

DC 480 Project Bluelight: Editing the Narrative Film  
Winter Quarter 2015  
Wednesdays, 1:30 – 4:45  
DPC 106a

**Instructor:** Shayna Connelly  
**Office:** CDM 504  
**Office hours:** W, R 10:30 – 12

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**COURSE DESCRIPTION:**

Post-production of the short narrative film *Gardening At Night*, written and directed by Shayna Connelly. Students will learn to collaborate with a director/client in editing a narrative film, to work as part of an established workflow and prepare the film for color correction, post production sound, etc. Students earning a B+ or higher will receive Apprentice Editor credit in the film.

**PREREQUISITE:** ADVANCED KNOWLEDGE OF ADOBE PREMIERE

**COURSE OBJECTIVES:**

By the end of the course students will be able to:

- Use common editing terms.
- Organize and evaluate dailies for editing in Premiere.
- Understand and execute the reductive art of editing from assembly cut through rough and fine cut.
- Demonstrate editing skills to tell a story.
- Identify and solve problems with the footage, navigate the balance between the director's vision and the best interest of the film, finalize the pacing of scenes, work with dialogue, voice over, fantasy and montage scenes.
- Cut in narration, select sound effects and prep for sound design.
- Demonstrate a working knowledge of post finishing processes.
- Reflect on their role as editors in the workforce.
- Facilitate learning in an undergraduate mentee.

**TEXTBOOKS AND READINGS:**

*Cut by Cut: Editing your Film or Video, 2<sup>nd</sup> Edition* by Gael Chandler

Additional handouts provided by the professor.

**REQUIRED EQUIPMENT:**

External firewire drive with a minimum of 60+ GB of free space.

3-ring binder and file tabs for editor's notebook.

Headphones (any type) for editing in-class.

Consistent, reliable Internet access for email, d2l and use of wetransfer.com.

**SOFTWARE ACCESS:**

Premiere CC is available in Mac Labs across the University.

**GRADING**

Grades will be given for each assignment. Late work will not be accepted for grading. An assignment worth 10 points (10%) is equal to one full letter grade. In my experience, students who neglect to turn in even one assignment have difficulty passing the class.

**GRADE BREAKDOWN:**

Project Set-Up and Organization	10%
Log of footage	10%
Weekly Questions for In-class discussion	10%
Quizzes (may be unannounced)	10%
Mentee meetings log and report	10%
Editing Deadlines	40%
Participation, professionalism, proactiveness	10%

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.

**WEEK 1:****SUBSCRIBE TO NEWS ITEMS AND FAQ DISCUSSION BOARDS****1/8 MEET THE CLIENT – THE DIRECTOR AND *GARDENING AT NIGHT***

**HOMEWORK:** Bring Firewire drives, 3-ring binders to class; signed crew deals, questionnaires & weekly questions

**READING:** Chapter 1: Decisions, Decisions: Getting Started  
Chapter 2: Video, Digital, and Film Basics

**WEEK 2:**

**1/15                    ORGANIZATION: WORKFLOW - SET-UP – SCHEDULES – SCREEN DAILIES**  
**Quiz on Chapters 1 & 2**

**HOMEWORK:** Logging; organize projects; create schedule

**READING:**     Chapter 3: Setting up the Cutting Room (study tapeless workflow)  
                  Chapter 4: Preparing Dailies (up to 128)

**DUE:**            Signed crew deals, questionnaires & weekly questions

**WEEK 3:****MENTORS ASSIGNED**

**1/22                    ASSEMBLY AND THE BEGINNING EDIT**  
**Quiz on Chapters 3 & 4**

**HOMEWORK:** Finish assembly and start cutting

**READING:**     Chapter 8: Making the Cuts: Editing on a Digital System  
                  Handout: 'Emotional Rhythm' from *Cutting Rhythms*

**DUE:**            Log; organized projects; schedule

**WEEK 4:**

**1/29                    ROUGH CUT – SCENES 1 -5 & 7, 8**

**HOMEWORK:** Scenes 1 – 5 & 7,8

**READING:**     Chapter 5: To Cut or not to Cut: Where to Cut and Why

**DUE:**            Assembly Cut

**WEEK 5:**

**2/5                     ROUGH CUT – SCENE 6 (MONTAGE)**

**HOMEWORK:** Scene 6 (Montage)

**READING:**     Chapter 6: Everyday Editing Challenges

**DUE:**            Rough cut 1 – 5 & 7,8

**WEEK 6:**

**2/12                    ROUGH CUT – POOL SCENE (9) & LIVING ROOM (15/16)**

**HOMEWORK:** Scenes 9 and 15/16

**READING:**     Chapter 9: The Process: Getting from First Cut to Locked Cut

**WEEK 7:****2/19           ROUGH CUT – SCENES 10 – 13 & 17****HOMEWORK:** 'Fresh eyes' reflection and recut response**READING:** Handout: 'Style' from *Cutting Rhythms***DUE:** 1<sup>st</sup> Cut (complete rough cut; under 18 minutes)**WEEK 8:****2/26           RECUTTING AND LOCKING  
INDIVIDUAL MEETINGS (GROUP 1)****HOMEWORK:** Revisions**READING:** Chapter 7: From Animation to Reality: Editing Different Genres**DUE:** Recuts (under 15 minutes) & 'Fresh eyes' reflection and recut response**WEEK 9****3/5            RECUTTING AND LOCKING  
INDIVIDUAL MEETINGS (GROUP 2)****HOMEWORK:** Mentorship Report & Revisions**WEEK 10****3/12           SMALL GROUP SCREENINGS/FEEDBACK  
PREPARE FOR HAND-OFF - SOUND AND COLOR****HOMEWORK:** Picture lock with temp credits, window burn, OMF files**READING:** Chapter 12: Finishing on Tape, Disc or the Web**DUE:** Mentorship Report**WEEK 11/ FINALS WEEK:****3/19           2:00 – 5:00 Screen *Gardening At Night* and Q&A with editor Keke Mullins****DUE:** Picture lock with temp credits, window burn, OMF files

**EDITING RUBRIC:**

DC 380/480 is a practical, experiential editing class where students are expected to behave as they would in a professional work environment (paid or unpaid). Students are expected to work independently, which includes identifying problems and finding solutions to issues that arise.

**Expectations for graduate students** are more stringent than for undergraduate students. Undergraduate students have less practical experience in the workforce and may need additional guidance; therefore graduate students will mentor 1-2 undergraduate students during the quarter.

Excellent work, well above the assignment goals (A range):

Organization: All bins and sequences neatly labeled. New sequence with date created for every editing session. Editing sessions correspond to student-designed schedule. Editing notebook and other written materials kept labeled and neat. Proactive in getting information, solicits help, guidance and advice from fellow editors in the class and trusted collaborators from outside of class. Maintains professionalism: positive attitude; takes responsibility for one's work; exhibits respect for other's time and resources. Another editor could step in and pick up the work at a moment's notice.

Professionalism: Adheres to 95- 100% of deadlines. Seeks out CDM tutor or online forums to solve technical issues. Consistently maintains a positive attitude. Listens and responds effectively to feedback.

Editing: Moves methodically from assembly to fine cut without shortcuts or omissions. Makes decisions that are in the best interest of the film. Balances expressed wishes of the client with the needs of the film. Adds creatively to the film. Order, pacing and transitions used appropriately. Attention paid to heads and tails of shots, making the cuts as close to perfect as possible. Clear segmentation, progression and theme, motifs well developed.

Above average work, above assignment goals (B range)

Organization: Most bins and sequences neatly labeled. New sequence with date created for most editing session. Editing sessions correspond 80% to student-designed schedule. Editing notebook and other written materials kept labeled and neat. May rely too heavily on director for guidance and reassurance. Questions submitted mostly indicate student is proactive in getting information; needs to solicit more help, guidance and advice from fellow editors in the class and trusted collaborators from outside of class. Maintains professionalism most of the time: positive attitude; takes responsibility for one's work; exhibits respect for other's

time and resources. Another editor could step in and pick up the work with a day of familiarizing him or herself to the editor's process.

Professionalism: Adheres to 85 – 90% of deadlines. Seeks out CDM tutor or online forums to solve technical issues. Listens and responds to feedback.

Editing: Moves methodically from assembly to fine cut with occasional shortcuts or omissions. Most decisions are in the best interest of the film. Balances expressed wishes of the client with the needs of the film most of the time. Adds creatively to the film most of the time. Order, pacing and transitions used appropriately most of the time. Attention paid to heads and tails of shots, but cuts tending to be loose. Clear segmentation, progression and theme, motifs developed fairly well.

Average work, meets assignment goals (C range):

Organization: Inconsistent or non-labeling of bins and sequences. Lacks dates on sequences. Editing sessions correspond 70% to student-designed schedule. Editing notebook and other written materials difficult for others to navigate. May rely too heavily on director for guidance and reassurance. Questions not submitted or those turned in indicate poor understanding of the process; needs to solicit more help, guidance and advice from fellow editors in the class and trusted collaborators from outside of class. Has difficulty with professionalism: communicates poor attitude toward work, class or colleagues; does not take responsibility for one's actions; has difficulty respecting other people's time and resources. Another editor would have to significantly re-organize or re-do work.

Preparedness: Adheres to 75 - 80% of deadlines. Has technical troubles and does not solicit help. Has difficulty understanding feedback or does not integrate it into the work.

Editing: Takes shortcuts and omits steps in editing. Editing decisions not always in the best interest of the film. Has difficulty balancing expressed wishes of the client with the needs of the film. Has difficulty making creative editing decisions. General order, pacing and transitions visible, but may need to be reworked to achieve thematic goal. Rough cuts closer to assembly cut than fine cut. Segmentation, progression, theme, motifs unclear. Transitions may need revising.

Below average work, does not meet assignment goals (D):

Organization: Materials impossible for another editor to use. Cannot work independently. Not proactive in defining problems or finding solutions. Unprofessional behavior: poor attitude toward work, class or colleagues; does not

take responsibility for actions, blames external forces for deficits, lacks respect for other people's time and resources. Unprepared.

Editing: Takes shortcuts and omits steps in editing. Editing decisions uninspired. Film stays at assembly cut level. Ignores feedback.

No credit (F):

Does not meet the assignment criteria; sloppy work, incomplete work, cut unfinished, hastily done or not turned in; plagiarized in part or in whole. Plagiarism will also result in an Academic Integrity Violation.

### **COURSE POLICIES:**

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

**USE OF COPYRIGHTED FOOTAGE** – This course mimics a professional editing job as a freelance or in-house editor for a post-production house. Students do not own the footage for *Gardening At Night* and may not re-purpose it, upload it, use it in their reels or share it. Unauthorized use of footage on the job is grounds for termination; therefore unauthorized use of footage in or after the class will result in an Academic Integrity Violation. Final cuts from this class may not be shown outside of class. Students who earn a 'B+' or higher in the class will receive apprentice editor credit in the film and the ability to list the professor as a reference for editing work.

**STUDENT RESPONSIBILITIES** – Students are responsible for meeting the expectations in the syllabus. The instructor will not remind students of assignment deadlines. In the event of an absence it is the student's responsibility to contact the instructor for homework assignments. You are still responsible for getting the assignment details and turning it in on time.

**ETIQUETTE** – Students must practice respectful, professional behavior in person, online and via email communications. Part of respect in the classroom means being fully prepared for class and proofreading your work. I stop reading at the third typo/grammatical error.

**DISCUSSION GUIDELINES** – Active participation in class is expected from everyone. Students who are quick to respond or who have difficulty tolerating silence must help students who require more time to gather their thoughts by allowing them to speak. You will be downgraded for monopolizing discussions or always being first to respond to the teacher. Students who are more introverted are still required to speak in class. Please let me know how I can facilitate your participation in class.

**HANDOUT & ASSIGNMENT COPIES** – Handout and assignment copies are available on [d2l.depaul.edu](http://d2l.depaul.edu)

**READING ASSIGNMENTS** – Assigned readings are required. End of discussion.

**DEADLINES** – 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.

**ATTENDANCE** – Attendance and attention in class are mandatory. Any absence (missing more than 15 minutes of class time per session) will impact your grade. Each student is allowed ONE absence (equal to two tardies) before your grade is affected.

**ILLNESS** – Do not attend class if you are ill (heavy cough, fever, vomiting) or think you might be coming down with something worse than a cold. If you show up visibly sick, you may be asked to go home. In order to prevent a consequence with the attendance and deadline policies, 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, allowances will be made for your situation. Every situation will be handled according to individual circumstance at the instructor's discretion. Students with long-term illnesses (more than 2 weeks) should contact the Dean of Students office to inquire about a medical withdrawal. **Absolutely no consideration will be given without advanced notice, even with a doctor's note.**

**INCOMPLETES** – No incompletes will be given.

**COMPUTER/SMART PHONE USE** – I can tell the difference between using your laptop to take notes and using it for other purposes. Turn off your phone during class. No screens during the films.

**PLAGIARISM** – Plagiarism on assignments or cheating on exams are serious offenses and earn the student a failing grade for the class and can lead to an Academic Integrity Violation. Students are expected to understand what constitutes original research and how to use proper citation methods. All papers are automatically run through anti-plagiarism software [turnitin.com](http://turnitin.com).

**INSTRUCTOR AVAILABILITY** – Please email any time you have a question or concern about the class. I try to respond to email within 24 hours, but during evenings and weekends it may take me longer to respond. If you are contacting me at the last minute about an assignment, you may not get a response before the deadline and no extensions will be granted. If you are unable to meet during my offices hours, contact me to make other arrangements.



**STUDENTS WITH DISABILITIES** – Students who feel they may need an accommodation based on the impact of a disability should contact me privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate reasonable accommodation based on your needs, contact me as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted:

The Center for Students with Disabilities (CSD) at +1 (773) 325-1677, Student Center #370.

**ADDITIONAL ACCOMMODATIONS** – This course includes instructional content delivered via audio and video. If you have any concerns about your ability to access and/or understand this material in its default format, please notify me within the first week of the course so accommodations can be made.

Students who feel they may need an accommodation based on the impact of a disability should contact me privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate reasonable accommodation based on your needs, contact me as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted:

The Center for Students with Disabilities (CSD) at +1 (773) 325-1677, Student Center #370.

**CONTENT CHANGES** – This syllabus may be amended as the course proceeds. You will be notified of all changes.

**ADDRESSING THE INSTRUCTOR** – Please call me by my first name in both emails and in person. If my kids' friends call me Shayna (rhymes with Dana), you can, too.