

POST-PRODUCTION INTENSIVE I

FV4310

Meeting time and places:

Wednesdays, 10:00 - 11:50AM

VAPA POD

Faculty: Mariam Ghani

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Office hours: Tue 5 pm - 6 pm, VAPA B207

Or remote by appointment

Technical Instructor: John Crowe

Pronouns: he/him

Email: johncrowe@bennington.edu

Office hours: Tue 10 am - 12 pm in VAPA P112 (The Cave)

COURSE DESCRIPTION

This semester-length, two-credit course will take students through the process of revising and refining a single project through multiple iterations, based on peer critique and instructor feedback. We will dig deep into the logics, techniques, and ever-evolving tools of editing, and also make space for experiments with animated elements, multi-channel audio/video configurations, and work that moves between different modes of presentation for different sites and audiences. We will also look at a range of examples to analyze how editing styles shift over

time and work in the formation of movements and genres. Students should enter the course with a project already in progress or ready to be edited by week two. Collaborative projects are encouraged.

Prerequisite: Intermediate Video or permission of the instructor. Can also be taken with Intermediate Video as a co-requisite by permission.

2 credits; 1 semester; may be repeated with permission; maximum enrollment: 12

Format: in-person

LEARNING OBJECTIVES

Students will:

- Develop a deeper understanding of the formal logics of editing
- Learn best practices for post-production workflows
- Become more expert users of editing software, including how to adjust to new version releases
- Practice the industry-standard process of revising a single project multiple times in response to notes/critique
- Experiment with presenting a single project in different modes

COURSE REQUIREMENTS

Supplies - required

Notebook or note-taking app

64 GB SDHC card, available in the bookstore or [online](#)

Supplies - recommended

a 64-128 GB USB flash drive

Personal headphones for editing (can also be borrowed through Cheqroom, but that requires advance planning)

a Mac or ExFAT formatted portable USB-C drive, 1TB+ (for more complex projects, ask about recommended brands if you are planning to purchase)

EQUIPMENT CHECKOUT & EDIT LAB ACCESS

Enrollment in this course grants you access to most of the equipment loaned out from the Cave (VAPA P112). **Please review the online [Cave Hours and Policy](#), which also includes the form that you need to fill out EVERY TERM in order to use the Cheqroom equipment reservation system.**

Please check all equipment BEFORE leaving the Cave. If a piece of equipment is found damaged upon its return, the last renter is held responsible – which may be you, if you don't catch existing damage when you check it out.

Report any technical problems you may encounter with Cave equipment to John Crowe as soon as you encounter them, and bring malfunctioning equipment into the Cave to be fixed. The sooner you report problems, the sooner they are fixed! Also, please report any lost or stolen items from the kit to John Crowe as soon as they are lost or stolen. During hours when the Cave is open you can call in directly to report problems (802-440-4323.)

You will have 24/7 key access to the Video Studio (D204) and Video Annex Lab (outside of class hours) as soon as you are added to the Campus Security key list. You no longer need to reserve lab workstations in advance, but you do need to book the Video Studio in advance using Scheduler. **Please [read and bookmark the online Video and Animation Handbook](#), which will always contain links to the most current class schedule and the online Scheduler that you need to use to reserve workstations in advance, as well as instructions on how to access both.** It also includes links to pre-recorded tech demos and written materials that can be helpful to review if you missed something during an in-class tech workshop. Monitored lab hours (across the POD and Annex, with monitors based in the POD) will be updated/posted soon, if you need help while working or run into issues, and John and I can also be reached by email.

If you are in temporary quarantine and have a project due, you can access lab computers remotely. This is not an ideal solution so please do not use this unless you really need to. If this comes up and you are not yet set up in Splashtop Remote, please let me/John/IT know.

You are required to buy your own SD card from the bookstore to minimize the chance of losing project material on a shared card. (Note that some of the more advanced cameras require higher-speed cards which will still be checked out with the cameras.) And a small flash drive is great to have just for backups of your Premiere projects, moving files from station to station, and final exports.

If you run into problems while using the lab, please report them to John immediately. Again, the sooner you report problems, the sooner they are fixed.

SHARED SPACES + SHARED COMPUTERS/MEMORY CARDS

Part of our Commitment to Shared Responsibility on campus is taking joint responsibility for maintaining the safety of the spaces we all use in common. The POD and the Annex Lab are both spaces that we all need to help out with, by **cleaning anything we use in the lab both before and after we touch it**. Cleaning supplies will be provided for this purpose. Please let John, Liza, me or a lab monitor know if the cleaning supplies are running low, so that they can be restocked as soon as possible.

You are responsible for backing up all your working and final files. Lost, corrupted, or overwritten files are not a valid excuse for late projects. Files are not guaranteed to remain on the networked server, the external drives connected to lab computers, or on camera memory cards checked out from the Cave. The server and lab drives are wiped at the end of every semester and the cards are usually wiped by the next person to use them. **Always copy all your files off any shared memory card BEFORE handing it over.** (Again, buying your own card helps avoid this danger.) If you have an external drive, save to it early and often, and **be sure to back up your most important files, especially your Premiere project files** (save them in at least two places – they're tiny so you can just email them to yourself, or drop them in Google Drive, at the end of every session). If at all possible, keep ALL files for each project until after the end of the semester. You can, for example, use your Bennington Google Drive storage for this purpose – just make sure to keep your folder structures intact when you move/copy them.

TIP: Work directly from the local drive – use external drives as backup and transfer only! This will speed up your work session considerably, while avoiding disastrous link glitches and total project meltdowns.

RECOMMENDED DRIVES

If you are working with longer-form videos or more complicated effects that require a lot of processing power and time, you may want to invest in your own external drive. Further, you may want to invest in an SSD (solid state drive) as a working drive and get a cheaper USB hard drive as a backup. (Storage tip, save those little dessicant packets labeled “Don't eat this” that come with a lot of packing materials – they are GREAT for storing electronics, especially now that everywhere is humid 100% of the time).

I recommend Glyph Blackbox, G-Tech Mobile, or LaCie Rugged for external working HDs; WD or Seagate for cheap external backup HDs; Seagate or WD for internal HDs; Samsung T series for external SSDs. (DO NOT buy SanDisk portable SSD drives, especially if priced suspiciously low - some models are notoriously buggy.) Please note that you can also check out USB thumb drives from the Cave to facilitate in-class presentations or installations.

SYLLABUS, POPULI, CLASS DRIVE FOLDER

If you are required to read or watch something before any week of class, it will be linked from this syllabus. Required reading, viewing links, and other course resources will usually be posted as direct downloads/links. Please note that some reading/viewing links can only be opened on campus (for example ProQuest links, Docuseek links, or e-reserve library links) unless you log in with Bennington/Crossett credentials first. For Ovid/Criterion links, you will need to log in every time, and log out afterwards since we are sharing one account.

If you have no other assignments due that week, you are required to write a brief (1 paragraph max) response to the materials assigned to read/watch/experience outside of class. **These should be submitted through the Populi Assignments tab**, which lists the dates on which they are due. Find something in the text that sticks with you, and write about why it interests you, or why you disagree with it, or how it resonates with your own work or ideas. We will use written responses as a springboard for synchronous / classroom discussion. I ask the same of you for written responses to guest lectures, screenings, and the like.

Also, **please note that the course schedule is not fixed.** This syllabus is a Google Doc linked from the course page on Populi, and it is a work in progress. The schedule will very likely change to reflect the time needed for meaningful critiques, the introduction of new material, and your own contributions and requests. **It is your responsibility to check Populi and the syllabus every week for updates, especially if you were not in class the previous week.**

To share materials for class, please upload to the [class Google Drive folder](#) at least 2 hours before class, and post a direct link to Populi (as an Announcement) for materials for which you're requesting advance feedback. If you want written feedback on cuts longer than 10 minutes, please post your link at least 24 hours (preferably 48 hours) before class.

ASSIGNMENTS AND BENCHMARKS

Each of you may be starting the term at a slightly different point in the post-production process. This will be assessed at the start of term and individual assignments/benchmarks may be tailored or shifted accordingly. **Please make sure you know what your assignment is before starting work.**

ATTENDANCE & PARTICIPATION

This class will include regular peer critiques and written feedback on cuts. As such, it is largely dependent on your participation and generosity with each other to create the environment that allows for honest but constructive critiques. If you don't show up for each other, you won't have the exchange of ideas that is fundamental to making projects better.

However: I will not penalize anyone for situations where synchronous participation is made burdensome by factors out of their own control (including but not limited to illness, quarantine, and family emergencies). **All I ask is that you communicate the relevant details to me as soon as you can, and that you propose and fulfill a clear plan to demonstrate your engagement with the materials you missed.** If you miss a synchronous critique, for example, you could provide written notes on your peers' materials. If you miss a screening and discussion, you could view the film at home and write a short response.

What do I mean when I say critique? That's actually up to you.

Before the first critique of the semester we will talk together about what format(s) we would like critiques to follow in this course. Here are some resources to use when thinking about this question:

<https://static1.1.sqspcdn.com/static/f/131936/27297882/1476969700447/Observations+on+forms+and+patterns+of+critique.pdf?token=DQ68HmnLeCfRUAtwUMa6UzH97CY%3D>

http://carolinewoolard.com/static/uploads/texts/Critique_Menu_for_Students_2016.pdf

http://carolinewoolard.com/static/uploads/texts/Discussion_Wall_Activity_1.pdf

<https://vimeo.com/161259012> (The Room of Silence video made by RISD students)

ASSESSMENT & GRADING

Assembly **10%**

Rough cut 1 **15%**

Rough cut 2 **15%**

Fine cut **15%**

Final presentation* **10%**

Class participation** **30%**

*the final presentation should be a fully finished (color mixed and sound graded) cut, presented in its final form (single or multiple channel, looped installation vs single viewing, monitor or projection, etc)

**includes participation in discussions, demos, and critiques, your preparation for class and use of time in class, and your effective balance of generosity of spirit, critical inquiry, and creative problem-solving in critiques; please see notes above re: equivalents for asynchronous participation

In general, I assess coursework based on the following criteria: quality of ideas, quality of work executed and ability to articulate and explain your thought processes; understanding of the historical and theoretical material presented, and ability to relate that material to an overall understanding of the medium and other aspects of your own practice; willingness to explore and take genuine risks in your work as an artist; and the amount of time, effort, and thought given to coursework

Written responses to readings, screenings, and guests are evaluated for comprehension and criticality, with extra points for style. Project treatments and other planning documents are evaluated for completeness and effective communication of your project concept and form.

If you are collaborating with another student in the course, I will ask each of you to write a paragraph describing your own and your partner's contributions to the project, so that I can assess whether the work was equitably distributed. If you collaborate with a student from outside the course, I will ask you to submit a brief statement describing your role and your collaborator's roles.

I will not change any grades unless you hand in a substantially revised assignment. You can hand in a revised version of any assignment at any point, up to and including the final class of the semester. I am happy to meet with you to suggest revisions, but I will not, under any circumstances, argue with you about your grade.

GRADE	QUALITY	EXPLORATION	WORK	DISCUSSIONS	ATTENDANCE
A	Outstanding	Insightful, generous, energetic	Excellent form & content, consistently experimenting	Always prepared for class, makes intelligent & considered contributions	Always present (or equivalent), work in on time
B	Good	Inquisitive, engaged	Good form & content, takes some risks	Usually prepared for class, able to make interesting contributions	Always present (or equivalent), work in on time
C	Average	Just sufficient	Holds together, but unconvincing	Not always prepared, only able to make obligatory contributions	Misses some classes without making them up, work sometimes late
D	Poor	Limited, formulaic	Work thrown together just before class	Only makes very limited contributions	Excessive absences without equivalents, work late & incomplete
F	Unsatisfactory	Virtually none	Virtually none	Makes almost no contribution	Absent most of the time, no equivalents

COURSE POLICIES + PHILOSOPHY

ACADEMIC ACCOMMODATIONS + BASIC NEEDS

Bennington College provides reasonable accommodations to students with documented disabilities when such accommodations are requested and necessary to ensure equal access to College programs and facilities. If you believe you are entitled to an accommodation, speak with [Diana Petschauer](#), Director of Student Accessibility Services, about any disability-related needs. If approved, you will receive a memo detailing your specific accommodations. Please share this memo with me, so we can set up a meeting to discuss how best to implement the accommodations. **Please note that I will not be aware of your needs if you do not share the memo with me.** The sooner we meet to discuss your needs, the better. If you are experiencing new and/or newly significant challenges, please talk to me, reach out to your faculty advisor, visit [Academic Services](#), or connect with resources available through health and psychological services (440-4426 or 440-4451).

We also understand that basic needs (food, housing, and wellness) have a direct impact on the academic performance, health, development and success of our students. If you have a personal circumstance or need that will affect your learning or performance in this course, please let me or your faculty advisor know so that we can help find resources to support you during the term.

TECH NEEDS

If you are consistently experiencing technological barriers to accessing course content, please let me know so that I can work with you to find alternative solutions. If you anticipate having specific tech needs for your advanced work that may be a particular challenge please reach out to me and John early in the fall term so that we have some extra time to work with you to find creative ways to meet those challenges.

ETHICS + INCLUSIVITY

All students must adhere to college-wide policies regarding original work, academic integrity, and computer and network use. Academic and artistic integrity can be confusing in the age of

appropriation, but please remember that if work is not your own, the source should be cited and documented appropriately. The general college policy can be found here:

<https://www.bennington.edu/faculty/faculty-handbook/academic-policies-and-procedures/academic-and-artistic-ethics-policy> We can have more in-depth discussions of fair use, appropriation, and the role/presentation of sources as part of our coursework.

Bennington College is committed to fostering the intellectual growth of all students, and to creating a learning environment where human cultural diversity is valued and respected. We are also looking at, thinking about, and making work that takes strong and sometimes provocative positions on difficult issues. For example, during the course of this semester we may look at artworks that include nudity, expressions of sexuality, strong language, violence, religious imagery, political controversy, contested histories, or other material that you may find personally difficult or offensive. This can be a difficult balancing act and if at any point you feel that the environment of the course has become less than respectful, welcoming and inclusive, please come to me to share your concerns. You can also reach out to the Office of Diversity, Equity, and Inclusion if you feel that you can't talk to me for any reason.

We may also look at some videos that include formal effects (for example, strobe effects), that can cause problems for people with photosensitivity or seizure disorders. **If you anticipate that any particular material will present a problem for you for any reason, please let me know** (in office hours, or by email) **at the beginning of the semester, and I will do my very best to notify you before such material is shown.** Every now and then something sneaks up on me too – if I haven't seen a film in several years, for example, and have forgotten that a particular scene or element was included. In that case, please feel free to leave class for as long as you need to, stop watching/participating until the film/discussion is over, or interrupt us if you feel it's important that we stop. **If you plan to present work of your own that may include difficult material, please let the class know beforehand and give us some context for discussion.** Try not to surprise us (even if you want a cold read).

Education is cooperation. In this classroom we are all responsible for each other, and all of us will be asked to both teach and learn from each other. In order to do that, we must respect each other's perspectives and contributions. You should feel free to bring your own thoughts and interests into the classroom, while understanding that others in the room may have very different thoughts and interests. Please think of this course as a flexible space that can adjust as we get to know each other's strengths and needs. And please remember that the space of the course is not static or closed: it should also be responsive to the urgencies and emergencies of the larger world.

COURSE SCHEDULE

*You need to check this syllabus every week for the most up-to-date version of assignments and readings. If you are not in class, it is **your responsibility** to make sure you know whether changes have been made to the schedule.

WEDNESDAY 9/4 - CLASS 1: PREPPING FOR POST

POD

Introductions & expectations

Tech needs of projects

Discussion of assembly vs rough vs fine vs finished cuts

Review of best practices for organizing & naming projects, files, folders & bins; moving and backing up projects & media files; when & how to make multi-cam files

WEDNESDAY 9/11 - CLASS 2: CONTINUITY EDITING

POD

Due this week: all footage should be shot, ingested, and organized; read Pudovkin [“On Editing”](#) and [Paul Rogers on editing *Everything Everywhere All at Once*](#)

SEPC rep election

Scene-level structure

Viewed in class: Continuity editing for narrative / observational film: examples and analysis

Classic Hollywood: [The Devil & Daniel Webster](#)

Yasujiro Ozu’s silent period: [Passing Fancy](#)

Shot & reverse shot in the films of [the Coen brothers](#)

[Rhythm and feel](#)

Deliberate breaks in continuity / “invisible” editing - how are these used?

Time remapping in [Everything Everywhere All at Once](#)

Further exploration: Walter Murch’s [six top considerations while editing](#) (start at 00:50)

WEDNESDAY 9/18 - CLASS 3: CRIT 1 - ASSEMBLY

KINO

Due this week: assembly cuts

An assembly cut is a very rough draft, meant to lay in all your material more or less in sequence. For an assembly, you should not yet be refining at the shot to shot level, but rather be thinking in terms of scenes and beats / ideas and overall structure.

*if your assembly is longer than 15 minutes, please upload it to the class Drive folder and post a link to Populi at least 24 hours before class so that we can all watch it beforehand

WEDNESDAY 9/25 - CLASS 4: PARALLEL EDITING

KINO

Due this week: you should be cutting down your assembly based on crits; read [a conversation with Luke Lorentzen from Mary Lampson's *The Cutting Room*](#)

Viewed in class:

Digging deeper into our earlier discussion about the ways that dissolves, flash cuts, etc are used as different time signifiers than cuts:

Using the tools of continuity editing (matching on action, graphic matches) to bend space and time: [Satoshi Kon](#)

Dissolves in [Terence Davies](#) films

(another example, not viewed in class: [Hiroshima Mon Amour](#))

The power of not cutting: the long take opening Luke Lorentzen's [A Still Small Voice](#) (cf reading)

Parallel editing as a strategy in narrative and non-narrative film: [meanwhile, back at the ranch](#)

Further exploration: Time lapse long take: Carlos Reygadas, [Silent Light](#)

Flash cuts and long takes in Agnes Varda's [Le Bonheur](#)

Long takes in Sam Fuller's [Shock Corridor](#)

Long takes and parallel editing in Tsai Ming-Liang films e.g. *The Hole* and *What Time is it There*

Parallel editing in [Chungking Express](#), [Three Colors: Red](#), and [Fast, Cheap & Out of Control](#)

Andre Bazin on Orson Welles and [the evolution of editing after the advent of sound](#); Hito Steyerl [on the post-Fordist economy of parallel editing](#); A.O. Scott on [Fast, Cheap & Out of Control](#)

WEDNESDAY 10/2 - CLASS 5: CRIT 2: ROUGH CUT 1

KINO

Due this week: first rough cuts

At the first rough cut stage, you should be presenting a coherent sequence with an overall structure that makes sense. For example, for a narrative, basic continuity editing should be completed. For an experimental work where meaning is primarily constructed in the edit, the shot-to-shot edits should be more advanced. Some elements might be temp (usually color,

effects, music, and sound design). This is also the stage when it might become apparent to you that you are missing some crucial elements, and may need to shoot or reshoot footage.

*if your rough cut is longer than 15 minutes, please upload it to the class Drive folder and post a link to Populi at least 24 hours before class so that we can all watch it beforehand

WEDNESDAY 10/9 - CLASS 6: ASSOCIATIVE + ABSTRACT EDITING KINO

Due this week: you should be working on your rough cut / re-shooting based on crits

Review of non-narrative forms: rhetorical, categorical, associative and abstract, most of which are primarily constructed through editing; linking through sonic and conceptual as well as visual elements

Viewed in class: Categorical form in [Powers of Ten](#)
Associative editing in [The Sweet Hereafter](#)
Abstract & associative form in [Peter Tcherkassky's Dream Work](#)

Further exploration: [Cameraperson](#) & [interview with Kristen Johnson/Nels Bangerter](#) about editing process (also on DVD in Crossett)

WEDNESDAY 10/16 - CLASS 7: CRIT 3: ROUGH CUT 2 KINO

Due this week: second rough cuts

At the second rough cut stage, you should have incorporated the feedback/notes received on your first rough cut, as well as any re-shoots done in the interim weeks. For a narrative work, the shot-to-shot editing should be refined. For documentary and experimental works, this may also be the stage when you think more deeply about image-sound-text relationships.

*if your rough cut is longer than 15 minutes, please upload it to the class Drive folder and post a link to Populi at least 24 hours before class so that we can all watch it beforehand

WEDNESDAY 10/23 - CLASS 8: LAYERED & MULTI-CHANNEL EDITS KINO

Due this week: read [Lucas Celler on editing Sandi Tan's documentary Shirkers](#)

Remaining rough cut 2 crits

Watched & discussed in class: [Aspect ratios, frames and containers](#); “soft montage” - bringing images into a simultaneous rather than successive relation on screen - or editing with frames within the frame and shifting layers; creating rhythms across multiple channels; motion graphics/animated elements

Camille Henrot, [Grosse Fatigue](#) (more about it [here](#))

Isaac Julien, [Ten Thousand Waves](#) (review/critique [here](#))

John Akomfrah, [Vertigo Sea](#) (more about it [here](#))

SEPC mid-term discussion

Further exploration: Sandi Tan, [Shirkers](#); the desktop documentary genre e.g. Kevin B. Lee’s [Transformers: The Pre-Make](#); Postcommodity, [Going to Water](#) & [Elders First](#); Isaac Julien, [Once Again \(Statues Never Die\)](#); [Julian Rosefeldt](#); Farah Al-Qasimi, [General Behavior](#); Raven Chacon, [For Four](#); [Lisa Tan’s Sunsets, Notes from Underground, & Waves](#); Jean-Luc Godard, [Numero Deux](#); an interesting short essay [on desktop documentaries](#); [screenlife horror movies](#); Kevin B. Lee’s [screen stories library](#)

WEDNESDAY 10/23 at 7 PM - OPTIONAL OUT OF CLASS EVENT

EMPAC

[Screening & talk with Bassem Saad & Sanja Grozdanić](#)

In advance of their performance/cinpoem [Permanent Trespass](#) at EMPAC on Friday 10/25

WEDNESDAY 10/30 - CLASS 9: LAB/WORKSHOP/MEETINGS

POD

Individual meetings for anyone who didn’t have one in Week 7 or wants an additional check-in

AfterEffects workshop and lab period while not in your meeting

If you have any footage you would like John to work with in the demos, please drop it in [this folder](#)

WEDNESDAY 11/6 – NO CLASS – PLAN DAY

THURSDAY 11/7 - **REQUIRED OUT-OF-CLASS EVENT**

TISHMAN

[Alice Diop](#) & [Amrita David](#) talk

WEDNESDAY 11/13 - CLASS 10: CRIT 4: FINE CUT

KINO

Due this week: fine cuts

Your fine cut should incorporate the feedback from your second rough cut critiques. Ideally, this will be a picture-locked cut, meaning that there will be no further edits and it can move into color grading, sound design, and sound mixing.

*if your fine cut is longer than 15 minutes, please upload it to the class Drive folder and post a link to Populi at least 24 hours before class so that we can all watch it beforehand

WEDNESDAY 11/20 – CLASS 11: FINISHING

POD

The importance of sound design, sound mixing, and color grading

Tech workshop: Intro to color in DaVinci Resolve and review of Premiere sound mixing tools

Recommended follow ups: on Criterion - [Color in *Black Narcissus*](#), [Sound in *M*](#) and [La Ceremonie](#); Grade School - a good [Resolve tutorial series](#) made by [a pro colorist](#); more [color grading content](#) on Frame.io including a good article on [color separation](#)

WEDNESDAY 11/27 - NO CLASS – THANKSGIVING BREAK

WEDNESDAY 12/4 - CLASS 12: FINISHING 2

POD

Tech workshop: sound and color continued

Lab to work on your projects with support from me and John. This is also a good time to discuss any final presentation needs with us, for example if you want to show your work as an installation rather than a screening.

WEDNESDAY 12/11 - CLASS 13: FINAL PRESENTATIONS

KINO

Due this week: final presentations

The final presentation should be a fully finished (color mixed and sound graded) cut, presented in its final form (single or multiple channel, looped installation vs single viewing, monitor or projection, etc).