

# VIDEO EDITING FOR NON-MAJORS

POST 100-602 | DEPAUL UNIVERSITY | FALL QUARTER 2022

MONDAYS & WEDNESDAY | 10:10AM - 11:40AM

14. E JACKSON ROOM 513

Instructor: Kevin Hurley | [khurley7@depaul.edu](mailto:khurley7@depaul.edu)

Virtual Office Hours: Thursdays, 8AM-2PM by email appointment only

**COURSE DESCRIPTION** - Students analyze and assemble dramatic scenes under a variety of conditions and narrative strategies. Editing theories, techniques and procedures, issues of continuity, effects, movement and sound are examined as they relate to the fundamentals of cinematic montage and visual storytelling. Prerequisites: None.

**COURSE SUMMARY** - Post 100 is an introduction to editing using Adobe Premiere Pro. Utilizing a workshop atmosphere in combination with lectures, demonstrations, readings and projects, students will take their first steps toward a technical mastery of the art and craft of cinema editing.

## **LEARNING OUTCOMES**

- Understanding the role of the editor in a post-production workflow
- Learning and practicing basic editing workflows and techniques
- Mastery of the basics of Adobe Premiere Pro
- Understanding how to engage the emotions and intellect of an audience

**LIBERAL STUDIES** – This course carries Arts & Literature Domain credit:

## **Liberal Studies Learning Outcomes and Writing Expectations**

1. Students will be able to explain, in well-written prose, what a work of art is about and how it was produced (i.e. they should be able to articulate and explain the “content” of that work and its methodology of production)
2. Students will be able to comment on the relationship between form and content in a work. What are the generic expectations of a particular form? How does an artist complicate, enrich, or subvert such expectations?
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.

**Liberal Studies Writing expectations** – A minimum of 5-7 pages of writing for courses in the Arts and Literature domain (including studio courses) is required.

**Course Management System** - All course materials will be available to you on [D2L](#).

**SOFTWARE** - Adobe Premiere Pro Creative Cloud (REQUIRED)

This class requires the use of Adobe Premiere Pro software. All SCA labs and classrooms have this equipped already. You can access the software for your own computer [HERE](#) by following the instructions. If you have Adobe Premiere CC on a laptop you may bring the machine/software in.

### **REQUIRED EQUIPMENT & MATERIALS**

An **external hard drive** (w/ USB or Thunderbolt connection) or AT LEAST a 32GB/64GB minimum USB 3.0 Flash Drive. Film majors should have their own external hard drive for their project work for this and other film classes. The University cannot guarantee that media or projects left on lab computers will be safely maintained. Non-majors should at least have some sort of other external or flash drive big enough to store their work.

### **BASIS FOR EVALUATION**

|                                    |      |
|------------------------------------|------|
| Responses _____                    | 15%  |
| Project #1 (Assignments 1-3) _____ | 15%  |
| Project #2 (Assignments 4-5) _____ | 15%  |
| Project #3 (Assignments 6-7) _____ | 20%  |
| Final Project _____                | 25%  |
| Attendance & Participation _____   | 10%  |
| Total _____                        | 100% |

A = 100-93, A- = 92-90, B+ = 89-87, B = 86-83, B- = 82- 80, C+ = 79-77, C = 76- 73, C- = 72-70, D+ = 69-67, D = 66-63, D- = 62-60, F = 59-0.

**TEXTBOOKS** - Recommended, *not* required

*Adobe Premiere Pro CC Classroom in a Book* (latest version)  
*In the Blink of an Eye (Revised 2nd Edition)* by Walter Murch

**READINGS** - Readings on historical and theoretical topics will be assigned and provided by the instructor. These readings are required and will be discussed in class.

**TUTORIALS** - DePaul students have access to tutorials and other learning courses through LinkedIn (formerly Lynda.com), where you can find Premiere Pro tutorials for all levels.

To connect, select 'your organization' (depaul.edu) and log-in with your Campus Connect ID username/password here: <https://www.linkedin.com/learning/>

**CLASS SCHEDULE & COURSE OUTLINE**

|                |   |       |   |
|----------------|---|-------|---|
| <b>Week 1</b>  | W | 9/7   | NO CLASS  |
| <b>Week 2</b>  | M | 9/12  | Intro & Syllabus. What is Editing? + The Cut: A Brief History of Film Editing |
|                | W | 9/14  | The Logic of Editing: When to Cut and <i>Why</i>                              |
| <b>Week 3</b>  | M | 9/19  | Premiere Pro Basics: Interface & Organization                                 |
|                | W | 9/21  | Premiere Pro: Basic Editing & Matching Action                                 |
| <b>Week 4</b>  | M | 9/26  | Project Workshop / Premiere Pro: Refining the Edit                            |
|                | W | 9/28  | Classical Editing: The Continuity System                                      |
| <b>Week 5</b>  | M | 10/3  | Premiere Pro: Sound & Dialogue  |
|                | W | 10/5  | Cutting Conversation: Dramatic & Emotional Logic                              |
| <b>Week 6</b>  | M | 10/10 | Project Workshop / Mixing, Music, SFX   |
|                | W | 10/12 | Discontinuity   |
| <b>Week 7</b>  | M | 10/17 | Footage & Performance: Dailies, Takes, Organization                           |
|                | W | 10/19 | Group Discussion / Project Workshop   |
| <b>Week 8</b>  | M | 10/24 | Premiere Pro: Transitions, Motion, Effects, Color                             |
|                | W | 10/26 | Project Workshop  |
| <b>Week 9</b>  | M | 10/31 | Montage Theory / Assign Final Projects  |
|                | W | 11/2  | Final Project Pitches / Brainstorm / Examples                                 |
| <b>Week 10</b> | M | 11/7  | Principles of Montage   |
|                | W | 11/9  | Project Workshop  |
|                | M | 11/14 | Editing in the 21st Century   |

**FINALS**      **W**      **11/21**      **FINAL PROJECTS DUE + SCREENING**

### **Assignment Breakdown & Due Dates**

#### **Written Responses**

Response #1 - Scene Breakdown & Analysis (5pts) - due 9/19

Response #2 - Continuity Editing Analysis (5pts) - due 10/5

Response #3 - Dialogue Analysis (5pts) - due 10/12

#### **Project #1 - The Hold Up**

Assignment #1 - Setting Up Your Project (2pts) - due 9/21

Assignment #2 - Rough Cut (5pts) - due 9/26

Assignment #3 - Final Cut (8pts) - due 10/3

#### **Project #2 - Gunsmoke**

Assignment #4 - Rough Cut (5pts) - due 10/10

Assignment #5 - Final Cut (10pts) - due 10/17

#### **Project #3 - Stranger at the Door**

Assignment #6 - Assembly Cut (8pts) - due 10/24

Assignment #7 - Final Cut (12pts) - due 10/31

#### **Final Project - Montage**

Students will create a found footage montage. 25 pts. Due 11/21

### **Content/Trigger Warnings**

Films, clips, lectures, and discussion in this course may engage with potentially sensitive or traumatizing material. I will note especially graphic/intense content on D2L and make any warnings ahead of time for clips/films shown in class, and do my best to foster a classroom in which we can relate courageously, compassionately, and contemplatively with difficult and important material each week.

Films and clips hosted on D2L will have triggers identified under the “Description” of each film. If you believe the film may be potentially triggering to you, I will happily search for a replacement film for you to view and write about. Additionally, if you would like specific or personalized triggers identified throughout the course, please let me know.

### **Weekly Updates**

Every week I will post an update (or two) on the D2L homepage detailing the class business for that week: assignments, readings, projects, etc. If you want to keep up with the course, you *must* follow the updates/lists and make sure you’re on track. No excuses.

## **Attendance**

Attendance is mandatory. If you are not able to attend any of our meetings please reach out to me via email and *let me know ahead of time*. Every situation will be handled according to individual circumstances and the instructor's discretion. If you do need to miss, all of the class sessions will be recorded and material available to you on D2L.

## **Class Discussion**

Student participation in class discussions will be measured in two ways. First, students are highly encouraged to ask questions and offer comments relevant to the day's topic. Participation allows the instructor to "hear" the student's voice when grading assignments. Secondly, students will be called upon by the instructor to offer comments related to the reading assignments. Students must keep up with the reading to participate in class discussion.

## **Attitude**

A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to, or over, others when the instructor or another student is speaking, mocking another's opinion, cell phones ringing, or anything else that could be considered a distraction. The professor will work with the Dean of Students Office to navigate any such issues or problems.

## **Civil Discourse**

DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be [Socially Responsible Leaders](#). It is the expectation that all dialogue in this course is civil and respectful of the dignity of each student. Any instances of disrespect or hostility can jeopardize a student's ability to be successful in the course. The professor will partner with the Dean of Students Office to assist in managing such issues.

## **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 Integrity and Plagiarism**

This course will be subject to the university's academic integrity policy. More information can be found [here](#). If you have any questions, be sure to consult with your professor.

## **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 [here](#).

## **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](mailto:csd@depaul.edu).

Lewis Center 1420, 25 East Jackson Blvd. Phone number: (312) 362-8002 Fax: (312) 362-6544 TTY: (773) 325.7296

## **COVID-19 Health and Safety Precautions**

Keeping our DePaul community safe is of utmost importance in the pandemic. Students, faculty and staff are expected to (1) wear a mask as required at all times while indoors on

campus; (2) refrain from eating and drinking in classrooms; (3) keep current with their COVID-19 vaccinations or exemptions; (4) stay home if sick; (5) participate in any required COVID-19 testing; (6) complete the online Health and Safety Guidelines for Returning to Campus training; and (7) abide by the City of Chicago Emergency Travel Advisory. By doing these things, we are Taking Care of DePaul,

Together. The recommendations may change as local, state, and federal guidelines evolve. Students who do not abide by the mask requirement may be subject to the student conduct process and will be referred to the Dean of Students Office. Students who have a medical reason for not complying with any requirements should register with DePaul's Center for Student with Disabilities (CSD).

[COVID-19 Updates and Guidance](#)

[DePaul Health and Safety Practices](#)

[Protocol for Reporting Confirmed COVID-19 Cases or Exposure](#)

[More Information for Students](#)