MDIA 31: DIGITAL VIDEO EDITING II

Foothill College Course Outline of Record

Heading	Value
Effective Term:	Summer 2021
Units:	4
Hours:	4 lecture, 1 laboratory per week (60 total per quarter)
Advisory:	MDIA 30; not open to students with credit in F TV 85, VART 31 or 85.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Non-GE
Transferable:	CSU/UC
Grade Type:	Letter Grade (Request for Pass/No Pass)
Repeatability:	Not Repeatable

Student Learning Outcomes

- A successful student will analyze and critique the creative and technical decisions made in the editing of video.
- A successful student will demonstrate the ability to create a moving image portfolio using intermediate to advanced level aesthetic and technical editing principles.
- A successful student will demonstrate comprehensive knowledge of the video post-production process and work flow.

Description

Continuation of MDIA 30. Further exploration of technical and aesthetic considerations in film and video editing. Address intermediate to advanced topics in digital post-production. Software topics include sync, audio mixing, color correction, basic sound mixing and compositing.

Course Objectives

The student will be able to:

A. Demonstrate an advanced understanding of the language and characteristics of editing.
B. Critique the creative and technical decisions made in the editing of digital media.
C. Achieve an advanced understanding of the video and film post-production processes.
D. Achieve an appreciation of the history and development of editing as a technology and an art form.
E. Recognize and appreciate the contributions made in video by people from diverse cultures and backgrounds.

Course Content

A. The digital post-production process
1. Stages of editing: first assembly to final cut
2. Logging and organization
3. Cloud based media management
4. Input and ingest
5. Intermediate to advanced software functions and techniques
(including audio sync, audio mixing, color correction, basic sound mixing and compositing)
6. Sound mixing
7. Compression and formatting of video and audio for various venues and applications
B. Critical thinking and editing aesthetics, methodologies
1. Theory and history of film and digital editing
2. Concepts and terminology of post production
3. Story telling strategies in the editing process
4. Pacing and rhythm
5. Shaping the acting performance and story structure
6. Sound design
7. Editing documentary vs. narrative
8. Understand the communicative power of film and media
C. Cultural issues
1. Using video to communicate across cultural boundaries
2. Ethical and legal concerns
3. The influence of directors' and producers' cultural backgrounds on the expression of the subject matter and self in the video media

Lab Content

A. Post-production planning and team meeting.
B. Logging, ingest, and organization of digital media.
C. Use of computer editing facilities for the completion of editing projects.
D. Post production foley and ADR sound recording.
E. Compression of media for web presentation, DVD authoring.
F. Completion of software training tutorials.

Special Facilities and/or Equipment

A. A computer lab with stations that have one of the following software programs installed: Final Cut Pro, Adobe Premiere and/or Avid Media Composer. Workstations must have processing power, RAM, media card readers and hard drives adequate for editing moving image media.
B. An instructional presentation station including appropriate hardware, software and internet access.
C. A computer projection system, sound system, and lighting suitable for listening to audio media and displaying projected media.
D. When taught via Foothill Online Learning: on-going access to computer workstation with one of the following installed: Final Cut Pro, Adobe Premiere and/or Avid Media Composer. Workstations must have processing power, RAM, media card readers and hard drives adequate for editing moving image media.
E. When taught via Foothill Online Learning: on-going access to computer with email software and capabilities; email address; JavaScript-enabled internet browsing software.

Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

Participation in group project
Evaluation of technical skills
Complete editing of short video(s)

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture
Discussion
Cooperative learning exercise

Oral presentation
Electronic discussions/chat
Demonstration
Community service
Field trips
Screenings of media that demonstrate editing concepts and techniques

Representative Text(s) and Other Materials

Bowen, Christopher. Grammar of the Edit. 2017.

Coleman, Lori. Make the Cut: A Guide to Becoming a Successful Assistant Editor in Film and TV. 2010.

Chandler, Gael. Cut by Cut: Editing Your film or Video. 2012.

Dancyger, Ken. The Technique of Film and Video Editing, Theory and Practice, 4th ed.. 2018.

Murch, Walter. In the Blink of an Eye, 2nd ed.. 2001.

Oldham, Gabriella. First Cut: Conversations With Film Editors. 2012.

Hullfish, Steve. Art of the Cut. 2017.

Although several of these texts are older than the suggested "5 years or newer" standard, they remain seminal in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

A. Weekly reading assignments from text and outside sources ranging from 30-75 pages per week.
B. When taught online, lecture may take the form of written content as well as video, audio, and webpage presentation.
C. Film editing analysis in the form of journals and online discussion forum entries.
D. Research and planning of editing projects.
E. Completion of editing projects, portfolio.

Discipline(s)

Media Production or Commercial Music