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Fall 2015

FTA 4575

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University of New Orleans

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Syllabus FTA 4575 Section 001
M/W/F 11-11:50 A.M.
PAC, Rm 320

Course Title: Advanced Motion Picture Editing
Term: Fall 2015
Instructor: Danny Retz
Office: PAC 324
Office Hours: M/T/W/T 9:00A.M.-10:30 A.M.
fretz@uno.edu

COURSE GOALS AND OBJECTIVES

Through the use of lectures, viewing selected motion picture clips, and editing assignments students will learn advanced techniques of motion picture editing with regard to the organizing procedures required, styles of editing employed, and the process necessary to successfully navigate from first day shoot to answer print. The objective of this course is to give the student the knowledge and tools to best explore and express his artistic talents through editing.

REQUIRED TEXTS

The Invisible Cut
by Bobbie O'Steen

RECOMMENDED TEXTS

On Film Editing
by Edward Dmytryk

In the Blink of an Eye: A Perspective on Film Editing 2nd ed.
by Walter Murch

When the Shooting Stops the Editing Begins (DeCapo 1979)
by Rosenblum and Karen

First Cut: Conversations with Film Editors (1962) by Gabriella Oldham

REQUIRED EQUIPMENT

Quality Headphones for the Avid

PREREQUISITES

FTCA 3520 Intermediate Post Production

ATTENDANCE

Your attendance at every class is especially important. Since much of the required work is performed in class, it is highly unlikely that you will pass the course if you have multiple absences.

GRADING CRITERIA/ STANDARD

Students will be evaluated based on attendance, class participation and scores from quizzes, assignments, midterm exam, and final exam graded on the scale below. The following weight will be given to each component.

Quizzes 20%

Assignments/ exercises 20%

Mid Term Exam 20%

Final Exam 40%

100-90 A

89-80 B

79-70 C

69-60 D

59-00 F

MOODLE

Students must have Internet access to www.uno.edu and the Moodle portion of FTCA 2565. Students are responsible for all e-mail communications from the instructor to their UNO email drop box. Your UNO email should be your email of choice in Moodle. Help with Moodle can be accessed at <http://www.uno.edu/moodle>.

EQUIPMENT CARE AND USE

By taking this class you are accepting responsibility for all equipment you will be using in the course. The equipment room guidelines are available in the Equipment Checkout Room and on the Department's websites.

Any student who damages or does not return gear will be responsible for the repair or replacement of that equipment. The student's account in the Equipment Room will be locked to further equipment check out until the equipment is repaired, replaced or paid for. The student will have a hold placed on their UNO registration account until the equipment is repaired, replaced or paid for.

If equipment is returned late, the student's Equipment Room account will be locked and/or PACPOST key access will be denied. Once the equipment is returned, the student's accounts will remain locked for an additional week. If equipment is lost or damaged the student's accounts will also be locked. Once proof of replacement or repair of the equipment is provided to the Equipment Room, the student's accounts will remain locked an additional week. This will apply to first offense. If a second offense occurs, the student's accounts will be locked for the remainder of the semester. If the equipment has not been returned, repaired or replaced by the end of the semester the student's accounts will continue to be locked and a hold will be placed on the student's UNO registration account until the student reimburses FTA for the full price of the lost equipment or the repair of the damaged equipment.

ACADEMIC INTEGRITY

Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the UNO Judicial Code for further information. The Code is available online at http://www.studentaffairs.uno.edu/studentpolicies/policymanual/academic_dishonesty.cfm

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students who qualify for services will receive the academic modifications for which they are legally entitled. It is the responsibility of the student to register with the Office of Disability Services (UC260) each semester and follow their procedures for obtaining assistance.

COURSE TOPICS

The rules of editing: What are they and when to follow them and when to break them.

Understanding elements and terminology of film editing :To teach the meaning of terms such as master, two shot, over the shoulder, jump cut, mos, ADR, and the utility of the elements they represent.

Dailies: Viewing dailies with the director and understanding his/her intent of the scene; discussing how digital technologies have affected dailies screenings.

Preparing to cut a scene : Familiarize students with integral relationship between lined script, script log, camera and sound reports; Choosing to organize dailies in a particular order; Use of one or more audio tracks for cutting scenes; Reading script to understand the intent and purpose of a scene in context of the overall story; Reconciling the script and the dailies to convey the story told in the script.

Performances: Assessing and creating performances.

Structure: Linear versus non linear story lines.

Flips, flops, reverses and other tricks: Manipulation of images from their original form to meet the needs of the scene.

Dialogue: Cutting and smoothing dialogue tracks.

Looping/ADR: Using ADR to correct mistakes and clarify or create story points.

Editor's/director's/producer's cut: Understanding the different versions a film experiences and the editor's responsibilities at each stage.

Sound Effects: Cutting sound effects to create their fullest impact on the scene; Cutting back ground tracks; Creating and cutting foley tracks.

Music: Analyze the importance of music to a scene; Cutting music tracks.

Sound mixing: Bringing a film to full blossom by artistically mixing dialogue, sound effects and music tracks.

Delivery: Discussion of delivery of commonly required elements such as but not limited to a master mixed track, a timed cut negative, a digital intermediate, an approved answer print and M&E tracks.

Post cinema completion syndrome: The satisfaction, exhaustion and disappointment associated with the completion of a project.