aspects of editing for film & video.  
- Have a good understanding of the technical and conceptual aspects of audio production and post production.  
- Successfully edit projects utilizing Final Cut Pro or Adobe Premiere Pro at an intermediate level.  
- Understand basic principles of post production such as color correction, file-based workflows and digital media encoding.  
- Be familiar with the other applications in the Adobe Production Premium CS6/CC suite.

**COURSE DESCRIPTION:**  
Film editing evolved from the process of physically cutting and taping together pieces of film, using a viewer such as a *Moviola* or *Steenbeck* to look at the results.

This course approaches the concept of editing holistically as a process of artistic synthesis rather than strictly as a specialized technical skill. It will focus principally (but not exclusively) on what is often called *continuity editing*, that style of editing that is most often used in the construction of narrative films. It will also consider deviations from the classical formulae such as those espoused by master editor and sound designer, Walter Murch. The course aims to inspire and develop what Edward Dmytryk calls *the creative editor* – the person with an understanding of dramatic structure, a keen sense of timing, a compulsion to seek out the scene’s hidden values, and the technical skills needed to bring all these talents to bear on the film he or she edit.

This class provides technical instruction in basic audio production, editing and post production techniques. Emphasis will be on practical exercises in Post-production and sound
Projects will concentrate mostly on what is commonly referred to as “continuity editing”. Continuity Editing is known as the popular 'classical Hollywood' style of editing was developed by early European and American directors, in particular D.W. Griffith in his films such as *The Birth of a Nation* and *Intolerance*. The classical style ensures temporal and spatial continuity as a way of advancing narrative, using such techniques as the 180 degree rule, Establishing shot, and Shot reverse shot. Additionally, alternative styles to continuity editing will also be explored.

We will cover items from the **TFM 327 Technical Coverage List** (on the end of the syllabus). We will also endeavor to cover subjects that the class brings up or expresses interest in, to make this learning experience beneficial to all.

Most importantly, each student will master the technical and conceptual aspects of sound and editing by executing at least 4 hands-on assignments.

**REQUIRED MATERIALS**

1. COURSE READING
2. WRITING UTENSILS
3. VALID EMAIL ADDRESS
4. EXTERNAL HARD DRIVE
5. A DRIVE TO LEARN
6. A BRAIN.

**ASSIGNMENTS /EXERCISES: (THESE MAY CHANGE!)**

**Lab Exercises**
Lab exercises will be completed within the class lab period. These will involve real-world examples of post production workflow, editing technique and color correction.

**Assignment 1 – “Audio Boot Camp”**
Working as a team, you will be a sound designer for a designated scene that you pick from choices that the professor gives you. You will be in charge of recording, sweetening, mixing, Foley and ADR.

**Assignment 2 – “30 Second Television Spot”**
Working individually, you will cut two 30-second television commercials with material provided to you.

**Assignment 3 – TBA**

**Assignment 4 – “Final Project”**
This constitutes your “Final” in this class, and synthesizes all that you have learned about editing picture and sound over the last 14 weeks. Using raw material from a promising advanced film project, including dailies, production audio and the script, you will edit a documentary, music video or short film with sound. You will use the skills and knowledge you have acquired with respect to cutting motion picture images (pacing, timing, rhythm,
transition, movement, matching, contrasting), as well as with respect to manipulating sound, to create as dynamic a story as you can.

All project assignments must be submitted as self-contained QuickTime movies, ProRes encoded and uploaded to the TFM 327 file server, or directly onto the instructor’s hard drive!

QUizzes

These simple quizzes will be given randomly to ensure you are keeping up with your reading and lectures. You may or may not be told in advance when a quiz will be given. Just keep up on your reading.

HomeWork

Homework will be given out periodically. I will email any additional reading assignments. Any written homework must be emailed to me. No written homework will be accepted. Email to: gregpen@mac.com.

Additional Workshops

Because many of the assignments in this course will be executed on the Macintosh computers and hard drives in the Mac lab (Comm. 153), and because FCP 7 has been superseded by FCP X, we will spend time with different NLE applications such as Premiere Pro CS6/CC and the new FCP X. I will conduct workshops as part of the lab work in the class to support the conceptual work that is the essence of the course. Additionally, the class will cover the related applications, DaVinci Resolve Lite, Adobe Audition, PhotoShop, dabble in After Effects and Adobe Encore/AME.

Deadlines and Attendance

Deadlines for editing assignments will be strictly enforced. Late assignments will be devalued. The deadlines are indicated in the schedule section of this syllabus. Attendance is essential to passing the class with a satisfactory grade. If possible, the instructor should be notified at least one week before any (scheduled) absence. Failure to do so will result in a lowering of final grade. Students are expected to attend all class meetings, participate in classroom discussions and complete all assignments on time. If you are going to be absent, please call the instructor. If you think that you are going to be absent unexcused for more than two consecutive times, you will have serious consequences and should reconsider taking this class. If you think you will skate through this semester, think again: Don’t waste my time; I won’t waste yours – enroll in a class that is tolerant of sk8rz!

Grading
Each exercise will be given class participation credits. For group project, each group member will evaluate others in their group. These evaluations will help me grade each group member. The projects will each be worth up to 50 points, and the quizzes will be accumulated. Final grade will be based upon the percentage of total points accumulated plus class participation points (which includes attendance). The instructor has the right to change the scope and parameters of any and all class materials/assignments.

TFM 327
TENTATIVE SCHEDULE FOR SPRING 2015 SEMESTER – SUBJECT TO CHANGE

WEEK 1 –

Introduction to course. Student Survey. Collect student data.

WEEK 2 –

WEEK 3 –

WEEK 4 –

WEEK 5 –

WEEK 6 –

WEEK 7 –

WEEK 8 –

WEEK 9 –

WEEK 10 –

WEEK 11 –

WEEK 12 –
Final Projects due.  
Viewing the finals in class.

TFM 327 TECHNICAL COVERAGE LIST

Using your Mac  
Basic UI conventions  
Power user tips  
Connecting to Servers

DV 101  
Codecs  
File workflow vs. tape  
Bit depth

Audio/Post Production  
Color Correction  
Finishing  
Mixdown  
SFX basics  
Audio Editing/Sweetening  
ADR  
Foley

NLE Foundations  
Editing workflow  
Video Formats  
Digital NLE Process  
System Setup  
Folder Organization  
Interface  
Easy Setup

Audio/Video Settings  
System Settings  
Log/Capture Window in X  
Audio Capture setups  
Interface and Tape Control  
Capturing on the Fly  
Preflight Check  
Opening the Project  
Browser Tabs

Viewing/Trimming clips  
Building your edit  
Matched action edit  
Insert edit  
Ripple tool  
Color Matte  
Title  
Title Safe  
Mercury Playback Engine  
Transitions  
Unlinked Selection  
Stereo Pairs  
Mark Audio Peaks  
Select Track Tool  
Adding SFX/Music  
Audio Mixing  
Delivering your Project  
Exporting Quicktime Movie  
Media Manager  
Color Correction

Compositing with Keys and mattes

Applications  
Adobe Encore  
DaVinci Resolve/Lite  
Adobe Media Encoder  
Adobe After Effects  
FCPX 10.1.4

Audio Field Production  
Boom Mic Techniques  
Field Recording  
Mic Placement  
Sound Devices recorders  
Proper recording levels