

## **DC 120-103 VIDEO EDITING**

Fall Quarter 2017 - 2018  
Tues/Thurs 11:20AM – 12:50PM  
LP Campus – STDCT – Room 331

Instructor: Alexander Sherman  
Office Hours: TBD  
Email: asherma9@depaul.edu

### **Course Description**

Students will analyze and assemble various scenes shot under a variety of conditions and using different narrative strategies. Editing theories, techniques and procedures, issues of continuity, effects, movement and sound will be examined as they relate to the fundamentals of cinematic montage and visual storytelling.

### **Course Objectives**

To develop an understanding of the editing processes and gain basic editorial skills. Students will edit sequences together using nonlinear software. The following topics will be covered:

- Basic editing theory
- Nonlinear editing theory and practice
- Rules of composition as they relate to the edit
- Critical analysis of feature films, documentaries and shorts

### **Required Text**

Various texts will be provided and shared on D2L.

Students are required to supply their own portable hard drive with no less than 200 GB of available space. It must be compatible with USB 2.0, or Firewire 400 cables, at the very least. Firewire 800 and/or USB 3.0 are strongly recommended.

### **Basis for Evaluation**

Analysis Papers (3) .....	30%
The Hold Up .....	15%
Music Video .....	20%
Final Project.....	25%
Attendance & Participation.....	10%
TOTAL.....	100%

A = 100 – 94, A- = 93 – 90, B+ = 89 – 88, B = 87 – 83, B- = 82 – 80, C+ = 79 – 78, C = 77 – 73, C- = 72 – 70, D+ = 69 – 68, D = 67 – 63, D- = 62 – 60, F = 59 – 0.

## CLASS SCHEDULE & COURSE OUTLINE

WEEK 1	Th 9/7	Introduction, Syllabus, Cinema, Editing <i>Read: Murch In the Blink of an Eye pg.1 – 14</i>
WEEK 2	Tu 9/12	The Cut <i>Read: Much In the Blink of an Eye pg. 15 - 25</i>
	Th 9/14	Scenes, Sequences, Styles and Techniques <i>Homework: Paper 1</i>
WEEK 3	Tu 9/19	Continuity Editing <i>Homework: Project 1</i>
	Th 9/21	Adobe Premiere: An Overview
WEEK 4	Tu 9/26	Adobe Premiere: Intro to Editing <b>Project 1 Rough Draft Due</b> <i>Homework: Project 1</i>
	Th 9/28	Adobe Premiere: Finishing a Project <i>Read: Pudovkin excerpt</i>
WEEK 5	Tu 10/3	Parallel Editing <b>Paper 1 Due</b>
	Th 10/5	Soviet Montage & Relational Editing <b>Project 1 Due</b>
WEEK 6	Tu 10/10	Screening: <i>The Limey</i> (Soderbergh, 1999) <i>Homework: Paper 2</i>
	Th 10/12	Adobe Premiere: Dialogue Editing <i>Homework: Project 2</i> <i>Read: TBA</i>
WEEK 7	Tu 10/17	Adobe Premiere: Advanced Premiere
	Th 10/19	Adobe Premiere: Project 2 Workshop <i>Read: TBA</i>
WEEK 8	Tu 10/24	After Effects and Color Correction <b>Paper 2 Due</b>
	Th 10/26	Advanced Editing Theory
WEEK 9	Tu 10/31	<b>Project 2 Due</b>
	Th 11/2	Documentary and Experimental

WEEK 10	Tu 11/7	Commercial Experience <i>Homework: Final Project</i>
	Th 11/9	Final Project Workshop <b>Final Project Rough Cut Due</b> <i>Homework: Final Project</i>
WEEK 11	Tu 11/14	Screening: TBD <b>Paper 3 Due</b>
	Th 11/16	<b>Final Project Due</b>

**Learning Outcomes** Students will be able to:

- Explain, in well-written prose, what a work of art is about and/or how it was produced
  - Articulate and explain the “content” of that work and/or its methodology of production.
- Comment on the relationship between form and content in a work.
  - How does the 14-line sonnet both enable and inhibit its practitioner, for example?
  - What are the generic expectations of a particular form?
  - How does an artist complicate, enrich, or subvert such expectations?
- Assess the formal aspects of their subject and put those qualities into words, using, when appropriate, specialized vocabulary employed in class and readings.
- Contextualize a work of art.
  - Do so with respect to other works of art in terms of defining its place within a broader style or genre.
  - Contextualize a work of art in terms of contemporaneous aesthetic, social, or political concerns, discussing how these might shape the work’s reception and how that reception might differ amongst various peoples and historical periods.

**Student Responsibilities** Each student is responsible for their time management and for meeting the expectations in the syllabus. The instructor is not responsible for reminding students of assignment deadlines in class. In the event of an absence, it is the student's responsibility to contact the instructor for an assignment sheet detailing any homework. If an assignment is listed on the syllabus you are still responsible for completing the assignment on time.

**Content & Schedule Changes** The syllabus is subject to change depending on class progress, time constraints, or material availability. The overall workload, however, will not change. Make sure you pace yourself accordingly. You will be notified of any changes in the syllabus in a timely fashion.

**Grading** Grades and/or written feedback will be given for each assignment. In order to be accepted for grading, assignments must be turned in on time (all deadlines will be posted

on D2L). Late work will receive zero points for grading. An assignment worth 10 points (10%) is equal to one full letter grade. Failure to turn in even one assignment has a significant impact on your grade.

**Course Policies** In addition to the DePaul University course policies (see student handbook), the following policies apply to this course:

**Attendance** You are allowed 2 unexcused absences. After that, a one letter deduction for each absence will be taken from your final course grade. If you miss a class, you will be responsible for seeking the information you missed. Watch the lecture under the tab “RECORDINGS” on D2L. You may also visit my office hours to ask questions. Excused absences require that you please provide some sort of documentation and notice prior to the class you miss. Communication is the key to staying on top of your work.

**Illness** If you are sick, please contact me by email prior to missing a class due to illness and continue to keep me posted until you return. As long as I am aware of your situation and you take an active role in catching up, absences may be excused and extensions may be granted. Every situation will be handled according to individual circumstance at the instructor’s discretion.

**Deadlines** Media production requires strict adherence to deadlines, therefore late assignments will not be accepted for grading and written feedback will be given at the instructor’s discretion. You will not be eligible for an ‘A’ in the class unless you turn in all assignments on time.

**Reading Assignments** Reading assignments are *mandatory* and should be completed by the date they are assigned in the syllabus. The textbook (and other) readings supplement and inform the lectures and discussions and will be crucial in understanding photography as well as writing your weekly responses. Lectures may introduce additional material not available in the readings, and the readings may explore concepts not mentioned in class.

**D2L & COLTUBE** The course materials for this course, such as syllabus, announcements, course documents, and assignments will be available to you through D2L site at [https://](https://d2l.depaul.edu/) **HYPERLINK "https://d2l.depaul.edu/" d2l** **HYPERLINK "https://d2l.depaul.edu/"** **HYPERLINK "https://d2l.depaul.edu/" depaul** **HYPERLINK "https://d2l.depaul.edu/" .edu/**. Please make sure you have access to D2L.

**Computer/Smart Phone Use** This course involves a mixture of lecture, discussion, as well as screenings (clips, films, etc) as such, it requires your full attention. There will be no phones or computers allowed during class. Exceptions will be made on an individual basis.

**Academic Integrity** Plagiarism is dishonest behavior and therefore violates collegiality as well as University policy. You should familiarize yourself with behavior that constitutes plagiarism by reviewing the University's policy regarding academic dishonesty at: <http://academicintegrity.depaul.edu/Resources/Students/index.html>. Any cases of plagiarism will automatically receive a zero and be reported to departmental and University officials for disciplinary action.

**Special Needs** Under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, instructors must make reasonable accommodations for students with physical, mental, or learning disabilities. Let me know at the beginning of the term if you require some modification of seating, testing, or other class adjustments so that appropriate arrangements may be made.