I. COURSE INFORMATION
Fall 2016
COMM 3343 – Video Editing - CRN# 13046

Text:

Book #1

Book #2

Materials Required:
Stereo headphones with a 1/8” (mini phone) jack
Thunderbolt/USB 3.0/Firewire 800 MAC Formatted Hard Drive (500GB minimum)

II. INSTRUCTOR INFORMATION
Name: Ramón Villa
Office Location: Education Rm. 102C – Screenwriting Lab
Office Hours: W 1:30pm – 4:30pm or by appointment (via Blackboard)
Telephone Number: 915-747-5129 (leave message)
Email: rvilla2@utep.edu & via Blackboard email

II. COURSE CONTENT
A. Course Description:
This course will include lectures on the history, theory and aesthetics of film editing. This course will incorporate screenings of exemplary films and educational videos, and use class discussions to discuss concepts presented.

B. Course Objectives:
1. Understand the aesthetics and techniques of continuity editing.
2. Understand the basic principles of video and audio editing.
3. Construct meaning in video editing.
5. Execute post-production editing workflows.

C. Learning Outcomes:
Demonstrate aptitude in storytelling techniques in terms of postproduction
1. Perform competency in conceptualizing, evaluating, and implementing filming and editing techniques

D. Assigned Readings:
Book #1 - Chapter 1 - 18
Book #2 - Chapter 1 – 6

E. Assignments:
Attend class lectures; participate in class and online.
**Blackboard**  
I will use Blackboard to post quizzes, grades, announcements, and other relevant information. Please look at this page everyday.

**Production Projects (14 Assignments)**  
Students will receive further instructions and requirements for each project. Each project must use titles on screen to describe concepts.

After completing each project, save an H.264 movie with a Youtube 1080p preset to your hard drive. You will then upload movies via GDrive.

The assigned projects are listed below, **subject to change:**

Late work will not be accepted.

1. **Conventions and Genres** (exactly 30 seconds each: 30 points)  
   Convention  
   Film Genre  
   Genre Iconography  
   Due Tues, Sept. 6th before class begins.

2. **Three Kinds of Responses** (exactly 30 seconds each: 30 points)  
   Curiosity  
   Suspense  
   Surprise  
   Due Tues, Sept. 13th before class begins.

3. **Meaning in Film** (exactly 30 seconds each: 40 points)  
   Referential Meaning  
   Explicit Meaning  
   Implicit Meaning  
   Symptomatic Meaning  
   Due Tues., Sept. 20th before class begins.

4. **Five principles** (exactly 30 seconds each: 50 points)  
   Function  
   Parallelism and Motif  
   Difference and Variation  
   Development  
   Unity/Disunity  
   Due Tues., Sept. 27th before class begins.

5. **Diegetic and Non-Diegetic Mashup** (exactly 60 seconds: 15 points)  
   Due Tues., Oct. 4th before class begins.

6. **Cinematic Time** (exactly 1 minute: 15 points)  
   Due Tues., Oct. 11th before class begins.

7. **Cinematic Space** (exactly 1 minute: 15 points)
Due Tues., Oct. 18th before class begins.

8. Objective vs. Subjective Narration Mashup (exactly 1 minute: 15 points)
   Due Tues., Oct. 25th before class begins.

9. Mise-en-scene Mashup (exactly 1 minute: 25 points)
   Due Tues., Nov. 1st before class begins.

10. Cinematography Mashup (exactly 1 minute: 25 points)
    Due Tues., Nov. 8th before class begins.

11. Editing Mashup (exactly 1 minute: 25 points)
    Due Tues., Nov. 15th before class begins.

12. Sound Mashup (exactly 1 minute: 25 points)
    Due Tues., Nov. 22nd before class begins.

13. Re-edit 5 soundtracks with video (exactly 1 minute: 90 points)
    Audition assets must be used and submit mix/mastered Premiere Pro project
    Due Tues., Nov. 29th before class begins.

14. Animate a Storyboard with 5 Soundtracks (exactly 1 minute: 100 points)
    Audition assets must be used and submit mix/mastered Premiere Pro project
    Due Thurs. Dec. 8th before class begins.
    1pm-3:45pm

The video production projects will be graded based on these criteria: (a) implementing techniques (camera work, lighting, sound, editing, etc.), (b) originality, (c) participation, (d) cohesiveness of assigned topics and ideas, and (e) overall quality of production. All scores will be evaluated individually.

Book #1 Exercise Projects (100 points)
You will do the same exercises that are in your book but you will be using your own assets to turn in for a grade. Chapters that will be graded will be discussed in class and noted on your calendar. These assignments will cover 18 chapters.

Late work will not be accepted.

The video production projects will be graded based on these criteria: (a) implementing techniques (camera work, lighting, sound, editing, etc.), (b) originality, (c) participation, (d) cohesiveness of assigned topics and ideas, and (e) overall quality of production. All scores will be evaluated individually.

Late work will not be accepted.

Book #1 Group Discussions
This will consist of each team member standing in front of the class discussing the assigned sections
for the week. Please keep up with the reading. You will be required to take questions from other classmates for the understanding of the chapter sections.

This is NOT meant to be just a summary of the assigned reading. Rather, it should function as a guide to the pivotal issues raised in the readings and as a catalyst for generating class discussion, which may include bringing in your own relevant outside examples.

On the day you present, turn in a detailed outline of your presentation that clearly explains what you will talk about—who does what in what order, etc. Also hand in other supplemental materials. Every group will choose a different person in the group to lead the discussion/presentation. This person will only do it once and give someone else a chance but must also be integral to the groups success. Each presentation is worth 10 points.

Late work will not be accepted.

**Book #2 Chapter Discussions**
Same as Book #1 Chapter Discussions, each presentation is worth 10 points.

**SHORT OF THE WEEK (10 entries)**
You will use the Short of the Week website to evaluate any film for video/sound editing.

This information will be shared amongst the class. DO NOT PLAGARIZE or repeat a film. The website is at: www.shortoftheweek.com and you can also download the app online for your phone. You may NOT explore alternative sources for this Journal.

You must cite the movie correctly by using the title of your film as your title so I can look for it on the website as well as attaching your name after the title.

Times New Roman 12pt.
Double Spaced.
100 words min and no more than 250.
Each response is worth 10 points.

**ENTRIES DUE FRIDAYS by 11:59pm**

**Attendance/Participation** (100 points)

**F. Grading Scale:**

<table>
<thead>
<tr>
<th>Average Grade</th>
<th>Letter Grade</th>
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</thead>
<tbody>
<tr>
<td>900 – 1000 points</td>
<td>A</td>
</tr>
<tr>
<td>800 – 899 points</td>
<td>B</td>
</tr>
<tr>
<td>700 – 799 points</td>
<td>C</td>
</tr>
<tr>
<td>600 – 699 points</td>
<td>D</td>
</tr>
<tr>
<td>0 – 599 points</td>
<td>F</td>
</tr>
<tr>
<td>Incomplete</td>
<td>I</td>
</tr>
<tr>
<td>Withdrawn</td>
<td>W</td>
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</tbody>
</table>

1. **Evaluation:**
In order to achieve a grade of “C” for this class you must keep up with all the work assigned as an individual as well as group assignments.
Your grade for the class will be determined by your performance on the following assignments:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production Projects (14)</td>
<td>500</td>
</tr>
<tr>
<td>Book #1 Exercise Projects</td>
<td>100</td>
</tr>
<tr>
<td>Book #1 Group Discussions</td>
<td>100</td>
</tr>
<tr>
<td>Book #2 Group Discussions</td>
<td>100</td>
</tr>
<tr>
<td>SOTW Journal Evaluations</td>
<td>100</td>
</tr>
<tr>
<td>Attendance/Participation</td>
<td>100</td>
</tr>
</tbody>
</table>

Total Points Possible = 1,000 points

General Grading Criteria:
The following are general guidelines for grades. These are meant only as general statements and not intended to be directly applicable for grading projects.

**A-** level work is strong conceptually, aesthetically, creatively, and technically. It adheres to guidelines and communicates strongly and clearly through the medium. The concept of the work is original and innovative and the technical execution of the idea is superior. A-level work takes creative and conceptual risks while maintaining coherence about the statement it is making.

**B-** level work achieves success in some areas but not all: originality, concept, aesthetics, creativity, and technical execution. For example, sometimes it is technically strong but conceptually weak; other times it is highly original but not technically competent. Sometimes the work is creatively strong but has trouble holding together as a coherent piece with a particular message.

**C-** level work typically may have small amounts of success in technical, creative, conceptual, and aesthetic areas, but has difficulty in multiple areas.

**D-** level work and below fails to achieve success and competence in most areas. It is typically conceptually weak, fails to deliver an original or coherent idea, has major technical difficulties, and takes little or no creative risk.

**IV. RULES, CLASSROOM POLICIES/ ETC.**

**Lab Time:** Attendance is mandatory for lab time unless otherwise specified. The lab time provides an opportunity to apply lessons and techniques to projects. Students have access to several postproductions labs on campus: COTT 307, EDUC 102, LACIT, and Library Rm. 300.

1. Read assigned materials/pages prior to meeting for classes.
2. Attendance and participation are mandatory.
3. No chatting/texting during lecture or presentations.
4. During class or lab time, do not use the iMacs to access Facebook, emails, etc. Points will be deducted.
5. **Three (3) unexcused absences** before the drop date will result in an automatic drop. **Three or more totaled unexcused absences** after the drop deadline will result in a lowered grade. The accumulation of absences excused/unexcused will lower your grade. You are considered absent once I pick up the attendance sheet and you have not signed in or if you have departed early.

**THE DROP DEADLINE IS Oct. 28th TO RECEIVE A “W” FOR THE COURSE!**

Late work will not be accepted.

**A. Cheating/Plagiarism:**
All of your work must be original. Plagiarism is defined in Webster’s New Collegiate Dictionary as; “to steal or pass off (the ideas or words off another) as one’s own; i.e., submitting someone else's work under your name or not citing the source of your information”. Cheating consists of...
obtaining information from someone other than the instructor during an exam, or on other assignments; or having someone else complete your assignments. The instructor and the college take cheating very seriously. At the very least a student will receive an “F” for the assignment if it has been plagiarized or if the student has cheated. The Student Code of Conduct addresses these issues. The instructor will deal with plagiarism and cheating on an individual basis. Consequences can range from receiving a failing grade on the assignment to being dropped from the course. The instructor will follow the Student Code of Conduct in dealing with these issues.

B. Attendance:
Attendance is taken at the beginning of the scheduled class time. If you are late and the attendance book is closed, you run the risk of not being counted present. If students have a documented illness or emergency they may be excused. It is the student's responsibility to attend class and be on time. **Unexcused absence** is defined as any absence without any valid documentation to waive your absence. **Excused absence** is defined as any absence that is waived by the instructor at his own discretion. **Two (2) late/arrivals/early departures** will be considered as an unexcused absence. **Three (3) unexcused absences** before the drop date will result in an automatic drop.

C. Drops:
The instructor reserves the right to drop any student who misses 2 class periods in a row without contacting the instructor and/or does not complete a major assignment with excessive absences (quizzes, discussions, presentations, & papers) and does not contact the instructor. The instructor will attempt to contact the student before dropping them. It is the student’s responsibility to contact the instructor if they have a problem and need to be dropped. It is also the student’s responsibility to be aware of the drop date.

D. Conduct and Grievances: See the student handbook for the proper procedures for addressing student complaints. You are expected to conduct yourself in a courteous and respectful manner. You are required to turn off and stow away all technology including cell phones and laptops, which means **NO TEXTING**! It is distracting for your instructor and actually, the people around you as well. Your instructor has no problem calling this to your attention and asking you to leave if your use of technology disrupts the class. If you have an emergency arises please step outside.

**The classroom as a safe haven:** This classroom is a safe haven for all ideas. Respect not only your instructor, but also guest speakers and your peers as equals. We are all unique individuals entitled to our own opinions and beliefs. Therefore, any comments, jokes, or remarks that denigrate the worth of an individual’s physical or mental ability, physical appearance, religion, race, creed, ethnic background, sexual preference, or gender are inappropriate and detract from your effectiveness as a speaker and from your credibility as a person.

**Disruptive Behavior**
- Walking in late to class.
- Lack of supplemental materials.
- Leaving electronic devices on during class.
• Taking credit for a thought, opinion and knowledge from sources and claiming them as your own (plagiarism).
• Chatting or talking during a presentation.
• Using vulgarity.

V. ACADEMIC MISCONDUCT

The University of Texas El Paso prides itself on its standards of academic excellence and students are expected to uphold the highest standards of academic integrity. Any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes, but is not limited to cheating, plagiarism, collusion, submitting work for credit that is attributable in whole or in part to another person, taking an examination for another person, and any act that gives or attempts to give unfair advantage.

VI. CASS POLICY

If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, or by email to cass@utep.edu, or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at www.sa.utep.edu/cass. CASS Staff are the only individuals who can validate and if need be, authorize accommodations for students with disabilities.

EXTREMELY IMPORTANT:

THE FOLLOWING PROCEDURES MUST BE FOLLOWED BEFORE ANY PROJECT MAY BE SUBMITTED FOR A GRADE:

• All digital films must be submitted via Google Drive.

Video Presentations: The purpose of most content produced is to share with others and video presentations are an excellent way to showcase individual and team efforts. Video presentations of each project will occur during class time, which makes it mandatory attendance. Points will be deducted from a student’s final grade for each missed viewing. In addition to receiving praise for projects, students will be given constructive criticism by fellow peers and me.

On video presentation days: Do not be late nor power-on the iMacs!

Lab Policies:

Equipment Check in/out: Being responsible is essential to the success of a video production. Production equipment is expensive and costly to replace, so the rules will be strictly enforced. Pick up and return all video equipment (cameras, lenses, lighting, microphones, tripods, etc.) during class time. To check out equipment, you must fill out and sign a check-out sheet, which makes YOU FULLY LIABLE and RESPONSIBLE for ALL UTEP video production equipment assigned to you. All checked-out items, including accessories (adapters, cables, lens caps, etc.), MUST BE returned after each project and in the same working condition. By returning the equipment late and/or damaged, you hinder the next person from starting/working on his or her project. If this happens, you will be restricted from using UTEP equipment and will need to complete the course using your own equipment. Additionally, the student must also cover the replacement costs of the missing and/or damaged item(s). For those of you who do not pay for damaged or lost equipment will have an academic hold placed on your record until the matter is acceptably resolved.
Copyright and Fair Use:
You may find the need to use copyrighted material this semester: music, photographs, movie clips, or any other expression. For many of your uses, you need to find the copyright holder and negotiate a license. You own the copyright to the work you produce in this class. As a copyright holder yourself, you understand the importance of copyright ownership. It is your responsibility to secure music and archival footage licenses as well as artwork, location and personal releases.

For some uses, however, neither you nor anyone else needs to license copyrighted material. This is because copyright law exists to encourage and support creativity. Copyright law recognizes that creativity doesn't arise in a vacuum. As creators, we all stand on the shoulders of giants. New works of art (such as films, books, poems, paintings) all make use of what has gone before. Thus, copyright law not only protects authors with a copyright that lets them decide who can use their works, but also offers exemptions from the author's control. For filmmakers, the most important exemption is the doctrine of fair use. You can rely on fair use, where appropriate, in the film and media projects you undertake for this course. If you are making a documentary film, consult the influential Documentary Filmmakers Statement of Best Practices in Fair Use http://www.centerforsocialmedia.org/files/pdf/fair_use_final.pdf which was created by a group of national filmmaker organizations, has been endorsed by the University Film and Video Association, and is now relied on by film festivals, insurers, cablecasters, distributors and public broadcasters. Fair use also applies in the fiction film environment, but not necessarily to the same extent or in the same way.