

ACADEMIC FREEDOM STATEMENT

Brooks Institute is committed to protecting and encouraging the principles of academic freedom. Academic freedom provides the foundation for scholarship, teaching and learning, and reflects the Institutes fundamental mission to promote collaboration, critical thinking, and creativity. Essential elements for the intellectual vitality of a college include: the ability to exchange ideas and concepts freely, to explore and disseminate new knowledge, and to speak openly as a professional and as a private citizen. All are encouraged to promote a learning environment that provides opportunities for the free exchange of ideas between faculty, staff and students.

Programmatic Student Learning Outcomes/Mission

The mission of the **Bachelor of Fine Arts in Film** Program is to provide a deeply immersive, experiential learning environment that promotes creative expression, best practices, and collaboration as students prepare for a variety of career paths in motion picture production for traditional and emerging media markets.

Program Description

The 120 semester credit **Bachelor of Fine Arts in Film** program builds knowledge of the craft of film through a series of core courses culminating in a production workshop and portfolio experience. The program consists of 66 semester credits that cover a variety of aspects of film production including narrative and commercial filmmaking and screenwriting.

In addition, students take 45 semester credits in general education and 9 semester credits in business courses designed to support their professional goals as filmmakers and broaden their understanding and experience of other subject areas.

Upon the completion of the Film Program students should be able to:

- Students can apply film aesthetics in a specific film-making discipline. (Visual Literacy, Problem Solver)
 - Students can analyze the global context of media production and distribution. (Problem Solver, Global)
 - Students collaborate effectively and ethically to accomplish professional goals. (Ethics, Collaboration, Communication)
 - Students use contemporary motion picture tools to communicate a story or concept. (Communication, Adept)
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Course Title **Advanced Editing**

Course Code **FLM386**

Credit Hours 3 Semester

Contact Hours 4 Hours

Prerequisites FLM283 or DCM270

Course Type Lecture/Studio

Instructor TBD

Email TBD

Course Syllabus

Telephone TBD

Term Start/End Date TBD

Course Description The objective of this course is to provide students with the essential building blocks of the profession of film editing. Emphasis is placed on the techniques and protocol necessary to take a sync-sound narrative film through post-production. Topics include: telecine, media capture, setting up a professional editing room, creating a first assembly, sync-sound editing, and film and video finishing techniques. The course also considers the role of the assistant editor.

Learning Objectives Upon completion of this course the student should be able to:

- Create a sync sound project in a non-linear editing system and negotiate the logging, capturing, syncing and importing of media into a project
 - Create a post production workflow for a sync sound film and communicate professionally with labs, post supervisors, editors and sound houses
 - Demonstrate the ability to setup a professional editing room
 - Demonstrate the ability to edit a sync sound dialogue sequence
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Required Textbook(s) Hollyn, Norm *The Film Editing Room Handbook 4th Edition*, Peachpit Press, 2009, ISBN-10: 0-0321-67952-0, ISBN-13: 978-0-321-67952-9.

Murch, Walter. *In the Blink of an Eye, Revised 2nd Edition*, Silman-James Press. · ISBN-10: 1879505622 , ISBN-13: 978-1879505629

Course Outline

Week 1: Course introduction, the Assistant Editor's role in the professional cutting room, intermediate overview of sync-sound feature workflow and schedule.

Week 2: Timecode, tape formats, resolutions, sound recording settings, FLEX files and importing keycode data, consideration of finishing options when planning the telecine or transcode, ingestion of media.

Week 3: Planning the telecine or transcode and ingestion, preparing telecine spec sheets for the lab, tape and card organization, intermediate media management, creating an editors notebook, script supervisor's report and lined script, reading camera and sound reports.

Week 4: Intermediate project organization for a professional narrative film, syncing, preparing dailies for screening, creating slates, countdown leaders and 2 pops, creating bins within the project, creating poster frames. Students work with dailies from a sync sound film.

Week 5: The role of Editor in the professional cutting room. Creating the First Assembly. Scene cutting and reel formats. Cutting with Temp Music.

Week 6 :Structure and Story. Moving forward from the First Assembly.

Week 7: Working with the flow of time. Critique of 2nd Cuts.

Course Syllabus

Week 8: Refining Rhythm in action and dialogue.

Week 9: Creative Sound Design in Picture Editorial.

Week 10: Titles and Producers Credits for Picture Editorial. Critique of 3rd Cuts.

Week 11: Latching and Locking. Prepping for Turnover to Sound, VFX, Music.

Week 12: Intermediate Workflow for Festival Distribution and Archival Masters. Color Space, Resolutions, Aspect Ratios, RED workflows, Overview of Color Correction Systems, Filmouts, Digital Intermediates.

Week 13: Real world scenarios for Assistant Editors and Editors in narrative film, documentary, narrative and reality television. Creating an Editor's Reel.

Week 14: Final Exam.

Week 15: Final Critique.

GENERAL ASSESSMENT CRITERIA AND METHODS OF EVALUATING STUDENTS

Letter grades (A, A-, B+, B, etc.)

The student's overall grade for this class is derived from a combination of online instructional activity, class participation, assignments, quizzes and exams, projects, and final project/final exam. A student's grade will be adversely affected by being tardy to class and by any unexcused absence. Only the instructor can authorize exceptions to class policies, deadlines or grades. Students must confirm (in writing) any exceptions to class policies or deadlines with the instructor. Class work is weighted as follows:

Grade Weighting		Grading Scales		
Course Area	%	Percent	Letter	Numeric
Course Area	%	93–100	A	4.00
Class Participation	10%	90–92	A-	3.70
Quizzes	5%	87–89	B+	3.30
Assignments	55%	83–86	B	3.00
Exams	15%	80–82	B-	2.70
Final Project	15%	77–79	C+	2.30
Total	100%	73–76	C	2.00
		70–72	C-	1.70
		67–69	D+	1.30
		60–66	D	1.00

Course Syllabus

		0-59	F	0.00
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DEFINITIONS OF CRITERIA USED IN GRADING

Outstanding = A	Outstanding work, showing insight and demonstrating excellence in skill and craft. Work goes well beyond what is required
Superior = A-, B+	Superior work, shows clear understanding and thorough demonstration of skill and craft
Good = B, B-	Competent work, clear understanding, often showing creativity and good use of skills
Satisfactory = C+, C, C-	Adequate understanding, inconsistent demonstration of skills, some elements missing or problems with priorities
Unsatisfactory = D, F	Lacks understanding, inadequate amount of time and effort demonstrated, many missing elements, inconsistent participation, skill and craftsmanship not demonstrated

ATTENDANCE POLICY

Each faculty member takes attendance for each class period and posts it to the student's record through the portal. Once absences equal 20 percent of the total number of class meetings, faculty may lower the final grade for the course one full grade and may drop the grade again for each absence after the 20 percent has been reached. Students may review their attendance through the student portal under each course the student is enrolled in.

Course Syllabus

Students who do not attend during the first week of class may be subject to withdrawal. Brooks Institute may also withdraw any student who has not been in attendance for 14 consecutive days. However, the institute will withdraw any student who has had non-attendance for 35 consecutive days; this timeframe may be extended due to extraordinary circumstances that affect the entire student population. Students will be responsible for all financial obligations incurred if and when they are withdrawn for lack of attendance

Regular classroom attendance is not only an essential ingredient for academic achievement, but it is also a fundamental building block for success. As part of the course requirements, students must attend at least 80 percent of the scheduled time for each course in order to achieve satisfactory attendance. Students in any of the internship courses are required to complete all scheduled hours and record attendance throughout the scheduled course to achieve satisfactory attendance. Students who do not achieve satisfactory attendance may earn a failing grade on their transcripts and may be required to repeat the course. Absences will include tardiness or early departures. Students who are not in attendance for any portion of a class will accrue time absent calculated in percentage increments of 25, 50, or 100 percent of the class period as reflected on each daily roster. Students who have been absent from all their scheduled classes for more than 14 consecutive calendar days, not including scheduled Institutional holidays or breaks, and/or students who officially withdraw from all current courses may be administratively withdrawn from the Institution.

ACADEMIC INTEGRITY STATEMENT

Brooks Institute expects all students to exemplify integrity in all academic work. Brooks Institute will not permit students to engage in the following dishonest acts:

- **Cheating** – Cheating includes, but is not limited to, the following: using unauthorized notes, study aids, electronic or other devices not authorized by the instructor. Using or borrowing information from another person, or submitting someone else's work as one's own work including images and motion clips. Using work previously submitted for another purpose, without the instructor's permission, is prohibited. Duplicated use of copyrighted material in violation of federal copyright laws is prohibited.
- **Plagiarism** – Submitting as one's own work, in whole or in part, words, ideas, art, designs, text, drawings, images, motion clips, etc. that were produced by another person without attributing that person as the rightful source of the work. Plagiarism includes, but is not limited to: using words, word passages, pictures, etc. without acknowledgement; paraphrasing ideas without quotation marks or without citing the source.
- **Accessory to Dishonesty** – Knowingly and willfully supplying material or information to another person for the purpose of using the material or information improperly.
- **Falsification or Alteration of Records and Official Documents** - The following are examples of acts under this category, but the list is not exhaustive: altering academic records, forging a signature or authorization on an academic document, or falsifying information on official documents, grade reports, or any other document designed to attest to compliance with school regulations or to exempt from compliance.
- **Software Code of Ethics** – Unauthorized duplication of copyrighted computer software violates the law and is contrary to our organization's standards of conduct. Brooks Institute disapproves of such copying and recognizes the following principles as a basis for preventing its occurrence:
 - Brooks Institute will neither engage in nor tolerate the making or using of unauthorized software copies under any circumstances.
 - Brooks Institute will only use legally acquired software on our computers.
 - Brooks Institute will comply with all license or purchase terms regulating the use of any software we acquire or use.

Course Syllabus

- Brooks Institute will enforce strong internal controls to prevent the making or using of unauthorized software copies, including effective measures to verify compliance with these standards and appropriate disciplinary measure for violation of these standards.
- **Communication Devices**-To maintain academic integrity and to eliminate distractions for other students the use of electronic devices in the classroom is dictated by the instructor.

Course Syllabus

CREDIT ASCRIPTION ADDENDUM

FLM386 Advanced Editing - 3 semester credit hours

Type: Lecture/Studio

Credit Ascription- The amount of hours spent outside of class and assignment alignment with Course Learning Objectives

Course Learning Objectives:

Upon completion of this course the student should be able to:

1. Create a sync sound project in a non-linear editing system and negotiate the logging, capturing, syncing and importing of media into a project
2. Create a post production workflow for a sync sound film and communicate professionally with labs, post supervisors, editors and sound houses
3. Demonstrate the ability to setup a professional editing room
4. Demonstrate the ability to edit a sync sound dialogue sequence

The following indicates the **minimum** number of hours per assignment:

	Assignment Title	Homework Hours	Assignment Objectives
Week 1	none	0	
Week 2	Dailies	12	1,2
Week 3	none	0	
Week 4	1 st cut	12	1,2,3,4
Week 5	none	0	
Week 6	Rough cut	12	1,2,3,4
Week 7	none	0	
Week 8	2 nd cut	12	1,2,3,4
Week 9	none	0	
Week 10	Locked cut	12	1,2,3,4
Week 11	Change list	3	1,2,3,4
Week 12	Prep for sound and color, edls, cut lists for 35mm	6	1,2,3,4
Week 13	Sound delivery and encode	12	1,2,3,4
Week 14	Final match back and DVD	12	1,2,3,4
Total		93	