FILM 306 Editing Styles and Techniques
Fall Quarter 2019
Wednesdays 5:45 – 9:00
CDM 924

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Office hours:
W 1 – 1:30, 4:45 – 5:15, 9 – 9:30

COURSE DESCRIPTION – This course is designed for editors looking for innovative ways to tell stories by exploring how editing techniques have been affected by artists working in the margins. Cutting-edge editing techniques are a co-opting of historical and experimental styles, repackaged and used in a narrative context. Techniques like Eisenstein's montage editing, the surrealists' dream logic, Godard's jump cut and music video editing in the 80s shocked audiences when first introduced but are now fully integrated into the mainstream. A series of practical exercises and a freeform final project using found footage allow editors to explore the array of editing techniques adopted from experimental work while discovering their personal style as editors and storytellers. Editors will consider how form affects content and will reinvent techniques in ways to surprise modern audiences.

LEARNING AND PERFORMANCE OUTCOMES:

CREATING A STRONG THEORETICAL BASE BY UNDERSTANDING:
- Eisenstein's montage theory
- Editing choices found in surrealism
- Associational techniques in found footage/assemblage films
- Use of asynchronous sound and existing music as quotation in Beat filmmaking
- The use of jump cuts and other discontinuity techniques for narrative effect
- Techniques found in hip-hop montage

CREATING NEW SKILLS USING:
- Digital, non-linear editing tools, including basic digital effects and composites
- Conventional continuity cutting mixed with experimental techniques
- Peer and instructor feedback to shape a work in progress
- Insightful criticism that enables others to improve their vision

DEVELOPING CREATIVITY BY:
- Breaking away from traditional editing choices in narrative work
- Producing original projects using found footage
- Juxtaposing sound and visual editing
- Devising unique visual relationships through editing
- Incorporating numerous editing strategies to create an overall vision

PREREQUISITES – DC 220 Editing I. The class teaches editing concepts, not software and assumes a working knowledge of Final Cut Pro 7, Avid Media Composer or Adobe Premiere. Technical support is available through a tutor in the cage.

REQUIRED READING – All handouts are available on d2l. Students are expected to print and read every handout.

GRADE BREAKDOWN:

Active Participation	10%
Quizzes	10%
Exercise 1	15%
Self-Portrait Treatment	5%
Self Portrait Rough Cut	10%
Self Portrait Fine Cut	5%
Final Project Proposal	10%
Final Project Rough Cut	15%
Final Project Fine Cut	10%
Reflection Paper	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.

GRADING – Grades are based on the student's ability to meet deadlines, demonstrate understanding of the subject matter through quizzes, essays and a presentation and prove technical competence through his or her creative work. Extra credit (up to a letter grade per assignment) will be given to students who meet with the instructor during office hours to get individual feedback of their creative work.

Projects will be evaluated on their ability to communicate the student's expressed goal through editing and sound design. Final grades will reflect the student's creativity, technical achievement and conceptual challenge demonstrated in the assignments.

For each assignment, treatments or written pre-production are worth 20%, rough cuts 30% and fine cuts 50% of a grade. Missing class does not excuse you from turning in your assignments on time. A student cannot receive a grade of 'A' unless all work is completed on time.

DEADLINES – Deadlines are given on the syllabus and are non-negotiable. Editing work requires strict adherence to deadlines, therefore *late assignments will not be accepted for grading* and written feedback will be given at the professor's discretion.

ATTENDANCE – Attendance and participation in class are mandatory. Any absence (missing more than 15 minutes of class time per session) will impact your grade. A tardy is defined as entering after the professor has begun class.

MAKING UP A MISSED CLASS – In the event you are absent it is your responsibility to make up the material covered in class by looking at the syllabus and d2l. Quizzes are given at the start of class and may not be made up.

TURNING IN WORK – Upload written assignments to 'Submissions' on d2l. Films must be turned in on d2l > content > box uploads > assignment name

SUPPLIES AND EQUIPMENT – Students must provide an external hard drive for editing.

WEEK 1

9/11 **EISENSTEIN AND THE RUSSIAN AVANT-GARDE**

Read: Handouts 1: Dancyger_Russian & Remes

WEEK 2

9/18 **APPRECIATING RHYTHM: THE TEXTUAL FILM**

Read: Handouts 2: Found Footage & Status of Found Footage
Assignment: Exercise 1

WEEK 3

9/25 **FOUND FOOTAGE FILMS**
QUIZ ON EISENSTEIN AND THE TEXTUAL FILM

Read: Handouts 3: Dada and Surrealist Film & Dada
Assignment: Treatment for Self-Portraits
Due: Fine Cut of Exercise 1

WEEK 4

10/2 **DADA & SURREALISM**
QUIZ ON FOUND FOOTAGE

Due: Treatment for Self-Portraits

WEEK 5

10/9 **CRITIQUE ROUGH CUTS OF SELF-PORTRAITS – GROUP 1**
QUIZ ON DADA/ SURREALISM

Assign: Final Project Proposal

WEEK 6

10/16 **CRITIQUE ROUGH CUTS OF SELF-PORTRAITS – GROUP 2**

Read: Handout 5: Dancyger_MTV
Due: Fine Cut of Self-Portraits Group 1 & Final Project Proposals (all)

WEEK 7

10/23 **MTV STYLE EDITING - FILMS**

Read: Handout 6: Vernallis_Music Videos
Due: Fine Cut of Self-Portraits Group 2

WEEK 8

10/30 **MTV STYLE EDITING – MUSIC VIDEOS**
QUIZ ON MTV STYLE EDITING – FILM

Assign: Self Reflection Paper

WEEK 9

11/6 **CRITIQUE FINAL PROJECT ROUGH CUTS – GROUP 1**
Due: Self Reflection Paper

WEEK 10

11/13 **CRITIQUE FINAL PROJECT ROUGH CUTS – GROUP 2**

FINALS WEEK

11/20 **FINAL FILM DUE**

COURSE POLICIES:

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

STUDENT RESPONSIBILITIES – Each student is responsible for knowing what is in the syllabus, being pro-active about assignments and managing their time well. The professor 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.

INTERNET ACCESS AND EMAIL – Students must have 24-hour Internet access and are responsible for reading all communications from the professor via email, news items and discussion boards. Update your email address in campus connect and check your junkmail box regularly. Not receiving a communication does not excuse late work.

DESIRE TO LEARN – The course uses D2l to post notes and assignments. Please visit https://d2l.depaul.eduand use your campus connect ID to enter the site.

FILE NAMING CONVENTIONS – Students must name all files (word, pdf, mov, m4v, zip or folders) in the following way: lastname_firstname_assignment. Example: connelly_shayna_midterm.mov.

FAQ DISCUSSION BOARD – Please post any questions you have about assignments, the course, logistics, etc. on the FAQ discussion board. Students are required to subscribe to this board (see d2l for instructions).

HANDOUT & ASSIGNMENT COPIES – Handout and assignment copies are available on d2l.depaul.edu. Written assignments will be submitted on d2l. Video assignments will be uploaded to a folder on box

READING ASSIGNMENTS – Assigned readings are required. End of discussion. "The man who does not read has no advantage over the man who cannot read." – Mark Twain

STALLING TACTICS – Submitting a blank document, incorrect document or corrupted document on d2l will not be tolerated. If I cannot open your assignment, it is the same as not turning it in.

ACCEPTED FORMATS – PDF and Word documents only. No JPEG, PNG or Pages files accepted.

ILLNESS – Do not attend class if you are ill (heavy cough, fever, vomiting). 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 professor'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.

PLAGIARISM – Plagiarism on assignments or cheating on exams are serious offenses and earn the student a failing grade for the class and result in 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.

INSTRUCTOR AVAILABILITY – I am available during office hours, listed at the top of the syllabus and online. You may email me at any time. Please note that I check my email and d2l several times a day, however I do not keep student hours. If you need specific help with an assignment, give me at least 24 hours notice. If you notice a problem on d2l (incorrect deadline recorded, something locks before it should, etc.) or if you have a general question about an assignment or policy, post in the **FAQ discussion board.** Students who answer questions on the FAQ board earn up to 2 extra credit points.

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.

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.