

DMD 2210 — Film & Video Editing I

Tuesdays & Thursdays 9:30 AM – 12:00 PM

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Office Hours: TBD

General Information

Course Description

Introduction to digital editing, project management, working with sound and time-based moving image media.

Course Objective

The goal of this course is for students to become proficient in the basic aspects of frame-based digital image sequences, and to learn the basic techniques for editing and composing moving image sequences from source materials.

Learning Objectives

By the end of the semester, each student will:

- Analyze films and editing techniques to understand the role of editing in affecting emotion and narrative in filmmaking.
- Learn to recognize various editing strategies in popular cinema and television.
- Display a working knowledge of Adobe Premiere, with theoretical skills to apply across non-linear editing programs.
- Independently edit a short-form video project.
- Examine and critique the work of their peers.

Course Materials

Required Text

Grammar of the Edit 4th Edition, Christopher J. Bowen.

Suggested Text

If you are brand new to Adobe Premiere, I suggest you purchase the following text. This book will guide you through the basics of the program in a step-by-step manner, supplementing and reviewing tech demonstrations that will occur in class.

Adobe Premiere Pro Classroom in a Book 2020, Maxim Jago. [LINK](#).

Online Resources

- [HuskyCT](#) — grades, journal questions, and extra readings will be posted here.

- [Shared Class Google Drive](#) — This is where you will download sample footage for you to work with for editing projects.
- [Microsoft Streams](#) — This is where you will upload editing assignments and critique the work of peers in your creative group. Each creative group will have their own channel to provide peer feedback.

Required Equipment

We will be using **Adobe Premiere 2020** in this class. Your computer should be up to date with the recommended specs listed on the [DMD website](#).

I also recommend that you purchase an external hard drive for this class (**2TB, 7200rpm minimum**). I am a big fan of LaCie Rugged Drives and the G-technology brand. Some drives may require a thunderbolt adapter for newer MacBook Pros. *I recommend 4TB if you plan to work with 4K media in the future.*

Suggested hard drives 2TB:

- [LaCie 2TB Rugged Mobile Hard Drive \(Thunderbolt & USB 3.1\)](#) (\$160)
- [G-Drive Mobile USB-C 2TB](#) (\$100)

Suggested hard drives 4TB:

- [LaCie 4TB Rugged RAID Pro](#) (\$255) — Most reliable & durable
- [LaCie 4TB Rugged Mobile Hard Drive \(Thunderbolt & USB 3.1\)](#) (\$235)
- [G-Drive Mobile USB-C 4TB](#) (\$150)

Assignments

You are expected to regularly produce creative work. This is based on the principle that the more you practice, the better you become. Use **every** assignment to communicate what is important to you and **take risks**.

Grading

The graded coursework will consist of three major components:

1. **Film Journals**— Students will be assigned a film each week to view and respond to questions.
2. **Editing Assignments** — Students will be assigned a variety of editing exercises that implement a topic covered in class.
3. **Final Project** — an editing project of your choice, 3-8 mins.

Grading for this course will be broken down as follows:

- Creative Groups & Participation = 10%
- Weekly Film Journals = 20%
- Editing Projects = 35%
- Final Project = 35%

Further details on all assignments will be shared in class.

Creative Groups & Participation (10%)

You will be assigned a group of “creative partners” for the duration of the semester. Your partners will be your go-to: you will help each other with technical questions, initiate critique of each other’s work, and become a support system. Details and partnerships will be announced in class. This portion of your grade also accounts for class participation. I expect you to 1) read and watch all assignments in advance, 2) be actively involved in discussion, and 3) provide useful feedback and critique to your peers.

Film Journals (20%)

Every week you will be assigned a film to watch and answer corresponding journal questions. **Submit your journal questions prior to the beginning of class via HuskyCT.** Many of the assigned films are available to watch on various streaming services, but some are not. In this case, I will provide you with a screening link.

Editing Projects (35%)

A series of short editing projects to familiarize you with various editing techniques. Further details will be distributed in class. You will upload each project to your Creative Group Channel on Microsoft Streams. Each project is due before class on the date listed below. Feedback on your creative group members projects is due the following class period.

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|----------------------|--------------|
| 1. The Conversation | September 15 |
| 2. Action Continuity | September 22 |
| 3. Foley | September 29 |
| 4. Interview | October 6 |
| 5. Music Video | October 13 |
| 6. Montage | October 20 |

Final Project (35%)

A short (3-8 minute) video of your choice. You will choose from a list of provided projects, all of which include raw footage and scripts and/or treatments. You will act as the editor of the project to create a short fiction, non-fiction, or experimental project. Further details will be distributed in class. You will be expected to show multiple versions of your film in the form of rough cuts to your creative group.

- | | |
|--------------------------|---------------------|
| • Select source footage | November 3 |
| • Rough Cut | November 19 |
| • Feedback on rough cuts | December 1 |
| • Final Project | December 15 at 5 PM |

Late Work Policy

Motion picture production is a time-critical enterprise, and as such learning to deliver material on schedule is a fundamentally important part of working in this industry. For this reason, assignments will only be accepted late if arrangements are made with the instructor **prior** to the original due date of the material, and only under extenuating circumstances. Otherwise, materials delivered late will be ineligible for credit.

I understand that you may have extenuating circumstances due to the ongoing pandemic. Please communicate with me **as soon as possible** if you need accommodations.

Grading Scale

<i>Percentage Range</i>	<i>Grade</i>
100 – 94	A
93 – 90	A-
89 – 97	B+

86 – 84	B
83 – 80	B-
79 – 77	C+
76 – 74	C
73 – 70	C-
69 – 67	D+
66 – 64	D
63 – 60	D-
< 59	F

Other Policies

Participation, & Inclusion

Our class will meet twice per week. **You are expected to arrive on time to class and be willing to participate.** Be attentive, take notes, engage in discussions and you will do well in this class. This class relies on everyone's participation to be successful. All thoughts and questions are welcome. We will be analyzing work by you and your classmates, as well as professional filmmakers. These discussions will only be effective with an open dialogue.

We live in politically turbulent times and there may be moments when emotionally charged topics (like race, gender, class, religion, etc.) come up in class, whether it be in the films we watch or in the art that you create. The work that you make and study does not exist in a social vacuum, so it is important that these topics are a conscious part of our practice and analysis. Everyone (including myself) should be willing to discuss these issues thoughtfully and openly and be prepared to have their views challenged. Good participation means actively contributing to a classroom atmosphere of welcoming, compassion, enthusiasm, and respect.

I will personally work to make sure that every student in this class will be honored and respected as an individual with distinct experiences, talents, and backgrounds. Regardless of race, religion, sexual orientation, gender identification, disability, socio-economic status, or national identity, every student will be treated fairly. I will make every effort to ensure that an inclusive environment exists for all students.

If you have any concerns or suggestions for improving the classroom climate, please do not hesitate to speak with me directly or contact the Office of Diversity & Inclusion at diversity@uconn.edu.

Technology Policy

Technology is the backbone of modern digital cinema and we will spend a large amount of time working with high-tech devices. However, you are expected to pay attention during lecture. I ask you to please refrain from use your cellphone during our classes.

Accommodations

The University of Connecticut and I are committed to protecting the rights of individuals with disabilities and assuring that the learning environment is accessible. If you anticipate or experience physical or academic barriers based on disability or pregnancy, please let me know immediately so that we can discuss options. Students who require accommodations should contact the Center for Students with Disabilities, Wilbur Cross Building Room 204, [\(860\) 486-2020](tel:8604862020) or <http://csd.uconn.edu/>.

Policy Against Discrimination, Harassment, and Related Interpersonal Violence

The University is committed to maintaining an environment free of discrimination or discriminatory harassment directed toward any person or group within its community – students, employees, or visitors. Academic and professional excellence can flourish only when each member of our community is assured an atmosphere of mutual respect. All members of the University community are responsible for the maintenance of an academic and work environment in which people are free to learn and work without fear of discrimination or discriminatory harassment. In addition, inappropriate amorous relationships can undermine the University's mission when those in positions of authority abuse or appear to abuse their authority. To that end, and in accordance with federal and state law, the University prohibits discrimination and discriminatory harassment, as well as inappropriate amorous relationships, and such behavior will be met with appropriate disciplinary action, up to and including dismissal from the University. Additionally, to protect the campus community, all non-confidential University employees (including faculty) are required to report sexual assaults, intimate partner violence, and/or stalking involving a student that they witness or are told about to the Office of Institutional Equity. The University takes all reports with the utmost seriousness. Please be aware that while the information you provide will remain private, it will not be confidential and will be shared with University officials who can help. More information is available at equity.uconn.edu and titleix.uconn.edu.

Statement on Absences from Class Due to Religious Observances and Extra-Curricular Activities

Faculty and instructors are expected to reasonably accommodate individual religious practices unless doing so would result in fundamental alteration of class objectives or undue hardship to the University's legitimate business purposes. Such accommodations may include rescheduling an exam or giving a make-up exam, allowing a presentation to be made on a different date or assigning the student appropriate make-up work that is intrinsically no more difficult than the original assignment. Faculty and instructors are strongly encouraged to allow students to complete work missed due to participation in extra-curricular activities that enrich their experience, support their scholarly development, and benefit the university community. Examples include participation in scholarly presentations, performing arts, and intercollegiate sports, when the participation is at the request of, or coordinated by, a University official. Students should be encouraged to review the course syllabus at the beginning of the semester for potential conflicts and promptly notify their instructor of any anticipated accommodation needs. Students are responsible for making arrangements in advance to make up missed work.

For conflicts with final examinations, students should contact the Dean of Students Office. Faculty and instructors are also encouraged to respond when the Counseling Program for Intercollegiate Athletes (CPIA) requests student progress reports. This will enable the counselors to give our students appropriate advice.

Other Policies

This course will follow all other University of Connecticut policies, as described here: <https://provost.uconn.edu/faculty-and-staff-resources/syllabi-references/>

Course Schedule

The schedule is subject to change throughout the semester at the instructor's discretion. It is your responsibility to keep up with the assigned work and due dates.

Unless otherwise specified, homework is due at the beginning of the following class period.

Week	Class Topics	Screenings & Readings
1	Class Introduction The Role of an editor & stages of post-production Adobe Premiere: Overview & Setting up a Project	Read: Grammar of the Edit (Ch 1) Screen: A film of your choice
2	Editing Basics Straight cuts & using different shot types Adobe Premiere: Importing & Organizing media	Read: Grammar of the Edit (Ch 4) Screen: <i>Frost/Nixon</i>
3	Action Continuity Due: Edit Project 1 Adobe Premiere: Essentials of Video Editing continued	Read: Grammar of the Edit (Ch 5), "How to Critique" Screen: <i>Shaun of the Dead</i>
4	Audio Due: Edit Project 2 The importance of audio to perception Sound as a narrative device Adobe Premiere: Editing audio	Read: Grammar of the Edit (Ch 3) Screen: <i>There Will Be Blood</i>
5	Editing for Story Due: Edit Project 3 5 major edit types B-roll & coverage	Read: Grammar of the Edit (Ch 6) Screen: TBD
6	Transitions Due: Edit Project 4 Adobe Premiere: transitions	Read: Grammar of the Edit (Ch 6) Screen: Music Videos TBD
7	Montage & Parallel Editing Due: Edit Project 5 Adobe Premiere: advanced techniques	Read: Grammar of the Edit (Ch 7 selections) Screen: <i>Parasite</i>
8	Advanced Editing Techniques Working with movement in shots	Read: Grammar of the Edit (Ch 7 selections) Screen: TBD

9	<p>Clips in Motion & Keyframing</p> <p>Due: Edit Project 6</p> <p>Picture-in-picture uses & techniques</p> <p>Intro to Chromakeying</p>	<p>Read: Grammar of the Edit (Ch 8)</p> <p>Screen: <i>Apollo 11</i> (2019)</p>
10	<p>Basic VFX and Titles</p> <p>Due: Final Project One-Pager</p> <p>Adobe Premiere: Essential Graphics Panel, Basic VFX</p>	
11	<p>Mixing Audio</p> <p>Adobe Premiere: Essential Sound Panel</p>	
12	<p>Basic Color Correction</p> <p>Due: Final Project Rough Cut</p> <p>How to read scopes</p>	
13	<p>Rough Cut Screenings & In-Class Critiques</p>	
14	<p>Rough Cut Screenings & In-Class Critiques</p> <p>Making a Career as an Editor</p> <p>Due: Final Project</p>	