However, editing is more than knowing how to prepare your footage for editing, and filmmaking process organizing and media management. You will be given a background in some assistant editor techniques — synching (in the Avid and Adobe), digitizing, creating EDLs/AAF's, and organizing and media management. You will also get an overview of the entire filmmaking process from the point of view of the editing room.

Projects will be edited using two non-linear digital editing machines. We will work primarily the Avid Media Composer, version 8.0. During the last two weeks of the semester you will be editing on Adobe Premiere, from the Adobe Creative Suite CS6. You will also learn how to match back your edit to film, using the Digital Intermediate (DI) process for Resolve. You will be given a background in some assistant editor techniques – synching (in the Avid and Adobe), digitizing, creating EDLs/AAFs, and organizing and media management. You will also get an overview of the entire filmmaking process from the point of view of the editing room.

However editing is more than knowing how to prepare your footage for editing, executing cuts or doing outputs and graphics. There is a mental component as well.
You know the saying, “The buck stops here”. That “here” is the editing room. The editing room is the last place the film can be shaped. The cut is the final re-write. In this class you will learn how to look at a scene for optimum editing in order to best bring out your artistic ideas. You will discover editing principles and aesthetics that you can use no matter which format you edit with and what format your project is intended for—whether it is for television, the theater or the web—to craft the best product.

During class hands-on editing in pairs, learning as many techniques as possible in order to prepare you for the more advanced editing classes at USC and in your post-production careers when you graduate. You will be able to draw on those techniques whether you edit your own films or the films of others. You are expected to edit your projects outside of class time and bring them into the class to present and discuss with others in a constructive way.

Because of the amount of material we need to cover, the 13-week time period for our classes, they may get pretty intense. (Not unlike the professional editing room.) Be prepared for some classes to go past the official finish time.

CLASS FORMAT:

The class is structured to give you an overview of how a film is made from the point of view of the editing process (and, recently, more and more things are being made the responsibility of the editing staff). Along the way, therefore, you will get a sense of the entire flow of film editing— including its thought processes, technical needs, scheduling, and politics.

The first week will be an introductory week in which I will discuss several topics including how the class will work, the process of editing, the nuts and bolts of the editorial process, and present a few pieces of film for examination. We will also discuss variations on the syllabus that we may want to make.

After that, our weekly meetings will generally include a presentation by one student who will examine a scene from a favorite film of theirs, emphasizing the editorial choices made in the creation of that scene. I will also discuss different aspects of editing, using film clips to illustrate the topics. The purpose of these talks is to provide information about the techniques of the editing process and what thinking is behind the choices an editor makes. We will move across a wide spectrum of projects from picture editing to sound to music. There is a possibility that we might have a guest speaker or two during the semester. Let’s hope we get lucky.

I will also post several handouts for each class online or give out hard copies. These are required reading, in lieu of a textbook.
At least half of each class will be devoted to the screening and critiquing of the scenes that you will have edited in pairs, during the preceding week. All professional editors receive notes. So will you. The class and I will generally give you re-editing notes and you will return to the editing room during the next week and execute a second cut. If necessary, we will meet once or twice in the editing rooms where you and I will get some hands-on experience together. I will also screen clips and do AVID editing demos in class to illustrate pertinent editing points and answer related questions. Along the way, you’ll to learn how to make sense of a lot of footage, how to use your NLE (nonlinear editor) in a professional way, how to think about music, sound and effects to tell your story, how to create lists for a DI, and other skills that will better prepare you for more advanced work.

Just like movie theaters and concert halls, I’m going to ask every one of you to turn off all cell phones before coming to class. Ringing phones and buzzing pagers are really disruptive in class and just plain rude to me and your fellow classmates. You may keep your laptops or smartphones/iPads/tablets/phablets etc. open and active during class. If you have your laptop open, you may occasionally be asked to do research online during the class, and contribute additional comments you get from the web to the discussion. Take notes, either written or on your laptop. (Scientists say that people retain more information if they hand-write notes but the choice is yours.)

Filmmaking is a living, breathing practice. Ask questions. Participate. Help each and every one of us grow together.

**WEEKLY COURSE BREAKDOWN (subject to change)**

| Date       | Intro To The Editing Thought Process | How to think like an editor. Script analysis. Getting started
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<tbody>
<tr>
<td>Week 1 (01/12)</td>
<td>•</td>
<td>• Selecting partners • Creating a project • Creating folders and bins • Accessing ftfe from ISIS</td>
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<tr>
<td>(01/19)</td>
<td>MLK HOLIDAY</td>
<td>POST CLOSED</td>
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<td>Week</td>
<td>Topic</td>
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<td>2 (01/26)</td>
<td><strong>Examining The Cut/Viewing Dailies</strong></td>
<td>Examining a script for editing. What matters in editing. How do you decide when to cut or when not to. How to use the lined script.</td>
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<tr>
<td>(01/26)</td>
<td>ADD/DROP ENDS</td>
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<td>3 (02/02)</td>
<td><strong>Examining The Scene, Trusting The Audience</strong></td>
<td><strong>Log Line #1 due</strong> Scene construction. How should the scene start? How should it progress? What information do you give the audience? Organizing the editing room.</td>
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<td>4 (02/09)</td>
<td><strong>Examining The Sequence</strong></td>
<td>Restructuring the story. What happens when scenes are switched? Deleted? Taking notes in dailies. How does that inform your editing? Using Script Sync Editing room protocol. Preparing dailies for DI.</td>
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<td>(02/16)</td>
<td>PRESIDENT’S DAY HOLIDAY</td>
<td>POST CLOSED</td>
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<td>5 (02/23)</td>
<td><strong>Examining The Cut/Viewing Dailies/Music Design</strong></td>
<td>Fine-tuning the images. Using music to tell a story. What music can do to accentuate your scene and script analysis.</td>
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<td>6 (03/02)</td>
<td><strong>Sound Design</strong>&lt;br&gt;Post Supervising and The Lab&lt;br&gt;File based workflows</td>
<td>How sound effects can do to accentuate your scene and script analysis. Moving characters around. Motivating cuts. Finishing your project. Match back. Film Cut Lists. Handover to lab.</td>
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<td>7 (03/09)</td>
<td><strong>Humor In Editing</strong></td>
<td>Do the same rules of editing drama apply to editing comedy? How does editing differ between comedy genres?</td>
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<td>(03/16-21)</td>
<td>SPRING RECESS</td>
<td>POST CLOSED</td>
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<td>8 (03/23)</td>
<td><strong>The Action Sequence</strong></td>
<td>Creating an action sequence. How a scene analysis may differ in an action sequence. How it doesn’t.</td>
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<td>9 (03/30)</td>
<td><strong>Opticals/VFX</strong></td>
<td>Manipulating image in the service of story. Creating something that does not exist.</td>
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<td>10 (04/06)</td>
<td><strong>Style</strong></td>
<td><strong>Log Line #2 due</strong></td>
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<td>11 (04/13)</td>
<td><strong>Documentaries</strong></td>
<td>Basics of documentary editing. How being true to the facts can strengthen storytelling. What part do ethics play in documentary filmmaking.</td>
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<td>12 (04/20)</td>
<td><strong>Experimental Film</strong></td>
<td>Move to Adobe Premiere CS6 (Mastering more than one instrument.) Change partners. What is style? Editing difficult material.</td>
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<td>13 (04/27)</td>
<td><strong>Short Films: Commercials and Music Videos</strong></td>
<td><strong>Logline #3 Due</strong> Cutting longer form vs. shorts. Examining the sequence for your final project. Refining loglines.</td>
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**COURSE REQUIREMENTS:**

- Beginning with the first week, you and your partner will be required to edit and/or re-edit a scene every week. You will present it at the next class, and accept criticism from your classmates and me so you can re-edit the scenes for a screening during the following week. My comments will be given **verbally** during the class. You won't get a written critique.

- Once during the semester, you will be required to choose a short scene from a project you admire, and analyze it from the point of view of its editing — its style and content and anything else that we have learned up until that point. The scene can be from a film of any kind, a television show, a commercial or a music video — anything where editing is involved. You will screen the scene in class and present that analysis following the screening, **both written and orally**.

You will be expected to bring a copy of the film to class **along with your typed report** on the date it is due. We have the availability to screen from a DVD or a QuickTime file of most codecs. Once again, my comments will be given verbally during the class. You won't get a written critique.
Three times during the semester you will be required to create a logline for a film (you can find a further explanation of this in Chapter One and Two of “The Lean Forward Moment,” by Norman Hollyn). We’ll talk about what this means when the assignment is given out. You will be expected to hand in this logline at the beginning of the following class.

You will be required to attend the Lab taught by Reine-Claire Dousarkissian in SCA B152 in the basement Post Production area on Thursday nights, from 7pm until 10pm. All work will be done on the AVID. (During the last two weeks of the semester you will switch over to tutorials on Premiere Pro as well.) While there you will learn the techniques that good editors and assistant editors need to know about the editing process, and be able to ask questions that arise during the editing of your own scenes. Attendance will be taken there and passed along to me. In order to help gauge the class level, you will be given a short assessment during the first week of class. You will not be graded on this.

At the end of the semester you will assemble all of the scenes of a film that you will be editing into one long sequence with music and sound effects. At the final class you will hand in that QuickTime or DVD. I will provide you with written notes later that week. I do expect you to attend that final class.

Students will be required to attend and participate in all classes. ATTENDANCE WILL BE TAKEN AT EVERY CLASS. Written explanations will be necessary in advance for all excused absences. Unexcused absences will be reflected in the course grade. In addition, students will be expected to be at class on time; lateness will also be reflected in your grade. Please e-mail me or call my cell phone number if you have an unavoidable problem. If you cannot make the class or will be late, let me know by the evening before the class. [I cannot emphasize this enough. Responsibility is an important skill for an editor. Sometimes lateness is the difference between keeping a job and losing it.] Since film editors are judged on their ability to complete their work in a timely manner, you will likewise be responsible for completing each stage of every project on time and in a professional manner.

TEXTS:
You will be required to purchase a copy of Sam Kauffman’s book AVID EDITING. You are also required to have Norman Hollyn’s book, THE LEAN FORWARD MOMENT. It is particularly valuable to this class, since the Lean Forward Moment and other concepts that discussed in the book, reflect much of what will be discussed during our sessions. E.G. The concepts of loglines, scene analysis, the Rule of Threes, and the Lean Forward Moment, all of which will aid us as we look at the editing process. There are other books on editing and web links to interviews I will be sharing with you as the course progress.
GRADES:

The primary component of your grade will be your weekly editing assignments. This involves several factors.
The first is your ability to complete these assignments every week, whether they are original edits or recuts.
The second is your ability to verbally present a cogent case for every editorial choice you have made during the editing of your scenes. You will be called upon to explain your decisions not because I disagree with them but because defending them will help you be more conscious of your thought processes.
As we move forward in the term, this self-reflective aspect of your editing will become more and more important.
Third, you will be graded on your progress during the semester. You will be expected to begin to think more like an editor in your work and your discussions of that work. Your thoroughness, completeness and attention to detail of any instructions will all contribute to your grade. You will also be judged on your ability to work constructively with others, to accept criticism, and to refine your work on the basis of that criticism. The above work will constitute approximately 50% of your grade.

The following skills will also contribute to your grade:
The written and oral analysis of the film scene that you presented to the class (approximately 10%)
Satisfactory and on-time completion of your two log-line assignments (approximately 10% ).
Prompt attendance at and participation in all class meetings. The participation aspect can't be stressed enough. (approximately 10% ). We will all endeavor to be as professional as possible in order to prepare you for work when you leave USC. Punctuality is important.

In place of a written final, you and your partner will need to complete an edited sequence, constructed from a number of scenes that you will have been editing over the course of the final weeks of the course. (approximately 20% )
Meeting all scheduled dates for all projects will be factored into the above numbers.
Late log lines, weekly class assignments and the final project (especially the final project) will be reflected in your grade. If you hand it in late, expect me to deduct from your grade. There will be no incompletes granted except in the case of severe medical or serious emergency.
It is your responsibility to be aware of USC’s add/drop and withdraw deadlines.
PRESENTATION OF EDITED MATERIAL:
Be sure that all DVDs and Quicktimes you bring to class prepared properly. Just like in the real world, all material must be properly prepared for screening. It is your responsibility to make sure that your outputs are complete, with sound, and in viewable condition. You should check your materials before leaving the editing station and on a different machine if possible. (We will discuss proper labeling and slating during the semester.) You will then be expected to leader/slate your tapes every week after that.
Your DVDs can be either playable DVDs or Data DVDs with QuickTime files. You can also bring files in on a thumb drive.
**SPECIAL NOTE: Since there will be some weeks when we won’t be able to watch everyone’s cuts, I will sometimes need to take your DVDs or thumb drives home with me. So they should be properly identified on the outside case, as well as on the output, with your name, our class number (CTPR 535), its name and scene number (if appropriate) and the edit date. Some of you may also want to send me QuickTime films. They will need to be properly named and slated, including the Total Running Time.
At some point early on in the semester (once the roster settles down), we will start to use an online review and approval system named Critique. We’ll talk more about that in class, but this is a system that is in use at the major studios and will provide a screenable QuickTime for you. You will learn to transcode and upload your files to this password-protected service.
Note: Many times we will screen your scenes right off the Isis shared storage system, but you will still be required to bring a backup to class.

OFFICE HOURS AND OUT OF CLASS CONSULTATION
I am available on Mondays by appointment. I will answer your emails as promptly as possible. lillianb@usc.edu.

ACADEMIC INTEGRITY
The School of Cinematic Arts expects the highest standards of excellence and ethics from all of you. It is particularly important that you avoid plagiarism, cheating on our quiz, submitting any work that you or your partner have not done. Violations of this policy will result in a failing grade and be reported to the Office of Student Conduct. If you have any questions or doubts about these policies, consult "Scampus" and/or confer with your SA or me.

STUDENTS WITH DISABILITIES
Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. Please be sure that the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30am to 5pm, Monday through Friday. Their phone number is 213/740-0776.