

INSTRUCTOR

Anuradha Rana, MFA, MA
Office: CDM 519; Office Hours: Tue/Thurs 10:00am–11:30am
Email: anu.rana@depaul.edu Office Phone: 312-362-5371

Course Information

DC 202 -501 Tues/Thurs 11:50 – 1:20pm | Rm: CDM 708 (Loop)

Course Website D2L**COURSE DESCRIPTION:**

This course studies the origins and rise of film editing as an art form, an industry, a set of technological practices ranging from analog film to digital video. The course examines critical historical events that impacted film editing: the emergence of the studio system, the coming of sound, narrative, experimental and documentary film, MTV, and audience shifts. For many, editing is the unique source of the art of filmmaking. This course addresses this question. Prerequisite(s): None

COURSE OBJECTIVES

1. A thorough understanding of the Film Editor's craft and its impact on filmmaking.
2. A historical perspective on the nature of the technology and art.

LEARNING DOMAIN DESCRIPTION

DC 202 *The History of Motion Picture Editing* is included in the Liberal Studies program as a course with credit in the Arts and Literature domain. Courses in the Arts and Literature domain ask students to extend their knowledge and experience of the arts by developing their critical and reflective abilities. In these courses, students interpret and analyze particular creative works, investigate the relations of form and meaning and through critical and/or creative activity to come to experience art with greater openness, insight, and enjoyment. These courses focus on works of literature, art, theatre, or music as such, though the process of analysis may also include social and cultural issues. Students who take course in this domain choose three courses from such choices as literature, the visual arts, media arts, music, and theater. No more than two courses can be chosen from one department or program.

LEARNING OUTCOMES

1. Students will be able to explain, in well-written prose, what a work of art is about and/or how it was produced.
2. Students will be able to comment on the relationship between form and content in a work.
3. Students will be able to assess the formal aspects of their subject and put those qualities into words, using, when appropriate, specialized vocabulary employed in class and readings.
4. Students will be able to contextualize a work of art. They will be able to do so with respect to other works of art in terms of defining its place within a broader style or genre. They will also be able to 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.

Students will be able to analyze and comment on the various elements, forms, and styles of motion picture editing through written assignments, in-class presentations, and a creative assignment. Details of the assignments are provided below.

Requirements and Evaluation

Look at assignment guidelines for detailed breakdown.

GRADE BREAKDOWN

Analytical Responses (two)	35%
FINAL - Paper OR Creative assignment	20%
Quizzes	25%
Attendance & Participation	20%
TOTAL	100%

Letter grades will be based on the minimum percentages of total points earned

A	94%	A-	90%	Excellent
B+	87%	B	83%	Very Good
B-	80%			Good
C+	77%	C	73%	Satisfactory
C-	70%	D	60%	
F	0%			

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 are on the syllabus and 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.

Class Format

Class meetings will involve screenings, discussions, lectures, critique, and presentations.

WRITING EXPECTATIONS

Students will be expected to complete a minimum of 5-7 pages of writing for this course. Students will write two analytical/research papers (3 - 5 pages) based on guidelines provided by the instructor.

TEXTBOOK

REQUIRED TEXT: Ken Dancyger, *The Technique of Film and Video Editing: History, Theory, and Practice*, 4th Edition, 2007

Handouts and assignment guidelines will be posted on D2L. Please ensure that you have access to D2L. No paper handouts will be given in class unless requested.

CONTENT CHANGES – This syllabus may be amended as the course proceeds. You will be notified of all changes. As the semester progresses, some items may change at the instructor's discretion, but the overall workload will not. Make sure you pace yourself accordingly.

DEADLINES WI Quarter 2017:

January 8	Last day to add/swap classes
January 15	Last day to drop classes with no penalty Last day to select pass/fail option
January 16	Grades of "W" assigned for classes dropped on or after this day
February 19	st day to withdraw from classes

Week 1

OBJECTIVE	To define and demonstrate fundamental editing terms and concepts and illuminate the roots and early history of editing.
TOPICS	Introductions. What is Editing? Goals of Editing. Basic Terms. Pre-Cinema, Earliest Films/Techniques.
SCREEN	Various Clips/Shorts, Early shorts from Edison, Lumiere Brothers, Melies, Porter The Cutting Edge, part 1 & 2
READ	<u>Ken Dancyger</u> Section 2 CH 17
ASSIGN	OUTLINE - Analytical Response #1 Quiz #1

Week 2

OBJECTIVE	To begin to explain the editor's role and contribution on a film or video project and identify basic shots and cuts.
TOPICS	Role of the Editor. Basic shots and cuts.
SCREEN	Various Clips, Cutting Edge clip
DUE 1/14	Quiz #1
READ	Glossary, terms on D2L
ASSIGN	Analytical Response #1

Week 3

OBJECTIVE	To show and discuss DW Griffith and the evolution of editing and the editor along with match cuts and invisible editing.
TOPICS	Constructive Editing, Continuity, Match Cuts Movement toward a fixed approach to editing.
SCREEN	Short from Griffith, various others.
DUE	OUTLINE Response #1
READ	CH 1 Pgs 3-13, CH 28
ASSIGN	Quiz #2

Week 4

OBJECTIVE	To show and discuss the evolution of various styles of montage and explore visual discontinuity through jump cuts, crossing the line.
PRESENTATION	RESPONSE #1
TOPICS	Avant-Garde Experiments, Editing innovations. Visual Discontinuity. German and Russian innovations. Montage, Realism
SCREEN	Clips from Man With a Movie Camera, Battleship Potemkin, Un Chien Andalou.
DUE 1/28	Quiz 2
READ	Ch. 1, Pgs 14-32, Handout on D2L
ASSIGN	Analytical Response #2 Quiz #3

Week 5

OBJECTIVE	To detail the sound process and demonstrate the importance, creativity and steps of the sound design process in editing.
TOPICS SCREEN	Introduction of sound. 1940s-50s Hitchcock experiments; New Technologies Clips from The Jazz Singer, Blackmail, & All Quiet on the Western Front
DUE READ ASSIGN	OUTLINE - Analytical Response #2 – Pick Editor; Quiz #3 Ch. 2, 6, 7 Analytical Response #2

Week 6

OBJECTIVE	To explore and discuss the editing styles in non-fiction media, the influence of documentary in the coverage of scenes and editing process.
TOPICS SCREEN	Documentary innovations & propaganda. Cinema Verité Clips from Triumph of the Will & Why We Fight, Salesman, Primary, High School, TitticutFollies
DUE READ ASSIGN	Quiz #4 Ch 3, Ch. 25, Handout on D2L Quiz #5

Week 7

DUE 2/16 PRESENTATIONS – Response #2

Week 8

OBJECTIVE	To research and discuss how cultural differences and individual style leads to evolution in editing approaches.
TOPICS SCREEN	International Advances: Japan, France, Italy & challenges to traditional story and structure. Clips from Rashomon, Breathless, 8 1/2 & others,
DUE READ	OUTLINE - Genre Research Paper OR Creative Project; Quiz #5 Ch. 8, 10, Handout on D2L

Week 9

OBJECTIVE	To research and discuss how technological advances, the growth of music videos, short forms, and television commercials have their roots in experimental film and their influence on editing styles
TOPICS SCREEN	Digital Revolution; MTV Influence; Pace and Rythm. Videos & film clips,
DUE READ	Genre Research Paper Outline OR Creative Project Treatment/Outline Ch. 11, 12, 30, Handout on D2L

Week 10

Due 3/3 FINAL PRESENTATIONS

Week 11

DUE 3/15	Quiz #6 REVISED - Final Paper or Creative Project
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COURSE POLICIES:

In addition to the DePaul University college policies, the following policies apply to this course:

STUDENT RESPONSIBILITIES – Each student is responsible for their time management and 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 details of the homework if 'assignment' is listed on the syllabus – you are still responsible for completing the assignment on time.

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.

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 unexcused absence before your grade is affected. 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. Absolutely no consideration will be given for those who request special treatment without advanced notice, even with a doctor's note.

COMPUTER USE – Using the computer during class time for any reason other than taking notes will have a negative impact on your participation grade.

EXAMINATIONS – Students who do not take exams during the regularly scheduled time will receive a failing grade for the exam unless they have contacted the instructor in advance to arrange for a make-up exam. Students contacting the instructor after the exam has been given will not be allowed to make-up the exam for any reason. Make-up exams will be administered by the College according to its make-up exam schedule.

ACADEMIC INTEGRITY – Plagiarism on assignments or cheating on exams are serious offenses and earn the student a failing grade for the class. Please read the Academic Integrity Policy (AIP) at: <http://studentaffairs.depaul.edu/handbook/code16.html>.

READING ASSIGNMENTS – The assigned readings offer an opportunity for independent learning that supplements the lectures. Lectures will introduce material not available in the readings, and the readings will explore concepts not mentioned in class. The exam will cover both lecture and reading materials.

INSTRUCTOR AVAILABILITY – Please email or call any time you have a question or concern about the class. If you do not hear back from me within 24 hours, it means I did not receive your message so please check the address or phone number and contact me again. If you are unable to meet during my office hours, contact me to make other arrangements.

COLLEGE POLICIES

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. Students complete the evaluation online in [CampusConnect](#).

Academic Policies

All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the [University Academic Calendar](#). Information on enrollment, withdrawal, grading and incompletes can be found at: cdm.depaul.edu/enrollment.

Students with Disabilities

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor 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: csd@depaul.edu.

Lewis Center 1420, 25 East Jackson Blvd.

Phone number: (312)362-8002

Fax: (312)362-6544

TTY: (773)325.7296

	ASSIGNMENT	DUE	Completed?
1	Quiz 1	Week 2 – 1/12	
2	OUTLINE - Response 1	Week 3 – 1/17	
3	Quiz 2	Week 4 – 1/26	
4	Presentation - Response 1	Week 4 – 1/26	
5	Quiz 3	Week 5 – 2/2	
6	OUTLINE - Response 2	Week 5 – 1/31	
7	Quiz 4	Week 6 – 2/9	
8	Presentation - Response 2	Week 7 – 2/14	
9	Final Research Paper / Creative Project -Outline	Week 8 – 2/21	
10	Quiz 5	Week 8 – 2/23	
11	Final Presentation (Paper /Creative Project)	Week 10 – 3/7	
12	Quiz 6	Week 11 – 3/14	
13	Final – Revised Paper / Creative Project	Week 11 – 3/14	