Susanne Suffredin   Office: CDM 459
Office Hours: (Zoom) Tuesday 1PM- 5:30PM
Email: ssuffre1@depaul.edu
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 workflow 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.

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 DUE: 09/19 11:59PM**

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
Assign: **Short Film Edit 1_ Part 2_Rough Cut DUE: 09/26 11:59 PM**

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: Short Film Edit 1_ Part 1 Rough Assembly
           Reading Assignment and short videos

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
Review   Short Film Edit 1_ Part 2_Rough Cut
           Introduce Second Assignment
 Assign: **Media for Assignment 2**

FOR WEEK 5
Read: Part IIIB Chapters 11-12 pg.103-135

Week 5   Finding The Story
Assign: **Short Film Edit 2_Project Creation DUE: 10/10 11:59PM**
Review   Readings, Short Clips

FOR WEEK 6
To Read   Notes and articles on Film Assignment 2
To Watch: Documentary Editing: Microbeats https://vimeo.com/232538526
           Documentary Editing: Working With Pauses https://vimeo.com/232167770

Week 6   Project 2 Guidelines
Due: Short Film Edit 2_Project Creation
Assign: **Short Film Edit 2_Part2_Story Organization DUE: 10/17 11:59 PM**
Review: Short Videos
Screen: Assorted Videos

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   Working with a Producer/Director
                Guest Speaker
Due: Short Film Edit 2_Part2_Story Organization
Assign: **Short Film Edit 2_Part 3 Assemblies DUE: 10/24 11:59 PM**
                Updates on Story Outlines

Week 8   When the story changes
Due: Short Film Edit 2_Part 3 Assemblies
Assign: **Short Film Edit 2_ Rough Cut to Fine Cut DUE: 11/07 11:59 PM**
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 Cut to Fine Cut
                Screen Cuts in class

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 Story Organization	10	
Part 3 Assemblies	10	
Part 4 Rough Cut to Fine Cut	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

Add/Drop Dates:

https://academics.depaul.edu/calendar/Pages/default.aspx

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.

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.

COVID-19 Health and Safety Precautions

The health and safety of everyone at DePaul depend on the cooperation of all who come to campus. By taking care of yourself, you protect the entire community. DePaul's COVID-19 response plans are based on the latest guidance from the Centers for Disease Control and Prevention, the Chicago Department of Public Health and the university's medical advisor from AMITA Health.

Mandatory protocols must be followed by DePaul students, faculty, and staff at all times on both campuses https://resources.depaul.edu/coronavirus/guidance/health-safety-practices/Pages/default.aspx.

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.

Respect for Diversity and Inclusion at DePaul University as aligned with our Vincentian Values

At DePaul, our mission calls us to explore "what must be done" in order to respect the inherent dignity and identity of each human person. We value diversity because it is part of our history, our traditions, and our future. We see diversity as an asset and a strength that adds to the richness of classroom learning. In my course, I strive to include diverse authors, perspectives, and teaching pedagogies. I also encourage open dialogue and spaces for students to express their unique identities and perspectives. I am open to having difficult conversations and I will strive to create an inclusive classroom that values all perspectives. If at any time, the classroom experience does not live up to this expectation, please feel free to contact me via email or during office hours.

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

Online Course Evaluations

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders once they complete the evaluation. Please see https://resources.depaul.edu/teaching-commons/teaching/Pages/online- teaching-evaluations.aspx for additional information.