**ART-44-55579 | DIGITAL VIDEO EDITING**

**Reedley College**

Mr. Diran Lyons, Instructor

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\*\*The instructor reserves the right to revise this contract should the need arise.

DIGITAL VIDEO EDITING

Tuesday/Thursday, 1:00-3:50

Course description/outline: This course is an introduction to the use of Final Cut Pro HD, a digital video editing program. The history, theory, and criticism of experimental video art of the second half of the 20th century are discussed. Topics such as modern film theory, remix video, film treatments, story boarding, framing shots, fair use Title 17 Section 107, and other pre- and post-production skills are also included. Class time will consist of lectures, demonstrations, and computer exercises. Lab time for assignments will also be scheduled. Homework will be assigned as required.

Attendance Policy: Class attendance is mandatory. Students are expected to arrive on time and leave only when the class is dismissed. Any unexcused absences in excess of four (the equivalent of two weeks of class) or excessive tardiness over the course of the entire semester will result in a lowered final grade. Two late arrivals to class will equal one unexcused absence. Two early departures from class will equal one unexcused absence. It is the student’s responsibility to get assignments and class materials after an absence. Absences are only excused and valid if supporting documentation is presented (e.g., a doctor's note).

Conduct Policy: Students are expected to behave like adults and demonstrate respect for the instructor, other students, the classroom environment, and themselves. Students who are unable or unwilling to conduct themselves appropriately will be required to leave the class until a time when they can behave maturely. Any lessons or projects due during such a suspension will NOT be accepted, and the student will forfeit those points.

**Texts**

A History of Video Art: The Development of Form and Function

by Chris Meigh-Andrews.

The Craft of the Cut: The Final Cut Pro X Editor's Handbook Paperback

by Mark Riley

Additional readings on editing and remix studies will be distributed in class.

**Requirements**

Class attendance. Your video editing skills will only improve with practice.

Timely completion of assignments and in-class exercises.

Become familiar with computer terms and required software (Final Cut Pro HD, etc).

Bring required materials to each class, announced in class corresponding to the specificities of each project.

Attendance at critiques is mandatory.

Active participation in critiques and discussions.

Completion of a series of assignments in the form of short videos and participation in the Final project.

There will be weekly video tutorials in class and videos hosted on the internet that the class will use as resources to fortify Final Cut Pro X editing skills.

Materials List:

Flashdrive

Harddrive

Camera (Cell phone camera, as assigned)

SD Cards (16 GB or larger)

DVDs

**Video Assignments**

Anime Music Video / Vidding

Music Videos, Vidding, AMVs and many political remix videos use music and lyrics to complicate or even subvert conventional understanding of a particular series of images. Music and lyrics can significantly change the tone or emotional register of otherwise familiar visages, and lyrics in particular can provide a complicated counter-narrative to common-place visuals.

Supercut

A supercut is an obsessive video montage created by meticulously collecting every phrase, action, or cliché from a television show or movie. The fragments or clips are edited together into a single video. This can be a powerful way to reveal or highlight something otherwise missed during casual viewing.

Re-Cut trailers

Re-cut trailers are probably the most popular form of video remix online today. Some dramatically shift the genre and tone of popular movies, while others remix straight characters to create new queer relationships and queer narratives from heteronormative Hollywood films.

Transformative Storytelling (Final Project)

Transformative storytelling combines existing narratives to create new stories, often keeping the popular characters' original personalities intact, while placing them in new contexts and situations. These are particularly popular when they build on the sympathetic use of fictional characters and utilize them to critique another source.

**Grading Policy**

You will be graded on how successfully you work in class, complete assignments according to lectures on film aesthetics & project algorithms, and contribute to the group discussions/critiques/projects. Regular attendance, completion of all assignments, and other course requirements will not guarantee a passing grade. Late assignments will not be accepted. Incomplete assignments will reduce your grade.

-Class Participation (Attendance, how successfully you work in class, complete assignments, and contribute to the group discussions/critiques/projects) = 20% of overall course grade.

-Class assignments (3 short videos, 2-3 weeks to complete each) = 40% of overall course grade.

-Participation and performance toward Final narrative project (3-4 weeks to complete) = 40% of overall course grade.

Grade break down: A = 90% or above of maximum required performance (aesthetics, concept, participation)

B 89%-80%. C = 79%-70%. D = 69%-60%. 59% or less = F.

Drop Deadline Date: Students may withdraw from this course without a letter grade until the conclusion of the ninth week of the semester. After that time, everyone in the class will receive a letter grade. Students who miss more than four class sessions prior to this date may be dropped from the course.

**FINAL CRITIQUE**

May, 2015. TBA.