

Advanced Digital Editing Techniques
Fall 2009
Syllabus

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Objectives:

In this course, students will explore the possibilities of digital editing through the software of Apple's Final Cut Studio. Students will review basic editing theory and discuss more advanced concepts. Lectures will discuss ways to prepare for editing while shooting, the role of the assistant editor, and the effects of editing on pacing, emotion, and meaning. Classroom demonstrations will focus on the possibilities and methods of working with Final Cut Pro, Motion, DVD Studio Pro, Soundtrack Pro, LiveType, Color, and Compressor in the process of post-production for projects shot in MiniDV and DVCPRO HD.

Text:

There is no assigned textbook for this class. It is recommended that students become familiar with the resources available in the Pittsburgh Filmmakers Library. The most important ones are marked in bold in the bibliography below.

Assignments:

1. Students will shoot footage in class that will be used for in-class demonstrations and out-of-class assignments. Students will be graded on their performance as crew members on these shoots.
2. Students will be asked to find a short movie or sequence from a feature film (6 minutes or less total length) and do an oral presentation of 20 – 30 minutes in class. The student will show the movie/clip, analyze the mechanics of the editing, and discuss the effect that the editing has on the overall meaning/emotion/theme of the movie. The presentation will be accompanied by a written shot breakdown and a short (4-10 page) written version of the analysis presented in class.
3. Students will edit a narrative scene (shot in class). We will view a rough cut in class. The final version will be viewed on DVD during the final class.
4. Students will take interview and B-roll footage shot in class and create:
 - a) a positive promo piece profiling the subject, and
 - b) a political "attack ad" on the subjectWe will view rough cuts of them in class. The final versions will be viewed on DVD during the final class, and uploaded to YouTube.
5. Students will put all three projects on a DVD with at least one menu made in Motion. Users should be able to play each project separately or activate a "Play All" button to view all three.

Grading:

In-class shoot 1	5 pts
In-class shoot 2	5 pts
Editing analysis	20 pts
Narrative rough cut	10 pts
Promo/attack rough cut	10 pts
Narrative final	15 pts
Promo final	10 pts
Attack final	10 pts
Final projects DVD	5 pts
Participation	10 pts
(Early analysis bonus	3 pts)
Total points	100 (+3)
91 - 103 pts:	A
81 - 90 pts:	B
71 - 80 pts:	C
61 - 70 pts:	D
60 pts or below:	F

Policies:

Attendance is extremely important; chronic lateness or absenteeism will severely impair the student's ability to pass the course. All material must be the student's own or must be properly attributed.

Bibliography:

Apple Computing, *Color User's Manual*. (Apple Computing 2007)

Apple Computing, *DVD Studio Pro 4 User's Manual*. (Apple Computing 2005)

Apple Computing, *Final Cut Pro 6 User's Manual*. (Apple Computing 2007)

Apple Computing, *Motion: Getting Started*. (Apple Computing 2005)

Apple Computing, *Soundtrack Pro 2 User's Manual*. (Apple Computing 2007)

Black, Bruce, *The Visual Story, 2nd ed.* (Focal Press 2008)

Brenneis, Lisa, *Final Cut Pro 6 Visual QuickPro Guide* (Peachpit Press 2007)

Burns, Michael and George Cairns, *Designing DVD Menus*. (CMP Books 2004)

Cullen, Sean et al, *Optimizing Your Final Cut Pro System: Apple Pro Training Series*. (Peachpit Press 2006)

DeLancie, Philip and Mark Ely, *DVD Production*. (Focal Press 2001)

Hullfish, Steve and Jaime Fowler, *Color Correction for Digital Video*. (CMP Books 2003)

LaBarge, Ralph, *DVD Authoring and Production*. (CMP Books 2001)

Plummer, Mary, *Getting Started with Motion: Apple Pro Training Series*. (Peachpit Press 2005)

Weynand, Diana, *Final Cut Pro HD: Apple Pro Training Series*. (Peachpit Press 2004)

Class Schedule:

Please note deadlines, assignments, and dates of exam and quiz. These will not change unless announced in advance.

Class 1 Sept 9	Introduction to class – Post-production workflows Editing basics review - Continuity and discontinuity
Class 2 Sept 16	The role of the Assistant Editor Script supervisor duties – Logging on set Set up class shoot 1
SEPT 23	NO CLASS – ENJOY THE G-20 SUMMIT
Class 3 Sept 30	In-class shoot 1 – Narrative
Class 4 Oct 7	The physiology of continuity editing Match cutting, pacing and emotion Final Cut Pro: Workstation set-up, Preferences FCP: Batch capture and batch lists using logs
Class 5 Oct 14	FCP: Synching dailies, rough cutting Sample editing analysis Schedule student analyses Set up class shoot 2
Class 6 Oct 21	In-class shoot 2 – Promo/attack footage
Class 7 Oct 28	FCP: Fine cutting, dialogue editing and split edits FCP: Filters, mattes, keying, keyframing FCP: Motion tab, wireframing DUE: Editing analyses 1 and 2
Class 8 Nov 4	Motion: Projects, preferences, and settings Filters, shapes, masks, compositing, LiveType Generators, replicators, particle emitters DUE: Narrative project rough cuts
Class 9 Nov 11	FCP: Vertical sound design, track cleanup Soundtrack Pro: Loops and music Soundtrack Pro: Audio file editing, multitrack mixing Soundtrack Pro: 5.1 sound, podcasts, conforming to FCP DUE: Editing analyses 3 and 4

Class 10
Nov 18
Export options: tape, web, iPod
Compressor: Exports, custom presets, and droplets
FCP: Color correction
DUE: Editing analyses 5 and 6

NOV 25 **NO CLASS – THANKSGIVING BREAK**

Class 11
Dec 2
DVD Studio Pro: Basics
Menus and tracks
DUE: Promo/attack ad project rough cuts

Class 12
Dec 9
DVD Studio Pro: Advanced
Overlays, slideshows, and scripting
DUE: Editing analyses 7 and 8

Class 13
Dec 16
DUE: DVDs with final narrative and documentary projects