### I. ASCRC General Education Form

<table>
<thead>
<tr>
<th>Group</th>
<th>IV Expressive Arts</th>
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</thead>
<tbody>
<tr>
<td>Dept/Program</td>
<td>Media Arts Department</td>
</tr>
<tr>
<td>Course #</td>
<td>MAR 112A</td>
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<tr>
<td>Course Title</td>
<td>Introduction to Non-Linear Editing</td>
</tr>
<tr>
<td>Prerequisite</td>
<td>none</td>
</tr>
<tr>
<td>Credits</td>
<td>3</td>
</tr>
</tbody>
</table>

### II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Mark Shogren</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone / Email</td>
<td>243-4534</td>
</tr>
<tr>
<td></td>
<td><a href="mailto:mark.shogren@umontana.edu">mark.shogren@umontana.edu</a></td>
</tr>
<tr>
<td>Program Chair</td>
<td>Rick Hughes</td>
</tr>
<tr>
<td>Dean</td>
<td>Stephen kalm</td>
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</tbody>
</table>

### III. Description and purpose of the course:

General Education courses must be introductory and foundational. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble: [http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm](http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm)

MAR 112A is a project based class focusing on the study of the history, process and philosophy of narrative film/video editing and an introduction to Final Cut Pro non-linear editing software.

### IV. Criteria:

Briefly explain how this course meets the criteria for the group. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)

MAR 112A guides students through the active creation of individual still image and moving image based projects while developing their knowledge and expertise in the Final Cut Pro non-linear editing system. While presenting their own original projects for critical assessment from students and faculty, Students are also exposed to the rich history and evolution of Editing.

### V. Student Learning Goals:

Briefly explain how this course will meet the applicable learning goals. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)

<table>
<thead>
<tr>
<th>Express themselves in the making of an original work or creative performance.</th>
<th>Students are required to create several narrative projects based on both still and moving images while increasing their competency in the Final Cut Pro non-linear editing software suite.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understand the genres and/or forms that have shaped the medium.</td>
<td>Students are presented with and tested on an in depth history of linear and non-linear editing which includes the presentation of historical artistic models. Students must also do individual research on an editor of their choice to further extend their knowledge of the evolution of the form.</td>
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</tbody>
</table>
Critique the quality of their own work and that of others.  

Each project consists of on-going individual and group feedback, both in terms of narrative structure and technique, as well as a formal critique session upon completion. In addition, artistic models are frequently presented to the class before and during the production process.

**VII. Syllabus:** Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html)

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**Fundamentals of Non Linear Editing Course Syllabus**  
MAR 112A, 3 credits, Fall 2008  

Course times: T-Th 9:10am - 10:30am  
Location: McGill Hall 127  

Instructor: Mark Shogren  
E-Mail: mark.shogren@umontana.edu  
Office Hours: Arrange  

Required Texts: None  
Suggested Texts: In the Blink of an Eye by Walter Murch  

**Course Description:**  
Study of the history, process and philosophy of narrative film/video editing and an introduction to Final Cut Pro non-linear editing software. Students will be exposed to the theories of editing the fiction film and will have the opportunity to experiment with Still Image and Video Editing.

**Course Expectations:**  
1. Attendance is Mandatory. 3 Unexcused absences will result in the loss of a LETTER GRADE. An excused absence is one in which the instructor has been notified in advance or a doctor's note has been provided after an illness.  
2. There are no “make-up” exams or extensions given for projects or written work. All written work must be turned in on time, typewritten, and in hard copy form. No emailed or electronic forms of written work will be accepted.  
3. Students are expected to engage in the in-class critiques constructively. There are always positives and negatives to most pieces of art and BOTH sides need to be constructive. The phrases “I liked it” and “I didn’t like it” are equally unhelpful to the artist. Instead “This worked for me because...” or “This didn’t work for me because...” are much more helpful and open the class for discussion.

**Course Requirements:**  
1. Attendance/Participation 10%  
2. Project 1 20%  
3. Exams 20%  
4. Paper 20%
5. Final Project 30%

**Project Outlines:**

**#1 - COLLISION: THE POWER OF MONTAGE EDITING**  
Based on the ideas put forward by Sergei Eisenstein, students will create 3 separate 25-30 second projects. Specifically, Students will create one project using the Metric, Rhythmic, and Intellectual theories of Montage editing.

Each project will be compiled of still images that the Student has FOUND and not created themselves and can use music and sound design.

Each of these “Montage” edits are required to be based on a Theme, examples include Themes such as “Love Conquers All” or “We are all Freaks in one way or another”. Students will use the power of Montage to communicate their themes to the viewer.

**#2 - SEAMLESS: THE ELEGANCE OF CONTINUITY EDITING**  
Students will be given video footage of UN-EDITED scenes shot for larger films. It will be their task to edit the footage into a working scene that fits into a larger film rather than a scene that exists all on its own.

**#3 - FINALE: A STILL IMAGE SHORT FILM**  
Students will watch the film La Jette, a short film made completely with still images, then set to work on writing, shooting, and editing a 90 second short film using only still photographs that THEY shot.

This movie will must have a narrative arc (this is not an experimental or documentary class) and must contain a beginning, middle, and end. This final project must include: Still Photographs, Character Voices or Narration, and Sound Design. Music is optional but it is important to remember that we are not making music videos.

**THE PAPER**  
Each student will write a paper on a feature film editor. This editor will be assigned to the student early in the semester and the student will research the history of the editor as well as three selected films from that editor’s body of work.

A significant part of this paper will be a breakdown of one scene, chosen by the student, from one of the films of their editor. This scene breakdown will be looking only at shots and cuts.

**GRADING CRITERIA FOR VIDEO PROJECTS:**  
**Editing:** Use and understanding of the theories of narrative film editing. Use and navigation of Final Cut Studio as well as the proper organizational techniques. Making the best possible piece with the footage you have regardless of your original intent.

**Story:** (Specifically relating to the 3rd Project) All works must have a clear story that contains a beginning, middle and end. Characters must have a journey. In other words characters must have a need, desire, aim and are somehow prohibited from satisfying it. This underlying tension must be evident in all scenes (though it can change) as much as is possible.

**Writing:** Use simple, brief and visually descriptive writing to describe and see what is happening. Don’t explain or use plot points. The action should be explanation enough for the audience to understand what is happening. When dialogue is used, it should be action in words revealing the character not explaining circumstances.
Camera—Think carefully about every frame of your story as to its value in the story telling. Camera movement, non-movement, framing, hand held, stationary etc. are used to strengthen the ideas in the story.

Course Schedule

Week 4
9.9.08 - In class work: Intellectual, Metric, Rhythmic montage pieces. Short cut key list given out.

9.11.08 - In class work: Intellectual, Metric, Rhythmic montage assignment. Additional short cut key list given out.

Week 5
9.16.08 - In class work: Intellectual, Metric, Rhythmic montage assignment. Additional short cut key list given out.

9.18.08 - Student Presentation of Montage assignment. All assignments must be handed in at start of class on DVD.

Week 6
9.23.08 - Student Presentation of Montage pieces.

9.25.08 - Quiz over F.C.P. Short-cut keys; Map to network drive and download continuity clips; Begin viewing “The Cutting Edge” film

Week 7
9.30.08 - Finish “The Cutting Edge” film; Start Continuity Editing Assignment.

10.2.08 - In class work: Continuity Editing Assignment.

Week 8
10.7.08 - In class work: Continuity Editing Assignment.

10.9.08 - In class work: Continuity Editing Assignment.

Week 9
10.14.08 - In class work: Continuity Editing Assignment.

10.16.08 - Student Presentations of Continuity Assignment. All assignments must be handed in at start of class on DVD.

Week 10
10.21.08 - Student Presentations of Continuity Assignment.
10.23.08 - Hand in film editor paper assignment; Re-cap on film history for exam.

Week 11
10.28.08 - Exam on film history & Student presentations of scene breakdown from film editor of their choice; in relation to their paper. (3 minute scene max, so plan for a short scene even though it may not be your favorite)

10.30.08 - Watch “American Movie”

Week 12
11.4.08 - Speak about final assignment and begin “La Jatee” film.

11.6.08 - Finish “La Jatee” film

Week 13
11.11.08 - No Class!!! Veterans Day.

11.13.08 - Bring in photos for semester final & begin work on “Still Image Short Film”

Week 14
11.18.08 - In class work: Still Image Short Film”

11.20.08 - In class work: Still Image Short Film”

Week 15
11.25.08 - In class work: Still Image Short Film”

11.27.08 - NO CLASS!!! Thanksgiving.

Week 16
12.2.08 - In class work: Still Image Short Film”

12.4.08 - Student Presentations: Still Image Short Film. All assignments must be handed in at start of class on DVD.

Week 17
12.9.08

12.11.08

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University. All students need to be familiar
with the Student Conduct Code. The Code is available for review online at
http://www.umt.edu/SA/vpsa/index.cfm/page/1339

*Please note: As an instructor of a general education course, you will be expected to provide
sample assessment items and corresponding responses to the Assessment Advisory Committee.