

**DC 220 Editing I
Syllabus Winter 2013
Mon/Weds 10:10-11:40**

Instructor: Dana Hodgdon
Office: CDM 407
Office Hours: Mon. 1:00-3:00
Weds. 1:00-3:00
Thurs 1:00-3:00
Advising Hrs. Mon. 3:00-5:00
Weds 3:00-5:00
Thurs 3:00-5:00
Phone: (312) 401-4988
Email: dhodgdon@cdm.depaul.edu



Final Cut Pro X
Everything just changed in post.

Course Description

This course is an introduction to basic contemporary digital editing. As will be explained in the first class, the world of digital editing is currently a bit confusing. For years, Final Cut 7 has been the platform of choice for independent films, TV commercials, etc. Approximately 18 months ago Apple announced that it would discontinue Final Cut 7.03 and replace it with Final Cut X. Sitting on the sidelines is Adobe Premiere, which has long been a favorite of some independent filmmakers. The fourth platform which is very popular and widely used is Avid. Avid is taught in DC 320420.

Here are some hard facts:

Final Cut 7.03 is still being widely used in many types of filmmaking - student, documentary, TV Commercials, Indy features. Why? Because it REALLY works. Apple is making considerable efforts to bring FCPX up to speed. It's not there yet, but it does have some good features. Adobe Premiere is very similar to Final Cut 7.03, but for a variety of reasons has never really caught on in high end filmmaking.

So, here's how we will approach these issues for DC 220 this quarter.

Final Cut 7.03 will be the platform of choice. Through a combination of lectures, demonstrations, readings, and projects, students will take their first steps toward mastery of the technical craft and art of digital video editing. Learning will begin with Final Cut Pro 7.03. However, any student at any time can choose to work in FCPX or Adobe Premiere on any project. Later in the quarter I will give several lecture/demonstrations of both FCPX and Adobe Premiere. So by the end of the quarter, all students will have a solid understanding of Final Cut 7.03 and a fundamental understanding of FCPX and Adobe Premiere.

While learning these three platforms we will also learn the basics of companion programs Compressor and DVD Studio Pro.

On the creative side, the power of editing to manipulate a viewers mind and emotions, the responsibility that goes with that power, editing as the final write of a story, editing aesthetics, and discovering ones own personal editing style will all be present every step of the way through this course.

And finally, digital editing, while challenging, is also a lot of fun. I guarantee you that throughout the quarter you will have many "Wow, that's so cool" moments. So, enjoy.

\

Course Outline

- WEEK 1** 1/7 Introduction, Organization, Assignments. Brief overview of NLE basics. Firewire drives and jump drives.
- 1/9 Lecture/Demo: Mac OS 10.7 Snow Leopard overview. Intro to Final Cut: The Browser, The Viewer, The Canvas, The Timeline.
- WEEK 2** 1/14 Lecture/Demo: Final Cut System settings, Audio/Video Settings, Capture Settings, Logging, Capture now. DV25 storage requirements. Practice Capture.
- 1/16 Import "The Hold-Up." footage into Final Cut 7.03. Browser organization. Editing basics.
Reading: Murch ix - 22
- WEEK 3** 1/21 Insert and Overwrite editing. Trimming in the Viewer. Editing in the timeline. Timeline navigation. Exporting to Quicktime.
- 1/23 The title tool. Basic fonts and graphics. Audio editing, importing music.
- WEEK 4** 1/28 **Assignment # 1 ("Hold-Up")** due in class. Turn in as Quicktime on jump drive. Navigating the timeline in more depth.
Reading: Murch 23-51
- 1/30 **Screen and Critique selected versions of "The Hold Up".**
Advanced Editing.
- WEEK 5** 2/4 Stealomatics, PSAs, and TV promos. Finding elements on the web, importing JPEGs, music, etc.
In class editing time.
- 2/6 **Assignment # 2 ("SeaWorld Fine Cut")** due in class.
Present ideas for Stealomatics in class.
- WEEK 6** 2/11 Introduction to FCPX. Lecture/Demo.
- 2/13 **Screen and critique selected SeaWorld Fine Cuts**
Reading: Murch 52-72
- WEEK 7** 2/18 **Assignment # 3 "Leverage" dialog assignment due in class**

Turn in as Quicktime on jump drive.
Advanced Editing, special effects.

- 2/20 Screen and critique "Leverage" assignments in class**
- WEEK 8 2/25** Introduction to Adobe Premiere. Lecture/Demo
- 2/27** Color Correction
- WEEK 9 3/4** Export to Compressor. Basic DVD Studio Pro.
- 3/6 Assignment # 4 ("Stealomatic Rough Cut").** Turn in as Quicktime on jump drive. Advanced Editing.
- WEEK 10 3/11** In class editing.
- 3/13 Lab Practical Exams**
- WEEK 11 3/18 Monday 8:45am - 11:00am**
This is the scheduled time for the Final Exam.
Attendance is mandatory.
Finished Assignment # 5 ("Stealomatic Fine Cut") due in class.
Turn in on DVD with simple icon menu and play button. Screen and Critique.

Assignments and Grading:

| | |
|---|-----|
| Assignment # 1: Fine Cut of "The Hold-Up" | 10% |
| Assignment # 2: Fine Cut of "SeaWorld" | 10% |
| Assignment # 3: Fine Cut of "Leverage" | 10% |
| Assignment # 4: Rough Cut "Stealomatic" | 10% |
| Assignment # 5: Fine Cut of "Stealomatic" | 20% |
| Lab Practical Exam | 30% |
| Class Attendance and Participation | 10% |

"The Hold-Up" - this is an old student-type film of a bank robbery. You will be given the "dailies" (raw footage) as captured footage. You will organize, and then edit the footage into a rough cut and then with further revision you will refine your edit and add music, titles/credits, and a sound mix to make a fine cut.

"SeaWorld" - Footage for this assignment will be passed out in class. Using a mix of interview bites, music, and B roll you will make a short promo piece for SeaWorld. Maximum length for both the rough cut and fine cut is 3 minutes.

"Leverage" - this footage will also be passed out in class.. How to approach this project will be covered in class.

“Stealomatic” - sometimes referred to as Videomatic. A Stealomatic is typically a test or sketch of an idea for a TV spot or PSA using found or “stolen” footage. For Assignment #4 you will create an original Stealomatic on a subject/topic of your choice. Typically this will be still photos (grabbed from the web), titles, and music. You may use Voice Over but I discourage this unless you know what you are doing in terms of VO recording. Target length for your Stealomatic is approximately 1-2 minutes. Assignment # 5 will be a fine cut of your Stealomatic.

Ideas for Stealomatics. We will discuss ideas in class. You will have to present your idea in class. Think in terms of a promo for a city or place (“What happens in Vegas, etc”), or a PSA about a social issue. No parodies or movie trailers, please.

Text Required: In the Blink of an Eye 2nd Edition Walter Murch. This is a quick and easy read. Murch offers some very astute observations on the art of editing along with a frank look at the Hollywood industry.

Text - Recommended for Final Cut 7.03 users.

Final Cut Pro 7 Diana Weynand. This is a very comprehensive book and is very up to date. It comes with a DVD which has footage on it that is used in the tutorials that accompany each chapter. We will be using some of this footage for our assignments in this course. To really get the most out of the book I urge you to use this footage and do the tutorials while you read the book.

Text - Recommended for Adobe Premiere users:

Adobe Premiere Pro CS6, Adobe Press

External hard drive and flash drive:

For this course you must own or purchase an **external firewire** drive. I will go over options in class. You must also purchase a **4+GB flash** drive. I will also cover this. Both are invaluable investments for uses beyond this course. An external drive is the best way to back up your personal computer. At some point in time your internal hard drive **will fail**. It’s not a matter of if, but rather when. Additionally, a flash drive is a great device for temporary back-up of files and transporting files.

Materials and supplies:

You will need several blank -R DVDs.

Class/Workshop Rules - there will be **no** net surfing, email checking, texting or IMing during class at any time, except when I give you permission to do so.

Course Policies – in addition to DePaul University course policies (see student handbook), the following special policies will apply to this course.

Attendance – Classes will consist of lecture, screenings, discussion, and creative exercises. Attendance is mandatory. An absence is defined as not showing up for class, or showing up 15 minutes or more late. Any absences will result in a reduction of the attendance/participation grade.

Assignments and Exercises – Assignments and exercises must be completed by the due date as indicated in the syllabus. Late work will not be accepted without prior consent of the instructor.

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. Make-up exams will be administered by the College according to its make-up exam schedule.

Plagiarism – 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>.

Course Lectures/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 lab practical exam will cover both lecture and reading materials as specified by the instructor.

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