ORIGINATOR: Warren Carter

EFF TERM: Fall 2015

DATE OF OUTLINE/REVIEW: 04-27-2015

TOP NO: 0614.00

COURSE OUTLINE OF RECORD

Number: DM G260

TITLE: Video Editing 2

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Video Editing 2

ORIGINATOR:

Warren Carter

Fall 2015

FORMERLY KNOWN AS:

DATE OF OUTLINE/REVIEW:

04-27-2015

CROSS LISTED COURSE:

TOP NO:

0614.00

COURSE LEVEL STUDENT LEARNING OUTCOME(S) Supported by this course:

SEMESTER UNITS: 3.0

HRS LEC: 36.0

HRS LAB: 54.0

HRS OTHER: 0.0

CONTACT HRS TOTAL: 90.0

STUDY NON-CONTACT HRS RECOMMENDED: 72.0

CATALOG DESCRIPTION:

This course is a continuation of DM G160, Video Editing 1 and explores advanced theory, principles and techniques used in nonlinear editing. The class progresses through creating a sequence, inputting source footage, assembling and trimming sequences, editing audio, creating titles, working with special effects, and outputting a finished program. Additional topics include creating multi-layered effects, keyframing, creating templates, 3D effects, and work with nested layers. Class time is divided between discussion of theory, demonstration and hands-on practice. Students will edit segments from feature films, commercials and promos. The course is designed for experienced video editors and developers of interactive media.

JUSTIFICATION FOR COURSE:

PREREQUISITES:

COREQUISITES:

ADVISORIES:

- DM G160: Video Editing 1 DM G260 is a continuation of DM G160 Video Editing 1.

ASSIGNED DISCIPLINES:

- Film studies
- Mass communication
- Multimedia

MATERIAL FEE: Yes [ ] No [X] Amount: $0.00

CREDIT STATUS: Noncredit [ ] Credit - Degree Applicable [X] Credit - Not Degree Applicable [ ]

GRADING POLICY: Pass/No Pass [X] Standard Letter [X] Not Graded [ ] Satisfactory Progress [ ]

OPEN ENTRY/OPEN EXIT: Yes [ ] No [X]

TRANSFER STATUS: CSU Transferable [X] UC/CSU Transferable [ ] Not Transferable [ ]

BASIC SKILLS STATUS: Yes [ ] No [X]

LEVELS BELOW TRANSFER: Not Applicable

CALIFORNIA CLASSIFICATION CODES: Y - Not Applicable

NON CREDIT COURSE CATEGORY: Y - Not applicable, Credit Course

OCCUPATIONAL (SAM) CODE: B

REPEATABLE ACCORDING TO STATE GUIDELINES: No [X] Yes [ ] NUMBER REPEATS:

REQUIRED FOR DEGREE OR CERTIFICATE: No [ ] Yes [X]

Video Production(Certificate of Specialization)

GE AND TRANSFER REQUIREMENTS MET:
COURSE LEVEL STUDENT LEARNING OUTCOME(S) Supported by this course:

1. Navigate through non-linear editing software.
2. Apply multi-layered and nested effects within a sequence.
3. Use multi-layered effects and transitions within edited compositions.
4. Import sequences into effects program and export back to original application.
5. Edit dramatic sequences using advanced non linear editing techniques.

COURSE OBJECTIVES:

1. Apply advanced principles and techniques in the use of non-linear editing software.
2. Apply multi-layered and nested effects within a sequence.
3. Apply multi-layered effects and transitions within edited composition.
4. Import sequences into effects program and export back to original application.
5. Edit dramatic sequences using advanced non linear editing techniques.

COURSE CONTENT:

LECTURE CONTENT:

A. Editing
   1. Making material computer ready
      a. Film
      b. Analog video
      c. Digital video
   2. Setting up the computer
      a. Determining project specifications
      b. Setting up bins and folders
      c. Preparing hard drives for importing
   3. Logging
      a. Preparing log sheets
      b. Preparing media
      c. Verifying Timecode
   4. Importing media
      a. Preparing media
      b. Identifying special considerations
      c. Performing batch importing
   5. Cutting clips together
      a. Windows
      b. The assembly process
      c. Fine tuning
      d. Adding graphics
      e. Adding transitions and other effects
      f. Useful tools
   6. Outputting the project
      a. Procedures
      b. Formats
      c. Special considerations

B. Approaches to editing
   1. Conventional Hollywood patterns
      a. Editing in the service of the story
      b. Maintaining continuity
      c. Using the master shot method
d. Ensuring consistent screen direction
e. Finding the cutting point
f. Controlling rhythm
g. Manipulating space and time
h. Creating transitions

2. Alternatives to conventional editing
   a. Montage editing
   b. Time and space alterations
   c. Pace
d. Dominant elements
e. Shot ordering

C. Enhanced audio, graphics and visual effects
   1. Audio
      a. Spotting
      b. Gathering and recording
c. Sweetening
d. Positioning
e. Mixing

   2. Graphics
      a. Software programs
      b. Optical titles

   3. Visual effects
      a. Optical visual effects
      b. Computerized visual effects
c. The Process for creating computerized visual effects

D. Approaches to enhanced audio, graphics, and visual effects
   1. Audio
      a. Supplying information
      b. Enhancing reality and fantasy
c. Establishing time, place and character
d. Creating mood and emotion
e. Giving a sense of rhythm
f. Directing attention
g. Relating to the Image

   2. Graphics
      a. Graphic characteristics
      b. Structuring graphics 2nd Semester:

E. Working with projects
   1. Organizing your project
      a. Timecode
         i. Drop frame and non drop frame
         ii. Timecode standards
         iii. Types of timecode
         iv. Timecode for film sources
      b. Creating the media database
         i. Logging media
         ii. Importing
         iii. Importing digital files

   2. Editing video
      a. The invisible art
         i. Characteristics
         ii. Basic guidelines
         iii. Picture and sound
      b. Elements of the edit
         i. Transitions between scenes
ii. Solving technical problems
   c. Fine cutting
      i. Trimming
      ii. Finding the duration
      iii. Executing the slip edit
      iv. Executing the slide

3. Sound editing
   a. Editing sound in a non-linear editing system
   b. Determining audio hardware requirements
   c. Special considerations in editing sound
      i. Working with unintelligible dialog
      ii. Working with changes in tone
      iii. Dealing with extraneous noise in a shot
      iv. Reinforcing bad video edits with audio
      v. Dealing with vocal problems

4. Music
   a. Determining Copyright
   b. Finding a composer
   c. Looping

F. Color correction
   1. Advantages and disadvantages of compression
   2. Color correction
      a. Correcting bad white balance
      b. Matching footage from different cameras and shoots
      c. Using tracks and layers to adjust color
      d. Correcting color for film VII. Rotoscoping
         i. Rotoscoping
            a. Painting on frames
            b. Applying rotoscoping through filters
            c. Rotoscoping an alpha channel
            d. Creating animated alpha channels
            e. Building effects with multiple layers
         ii. Special effects
            a. Fixing a drop-out
            b. Fixing lost video
            c. Compositing elements from a 3D package
            d. Making your video look like film

LABORATORY CONTENT:

Design and create multi-level nested effects sequences

Edit dialogue sequences that use advanced trimming and automatic dialogue replacement (ADR) techniques

Design and edit music video that uses rotoscope and green screen techniques

Correct color imbalances through application of advanced color correction techniques

Import clips and sequences from editing program and modifying clips in motion graphics/effects program and importing back into the editing program.

METHODS OF INSTRUCTION:

A. Lecture:
B. Lab:
C. Online:
INSTRUCTIONAL TECHNIQUES:

Computer software displayed on projector.
Demonstration of concepts and examples from websites using the instructor's computer.

COURSE ASSIGNMENTS:

Reading Assignments
Students will read assigned chapter(s) from textbook
Students will research websites and online video that shows concepts to be discussed and worked on in class.

Out-of-class Assignments

Writing Assignments
Students will complete a scene of a feature film and maintain the editing pace and style of the original.
Using provided source material, students will create four edited sequences that demonstrate advanced nonlinear editing technique presented in class.
Students will create three thirty second spots that demonstrate nested and layered effects.
Using script and source footage provided, students will demonstrate understanding of script integration with the digital cut.

METHODS OF STUDENT EVALUATION:

Midterm Exam
Final Exam
Short Quizzes
Written Assignments
Essay Examinations
Objective Examinations
Report
Projects (ind/group)
Problem Solving Exercises
Oral Presentations
Skills Demonstration

Demonstration of Critical Thinking:
Students will complete a scene of a feature film and maintain the editing pace and style of the original.
Using provided source material, students will create four edited sequences that demonstrate advanced nonlinear editing technique presented in class. Students will create three thirty second spots that demonstrate nested and layered effects. Using script and source footage provided, students will demonstrate understanding of script integration with the digital cut.

Required Writing, Problem Solving, Skills Demonstration:
Students will write critiques of assigned commercials and feature films. Students will write analysis of the production techniques and effects used in assigned clips. Students will select a feature film editor and write a paper that discusses the editing style of the editor. Students will deconstruct a sixty second commercial to identify its elements.

TEXTS, READINGS, AND RESOURCES:

TextBooks:

**LIBRARY:**

*Adequate library resources include:* Print Materials
Non-Print Materials
Online Materials

**Comments:**

**Attachments:**

*Attached Files*