

## **POST 100 - Editing for Non-Majors - Fall 2023**

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**Office hours: M 1:30pm to 3:00pm - 14 E. Jackson 200B By Appt. Only**

### **Course Information:**

Course Code: POST 100

Course Title: Editing for Non-Majors

Prerequisites: None

Term: Fall 2023

Section: 402

Class Hours: MW 10:10am to 11:40am

Location of Class: ON-CAMPUS

### **Summary of Course:**

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. This class presents a variety of topics and experiences that are designed to broaden the student's understanding of the art of cinematic storytelling and montage. Work on more advanced projects is integrated into the course as a means of understanding advanced editing tools and techniques. This course has an additional fee. PREREQUISITE(S): NONE

*\* Syllabus is subject to change*

### **Learning Domain Description:**

**POST 100** - Video Editing for Non-Majors is included in the Liberal Studies program as a course for 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, come to experience art with greater openness, insight, and enjoyment.

These courses focus on works of literature, art, theatre, cinema, and/or music. The process of analysis may also include social and cultural issues. Students who take courses 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:**

In **POST 100**, students will:

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. How does the 14-line sonnet both enable and inhibit its practitioner, for example? 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 comment on the relationship between form and content in a work. How does the 14-line sonnet both enable and inhibit its practitioner, for example? What are the generic expectations of a particular form? How does an artist complicate, enrich, or subvert such expectations?
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.

## **Writing Expectations:**

Students will be expected to complete a minimum of 5-7 pages of writing for this course.

## **How Learning Outcomes will be met:**

1. Through the quarter, students will view screenings of films, videos, and clips and will be expected to participate in class discussions demonstrating their understanding of key course concepts.
2. Students will analyze and critique the editing techniques and styles of various genres.
3. Students will be able to comment on the relationship between form and content in a work.

4. Through questions and answer sessions and other class discussions, students will learn to contextualize the editing styles in relationship to how the editing contributes to the flow of the story and how form serves content.
5. Students will write two different 3 page papers analyzing the editing in films of their choice.

### **LinkedIn Learning Course:**

Premiere Pro CC 2022 Essential Training: The Basics with Ashley Kennedy

### **Recommended Textbooks:**

In the Blink of An Eye Revised, 2nd Edition, by Murch & Coppola

Adobe Premiere Pro Classroom in a Book

### **Required Supplies:**

A External Hard Drive (USB 3,0, USB-C, or Thunderbolt) 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.

### **Drop Dates:**

Tuesday, Sept. 12: Last day to add 11:59 PM Deadline

Tuesday, Sept. 19: Last day to drop classes with no penalty

Wednesday, Sept. 20: Grades of "W" assigned for classes dropped on or after this day

Tuesday, Oct. 24: Last day to withdraw from class

### **Grading:**

Attendance	10%
Discussion Posts	10%
Quizzes	10%
Analysis Papers	15%
Project 1	15%
Project 2	20%
Project 3	20%

## **LATE WORK WILL NOT BE ACCEPTED.**

**Participation in Discussion Forum:** 10% of your total grade (1% per week, 2% for week 9). You must post to receive any credit.

Discussion Forum Rubric (A weekly grade will be given):  
100% = 1 posting and 2 replies to other posters per week  
75% = 1 posting and 1 reply to other posters per week  
50% = 1 posting and 0 replies to other posters per week  
0% = 0 posting and 0 replies to other posters per week

## **Grading Scale:**

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.

A indicates excellence, B indicates good work, C indicates satisfactory work, D work is unsatisfactory in some respect, F is substantially unsatisfactory work

## **Electronic Devices:**

There is a no tolerance policy on electronic device usage in the classroom. Cell phone/tablet usage and/or internet usage during class will result in 0 attendance points for the day. It is distracting to others around you. You may take notes on a computer using word or text edit (do not browse the internet) but not on a cellphone/tablet. No web browsing during instruction.

## **Cell Phones/On Call**

If you bring a cell phone to class, it must be off or set to a silent mode. Should you need to answer a call during class, students must leave the room in an undistruptive manner. Out of respect to fellow students and the professor, texting is never allowable in class. If you are required to be on call as part of your job, please advise me at the start of the course.

## **Student responsibilities:**

Each student is responsible for their time management and for 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 an assignment sheet detailing any homework. If an assignment is listed on the syllabus you are still responsible for completing the assignment on time.

**Also, eventually all hard drives fail. Make sure you backup your projects at least twice for this class and all future projects.** If your hard drive fails and you didn't backup your project, no extensions will be given. No accommodations are typically made in the real world for lack of preparation and in order to prepare you for the job market, no accommodations will be made in this course for lost data.

### **Deadlines:**

Video production requires strict adherence to deadlines, therefore late assignments will not be accepted for grading and written feedback will be given at the instructors discretion. You will not be eligible for an A in the class unless you turn in all assignments on time.

### **Attendance & Participation:**

This course demands class participation - attendance is mandatory. Students arriving to class more than 15 minutes late, or leaving before class is dismissed will be considered absent. You are allowed one (1) unexcused absence. After that, a one letter deduction for each absence will be taken from your final course grade. Missing three (3) or more classes will result in a failing grade. Excessive tardiness will also be penalized. If you are sick, have a family emergency, a conflict with work, or any other kind of unforeseen circumstance, please tell me ASAP so that I know what is going on and I can help you out. Addressing these issues weeks after the absence occurred will make it more difficult to help you out and I do want to help wherever I can.

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 others when the instructor is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether on a phone or computer. The professor will work with the Dean of Students Office to navigate such student issues if issues are ongoing and can't be resolved in class. Also, adhering to the courses cellphone and computer policy is factored into this portion of your grade as well. SEE ABOVE.

### **Discussion Posts:**

Weekly Discussion Posts will be spread throughout the quarter. Discussion Posts may relate to content discussed in class or additional content may be provided that you will comment on. You must post once and reply to two other students in order to receive full credit.

### **Editing Analysis Paper:**

Students will write two three-page analysis papers in this class. The paper will breakdown the editing in a three to minute scene from a movie. Questions to consider. How does the editing contribute to the flow of the story? What does the editing do for the tension and suspense in the sequence? If you pick a comedy, how does the editing make the sequence funnier? If you pick a horror/thriller, how does the editing make the movie scarier? There are more instances of editing you can talk about but don't focus on cinematography, sound design, music etc. The focus is the editing in the movie.

### **Quizzes:**

Quizzes will be spread throughout the course consisting of multiple choice, T/F, short answer, and fill in the blank. The quizzes will test you on lectures given throughout the class.

### **Content Changes:**

Depending on time factors, the assignments projected for the term may require slight alteration or rescheduling.

## **CLASS SCHEDULE**

*\* Syllabus schedule is subject to change*

### **Week One 09/06**

Course Introduction, Syllabus, Editing Choices, Intro to Premiere

**Editing Analysis Paper #1 (09/27 DUE):** Pick a three to five minute sequence from a movie. Right a three-page analysis (double-spaced) explaining how the editing in the film contributes to the flow of the story. Questions to consider. What does the editing do for the tension and suspense in the sequence? If you pick a comedy, how does the editing make the sequence funnier? If you pick a horror/thriller, how does the editing make the movie scarier? There are more instances of editing you can talk about but don't focus on cinematography, sound design, music etc. The focus is the editing in the movie.

Submit to the D2L as a .PDF. Word Docs or other word processor formats will not be accepted.

**PROJECT 1 (10/04 DUE):** Details will be provided in class.

Render as H.264. Naming convention instructions contained on grading rubric. Bring the file to class. Projects exported during class will receive partial credit. Points will also be deducted for not following instructions.

***LinkedIn Learning Premiere Pro CC Essential Training 2022:***

Introduction

1. Getting to Know the Premiere Pro
2. Setting Up and Organizing Your Media
3. Basic Editing

**Week Two 09/13**

Basic Editing, Trim Tools, Transitions, Rendering

***LinkedIn Learning Premiere Pro CC Essential Training 2022:***

4. Refining the Edit: Using Trim Tools
12. Finishing and Exporting

**Week Three 09/20**

Types of Cuts, Working with Audio

***LinkedIn Learning Premiere Pro CC Essential Training 2022:***

6. Basic Audio Editing

**Week Four 09/27**

Transitions, Advanced Editing

**Editing Analysis Paper #1 (10/18 DUE):** Prompt and details will be given in class.

Submit to the Class Google Drive folder as .PDF. Word Docs or other word processor formats will not be accepted.

***LinkedIn Learning Premiere Pro CC Essential Training 2022:***

5. Additional Editing and Organizational Techniques
8. Working with Effects

**Week Five 10/04**

Screen and Critique Project 1, Working with Effects

**Project 2 (10/25 DUE):** Details will be provided in class.

Render as H.264. Naming convention instructions contained on grading rubric.  
Bring the file to class. Projects exported during class will receive partial credit. Points will also be deducted for not following instructions.

### **Week Six 10/11**

Manipulating Clip Speed

***LinkedIn Learning Premiere Pro CC Essential Training 2022:***

9. Manipulating Clip Speed

### **Week Seven 10/18**

Color Correction and Grading

***LinkedIn Learning Premiere Pro CC Essential Training 2022:***

10. Basic Color Correction

### **Week Eight 10/25**

Creating Titles, Working with Stills and Graphics, Screening and Critique Project 2

**Project 3 (11/08 DUE):** Details will be provided in class.

Render as H.264. Naming convention instructions contained on grading rubric.  
Bring the file to class. Projects exported during class will receive partial credit. Points will also be deducted for not following instructions.

***LinkedIn Learning Premiere Pro CC Essential Training 2022:***

11. Working with Titles

### **Week Nine 11/01**

Sweetening Sound, Sound Effects and Visuals

### **Week Ten 11/08**

Photoshop and After Effects Integration, Dynamic Link

## University Policies

### **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.

### **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.

### **Academic Integrity and Plagiarism:**

This course will be subject to the university's academic integrity policy. All students are expected to abide by the University's Academic Integrity Policy which prohibits cheating and other misconduct in student coursework. Publicly sharing or posting online any prior or current materials from this course (including exam questions or answers), is considered to be providing unauthorized assistance prohibited by the policy. Both students who share/post and students who access or use such materials are considered to be cheating under the Policy and will be subject to sanctions for violations of Academic Integrity.

More information can be found at:

<https://resources.depaul.edu/teaching-commons/teaching/academic-integrity/Pages/default.aspx>.

### **Posting work on online sites, such as Hero**

All students are expected to abide by the University's Academic Integrity Policy which prohibits cheating and other misconduct in student coursework. Publicly sharing or posting online any prior or current materials from this course (including exam questions or answers), is considered to be providing

unauthorized assistance prohibited by the policy. Both students who share/post and students who access or use such materials are considered to be cheating under the Policy and will be subject to sanctions for violations of Academic Integrity.

### **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:

<http://www.cdm.depaul.edu/Current%20Students/Pages/PoliciesandProcedures.aspx>

### **Incomplete Grades:**

An incomplete grade is a special, temporary grade that may be assigned by an instructor when unforeseeable circumstances prevent a student from completing course requirements by the end of the term and when otherwise the student had a record of satisfactory progress in the course. All incomplete requests must be approved by the instructor of the course and a CDM Associate Dean. Only exceptions cases will receive such approval. Information about the Incomplete Grades policy can be found at:

<http://www.cdm.depaul.edu/Current%20Students/Pages/Grading-Policies.aspx>

### **Preferred 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>

### **Students with Disabilities:**

Students seeking disability-related accommodations are required to register with DePaul's Center for Students with Disabilities (CSD) enabling them to access accommodations and support services to assist with their success. There are two office locations:

Loop Campus (312) 362-8002

Lincoln Park Campus (773) 325-1677

Email: [csd@depaul.edu](mailto:csd@depaul.edu)

Students who register with the Center for Students with Disabilities are also invited to contact Dr. Gregory Moorhead, Director of the Center, privately to discuss how he may assist in facilitating the accommodations to be used in a course. This is best done early in the term. The conversation will remain confidential to the extent possible.

Please see <https://offices.depaul.edu/student-affairs/about/departments/Pages/csd.aspx> for Services and Contact Information.