

COURSE SYLLABUS

Course #: DOC 312_412-401 Name: Editing The Documentary
Quarter: Autumn 2022 Wed 1:30-4:45 14 E Jackson Room 210

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Office Hours: (Zoom) Thursday 1:30-6:00 PM
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Email will be answered within 24 hours, Saturday emails by Monday

The best way to learn how to edit a documentary is to edit a documentary.

From: Documentary Editing Principles & Practice Jacob Bricca

Course Management System:
D2L

Course Summary:

Editing the Documentary will expose students to the specialized post production work flow of documentary film. Utilizing a workshop atmosphere in combination with lectures and projects, students will gain an appreciation of the art and craft of documentary film editing.

This course will cover an overview of current documentary trends and styles, explore various workflows to find the story in documentary footage, the ethical role of editor in shaping the stories of real people and events, how to apply the visual language of fiction to documentary film, use of archival media in a contemporary way, how to structure the story scene to scene and where to start and end the story.

Learning Outcomes:

Upon successful completion of this course, students will be able to:

- Understanding the role of the editor in a documentary post-production workflow
- Learn the fundamental story telling skills needed to start, edit and finish a documentary in today's media environment
- Understand the unique relationship between production and post production in documentary
- Understand the unique way that the documentary story is shaped in post-production
- Acquire broad knowledge to create compelling stories by placing them within a social and historical context that informs story content

Required Materials/Equipment:

1 500GB hard drive with USB3 and/or Thunderbolt ports for storing project data files and media assets.
1 USB flash drive for project data file backup.

Software: Adobe Premiere Pro Creative Cloud. If you are using your own Adobe software, please check with me about which version you're using.

Required Texts

Bricca, Jacob. *Documentary Editing Principles & Practice*. Focal Press, 2018.

Available online through the DePaul library: Permalink: https://i-share-dpu.primo.exlibrisgroup.com/permalink/01CARLI_DPU/8tvalj/cdi_askewsholts_vlebooks_9781317198376

Recommended Texts

Rabiger, Michael. *Directing the Documentary*. Sixth Edition. Boston: Focal Press, 2014.

Week 1 **Course Overview: What distinguishes Doc editing from Fiction editing**

Introduction to the course
Screen: Chasing Coral clips
Assign: Short Film Edit 1_ Part 1 Rough Assembly

FOR WEEK 2

Footage: **Short Film Edit 1 footage will be sent through Dropbox**
Watch: <https://www.youtube.com/watch?v=3Q3eITC01Fg&feature=youtu.be>
Read: Documentary Editing Part I and II pg.3- 47
In D2L: 12 Video Editing Tips for Cutting a Documentary Workflow

Week 2 **Editing Workflows: Where to start**

Cover: Organization and Reviewing Footage
Review: Reading Assignment, Short Film Edit 1_ Part 1 Rough Assembly

FOR WEEK 3

Read: Part IIIA Chapters 7 -9 pg. 50-91
Screen: Documentary Editing: Invisibility <https://vimeo.com/232538187>
The Pop In Moment <https://vimeo.com/232537904>

Week 3 **Constructing Scenes and Rough Cuts**

Review: Reading Assignment and short videos
Due: Short Film Edit 1_ Part 1 Rough Assembly 11:59PM 09/20/22
Assign: Short Film Edit 1_ Part 2_rough cut

FOR WEEK 4

Read: Part IIIB Chapter 10 pg. 97-99
Watch: Documentary Editing: Verité Dialogue Editing
<https://vimeo.com/232540633>
Documentary Editing: Using Body Language
<https://vimeo.com/302906495>

Week 4 **Working with a Producer/Director**

Introduce Second Assignment
Rough Cut screening, guest speaker
Assign: Short Film Edit 2_ Project Creation
Footage assigned in class

FOR WEEK 5

Read: Part IIIB Chapters 11-12 pg.103-135

Week 5 **Finding The Story**

Review: Short Film Edit 2_ Project Creation
Due: Short Film Edit 1_ Part 2_rough cut 11:59 PM 10/04/22
Readings
Short Clips
Assign: Short Film Edit 2_ Assemblies

FOR WEEK 6

To Watch: Documentary Editing: Microbeats <https://vimeo.com/232538526>
Documentary Editing: Working With Pauses <https://vimeo.com/232167770>

Week 6 Refining Scenes

Due: Short Film Edit 2_Project Creation 11:59 PM 10/11/22
Updates: Short Film Edit 2_Assemblies (lab time)
Review: Short Videos
Screen: Mr. C's Community Is His Family | Charm City
<https://www.pbs.org/video/charm-city-mr-cs-community-his-family-clip-uub5rw/>
Hale County This Morning, This Evening
<https://www.pbs.org/video/hale-county-morning-evening-clip-welu4p/>

FOR WEEK 7

To Watch: Documentary Editing: Creating Amalgam Scenes
<https://vimeo.com/285942500>
Grey Gardens: Constructing a Dialogue Scene Entirely Out of Cutaways
<https://vimeo.com/280239035>

Week 7 Using the visual vocabulary of fiction in documentary

Review: Short Videos
Assign: Short Film Edit 2_ Rough Cut

Week 8 What happens when the filmmaker becomes a part of the story?

Due: Short Film Edit 2_Assemblies 11:59 PM 10/25/22
Assign: Short Film Edit 2_ Rough Cut
Screen: Assorted clips

Week 9 Working with Details

Updates: Short Film Edit 2_ Rough Cuts (lab time)

Week 10 Final Class Screening

DUE: Short Film Edit 2_ Rough Cuts 11:59 PM 11/08/22

| PROJECT | POINTS |
|--------------------------------|------------|
| Short Film Edit 1 | 30 |
| Part 1 Rough Assembly | 15 |
| Part 2 Rough Cut | 15 |
| Short Film Edit 2 | 50 |
| Part 1 Project Creation | 10 |
| Part 2 Assemblies | 20 |
| Part 3 Rough Cuts | 20 |
| Peer and Group Feedback | 10 |
| Attendance | 10 |
| Total Points | 100 |

Assignments

Assignments must be completed by the due date as indicated in D2L Submissions. Please note that late assignments will not be accepted without an explanation and prior consent of the instructor.

You must submit on time, even if you are not able to come to class on that day.

A = 100-93 A- = 92-90 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.

A indicates excellence (all assignments are graded excellent and submitted on time), B indicates good work, C indicates satisfactory work, D indicates unsatisfactory work, and F is a failure to demonstrate an understanding of course concepts

CHANGES TO SYLLABUS

This syllabus is subject to change as necessary during the quarter. Depending on many variables outside of our control, the assignments projected for the term may require alteration or rescheduling. If a change occurs, it will be addressed in class and posted under Announcements in D2L. I will send a follow up email as well. Please ensure that campus connect and D2L have your correct email address. Also, make sure you are receiving all notifications via D2L.

UNIVERSITY:

DePaul University will continue to update their [COVID-19 Updates and Guidance page](#). Please visit that page for the most current information and a list of [university FAQ](#).

CDM

For more specific questions about CDM, check out this page for current info: [Frequently Asked Questions](#).

TECHNICAL ISSUES If you're having any tech issues this quarter, please email scaavsupport@depaul.edu.

Course Policies

In addition to DePaul University course policies (see student handbook), the following special policies will apply to this course.

Attendance – Classes will consist of lecture, screenings, feedback and discussion. Attendance is mandatory unless otherwise stated.

Your Name & Gender Pronouns. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the quarter so that I may make appropriate changes to my records. Please also note that students may choose to identify within the University community with a preferred first name that differs from their legal name and may also update their gender. The preferred first name will appear in University related systems

and documents except where the use of the legal name is necessitated or required by University business or legal need. For more information and instructions on how to do so, please see the Student Preferred Name and Gender Policy at <http://policies.depaul.edu/policy/policy.aspx?pid=332>.

Screenings – Film screenings and assignment screening discussions are an integral part of the course participation grade. Selected films will be analyzed for specific conceptual and stylistic choices. We will apply the same standards to the analysis of group projects. Be open to be challenged and honest as there will be differing ideas and points of view expressed. These discussions are important in the development of your ability to collaborate.

Trigger Warnings The films, lectures, and discussion in this course may engage with potentially sensitive or traumatizing material, such as:

- violence
- sexism
- sexual assault, rape
- racism
- police brutality
- transphobia
- homophobia
- abuse
- suicide
- blood
- and body-shaming

I will note especially graphic/intense content and will do my best to foster a classroom in which we can relate courageously, compassionately, and contemplatively with difficult and important content each week.

If you would like more specific or personalized triggers identified throughout the course (especially ones that are not named above), please e-mail and I will do my level best to flag them.

Plagiarism – Plagiarism on assignments or cheating on exams are serious offenses and earn the student a failing grade for the class. This course will be subject to the academic integrity policy passed by faculty.

More information can be found at <http://academicintegrity.depaul.edu/π>