As Francis Ford Coppola says, "The essence of cinema is editing. "An editor need not be a writer, but he or she must know story structure; he need not be a cameraman, but he must understand pictorial composition and the compatibility of angles; he need not be a director, but he must feel the actors' performances and the dramatic or comedy pacing as surely as the director."

Course Description

This course provides a basic introduction to editing theory and related software found in media production environments including new digital technologies. Training in basic digital editing using Final Cut Pro and reviewing editing techniques that changed the way we edit. Editing projects/assignments will be assigned and evaluated by the class.

Digital Video Editing I is designed to provide you with a basic comprehension of editing concepts and their various applications in the media industries. The goal of this course is to learn the art of editing and the techniques used. An emphasis is placed on “hands-on” practical experience with Adobe Premiere & Final Cut Pro. Students will be able to recognize different editing techniques, how to look at raw footage and formulate a way to edit the information into story form. How to edit in a way that will bring a certain emotion from the viewer. Apply the format and technique into straight narrative story as well as abstract form.

Student Learning Outcomes (SLOs):

Upon successful completion of this course, students will be able to:

1. Capture video and import audio into the computer to establish the content for the editing process.
2. Apply animation to incorporate motion to still images.
3. Add and edit voice and music tracks.
4. Understand and use the common vocabulary of digital video editing.
5. Use the tools, commands and procedures of Final Cut Pro and Adobe Premiere
6. Cut up shots and build video sequence of shots.
7. Create titles and credits in a variety of styles.
8. Convert video to various final export formats including DVD and Web.

Texts

To further the quest to master the editing concepts learned in class, you will be given an abundance of photocopied handouts for your reading pleasure. There isn’t a required textbook.

Supplies

All expendable supplies for class demonstrations will be provided. As projects are assigned, you must provide your own media (this includes DVD-R, CD-R, Flash Drive and Hard drive), and any other applicable media for
lab assignments. It would be wise to have your own hard drive and flash drive to save your work.

**Grading System**

The grading system for this course is based on the Grade Point Percentile system. The Grade Point Percentile values for each progress assessment objective are as follows:

<table>
<thead>
<tr>
<th>OBJECTIVE</th>
<th>POINT VALUES FOR OBJECTIVE</th>
<th>% OF FINAL GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Midterm and Final Exam:</td>
<td>10 points for Midterm, 30 points for Final Exam</td>
<td>40%</td>
</tr>
<tr>
<td>Projects:</td>
<td>20 points for 1 project</td>
<td>20%</td>
</tr>
<tr>
<td>Gunsmoke Project</td>
<td>40 points for Gunsmoke Project</td>
<td>40%</td>
</tr>
</tbody>
</table>

**TOTALS:** 100 Points Possible for this course 100%

At the conclusion of the semester, your point totals from each category will be tabulated, and then divided by the total number of points possible for each category. These percentages will then be added together, resulting in your grade point percentile, which will be weighed on the scale below to determine your final grade.

**Grading Scale:**

- 100% - 90% : A
- 89% - 80% : B
- 79% - 70% : C
- 69% - 60% : D
- below 60% : F
- FAILURE TO WITHDRAW (see below) : FW

**IMPORTANT NOTE**: You must take the Final and turn in Gunsmoke project in order to pass the class. Failure to do so will result in a grade of “F”, and you will not receive course credit.

**Attendance Policy and Grading**

Student attendance will be documented each class meeting by a sign-in sheet. This sheet constitutes the official attendance record for the course.

(Per COC catalog): “Students are expected to attend class on a regular basis. Any student absent for any reason, for **one more time than that class meets in one week, may be dropped from the class**, providing the deadline for the instructor's option to drop has not passed. Instructors may opt to reduce a student’s grade based on excessive absences. Students enrolled in courses other than the standard semester in length may be dropped if they are absent from more than 10 percent of the total class meetings, providing the instructor's option to drop has not passed.”

**After the THIRD absence**, your final course grade will be reduced by 5% for each subsequent absence. Although the instructor has the option to drop a student for lack of attendance, it is ultimately the student’s responsibility to withdraw from this course.

**Tardiness or Leaving early from class** meetings without prior instructor permissions will result in an automatic absence for that day.
**FW - Failure to Withdraw**

(Per Section 508.3 of California Code of Regulations Title 5 Section 55578): “The FW grade symbol will be used to indicate that a student has both ceased participating in a course some time after the last day to officially withdraw from the course without having achieved a final passing grade, and that the student has not received district authorization to withdraw from the course under extenuating circumstances. (508.3A) For the purposes of calculating grade points, and for determining academic standing per district policy 536, the “FW” symbol will be treated in the same manner as the “F”.

**No class on Sept. 1 Labor Day**

**DEADLINES:**

- Refund Sept 5
- Add Sept 5
- Drop w/o a W Sept 5
- Pass/No pass Sept 19
- Drop w/ a W Nov. 14

Unless a student has officially dropped (‘withdrawn’) his/herself from this course prior to the registration add/drop deadline, that student will, at the conclusion of the semester, receive a grade of either A, B, C, D, or F. In accordance with COC academic policy, the instructor reserves the right to give an Incomplete. Only under dire circumstances, and with proper documentation provided, will an incomplete grade be considered. See Course Catalog for further details.

**Incompletes** are to be given only for emergency purposes if the student is passing the course. These are for students who fell seriously ill or had another emergency during the end of the term and missed a significant amount of class and work because of it. It is NOT, for example, for students whose employer required them to work extra hours, and so they couldn’t make it to class, or “won’t you please let them make up the work after the term has ended.”

**Course Work**

Each week, you will receive handouts and editing assignments. It will be up to you to read the material and do the editing assignments in a timely way. Digital Editing is an applied art that takes practice, patience, and a thorough knowledge of the equipment you will be using. I will be your guide as you learn the different aspects in the art of editing. Some of the skills you will learn in the class are: Critical Thinking, Thinking Creatively, Identifying Objects, Actions, and Events, Making Decisions and Solving Problems

**Extra Credit**

Extra credit (up to 25 points toward one quiz or exam score max.) can be earned at any time during the regular semester, by writing a two page, typed paper. The content must address specific elements taught in this course, and for each E.C. paper you write, you must get prior approval from me with regards to the topic you choose to discuss. You must cite sources, where applicable. Examples of a paper may be, but are not limited to: A review / discussion of a recent article from any major digital editing-based publication; or a discussion/analysis of an application of audio in the real world based on your recent personal experience (i.e. a film, or another form of editing in a multimedia environment); other related topics may be accepted, with my
prior approval.

**Attendance - Open Production Lab**
In addition to regular class attendance, you should participate in the lab for at least one THREE hour period per week. This is necessary in order to complete lab assignments, which will be assigned on a weekly basis.

**Conduct**

Disingenuous or ill-mannered behavior of any kind will not be tolerated in any way. Please conduct yourself with respect and consideration for others. If you cannot conduct yourself accordingly, you will be asked to leave, and appropriate disciplinary action will be taken. Refer to your COC student handbook for this and other academic policies.

Do your own work. It is not to your benefit to copy or otherwise plagiarize other students' work; any academic dishonesty will not be tolerated, and appropriate disciplinary action will be taken, per COC Academic Policy. Anyone caught cheating on any quiz or exam will be asked to leave the class, and will be given a grade of "F" FOR THE SEMESTER. In addition, appropriate disciplinary action will be taken per COC Academic Policy. **No monitors on during lecture.**

In addition to this, there are policies for the Media arts Program, which are attached to this syllabus, and posted in various locations in the building. Please take time to read these policies, as you will be responsible for abiding by them when using the facilities.

Every student has the right to receive an education in a safe, non-threatening, and positive instructional environment. If, at any time during the semester, you run into problems or situations that make it difficult for you to keep up with course work, let me know as soon as possible. If you encounter any situations that make you feel uncomfortable, i.e. situations involving sexual harassment, or any other safety/security issues, please notify me as soon as possible. Any problems you discuss with me will remain private and confidential, and I'll do all I can to help. You can also arrange for an appointment to speak with me any time, by leaving a message on my voice mail, or by e-mail. Your messages will always remain confidential.

**Other Guidelines/Miscellaneous**

**Materials**
Please bring your handouts and textbook to all class meetings. All expendable supplies for class demonstrations will be provided by MEA. It is your responsibility to obtain all necessary media supplies for projects and when lab assignments call for them. I will notify you of the materials needed for each project in class, prior to the assignment of each project. If you have any questions regarding obtaining these materials, do not hesitate to ask me in class or during my office hours. You may also leave a message on my voice mail or e-mail any time you have a question that is related to the course.
Attendance and Participation
Because the nature of this production-based course relies heavily on hands-on demonstration of equipment and techniques, class attendance is critical to the learning process and your ability to complete lab assignments. If you must miss a class, it is your responsibility to make arrangements with the lab tech to receive supplemental training during open lab hours. Additional assistance or questions can also be addressed during my office hours, by appointment only.

Media Content and Academic Freedom
Some of the material and/or topics that will be viewed and/or discussed in this class may be of a sensitive nature to some students. This may include the viewing and/or discussion of films, which may carry an “R” Rating. It is the right of the student to exercise personal discretion during any class meeting in which he/she may be made to feel uncomfortable. In such cases, it is not necessary to ask permission to be excused from class, but it is necessary that you inform me that you are leaving. In such a case, you may use the time as a study period, either in a studio, or in the library. In such cases, you will be required to remain ‘present’ during class time, either in MEA, or in the library or TLC Lab only, as directed by your instructor.

Although the materials viewed/discussed deal with various interpretations of “Art”, there are certain areas or contexts, which are not permissible in this class. Materials or discussions which are sexually explicit, gratuitously violent or vulgar, or otherwise devalue or denigrate any gender, race, culture, religion, lifestyle, sexual orientation, or are of a hateful nature to any group is not permitted in this class.

As an instructor, I reserve the right to immediately terminate any behavior that is of this nature on the grounds of improper conduct, and to also exercise disciplinary action, up to dismissal from the class meeting and will be subject to appropriate disciplinary action.

Academic Dishonesty
Students are expected to do their own work as assigned. At College of the Canyons, we believe that academic integrity and honesty are some of the most important qualities college students need to develop and maintain. To facilitate a culture of academic integrity, College of the Canyons has defined plagiarism and academic dishonesty. Due process procedures have been established when plagiarism or academic dishonesty is suspected. At COC, we define plagiarism as follows: Plagiarism is the submission of someone else’s work or ideas as one’s own, without adequate attribution. When a student submits work for a class assignment that includes the words, ideas or data of others, without acknowledging the source of the information through complete, accurate, and specific references, plagiarism is involved. This may include dual submissions of a similar work for credit for more than one class, without the current instructor’s knowledge and approval.

DSP&S provides accommodations to its students’ contingent upon documentation on the type of disability the student has. The purpose of accommodations is to provide "otherwise qualified" students with disabilities the opportunity to demonstrate their knowledge in their studies. If you need assistance please contact the DSPS office or website: http://www.canyons.edu/Offices/DSPS/Pages/default.aspx
A message from the MEA Department:
• The instructor reserves the right to change scheduled material at any time.
• **NO food or drink** is allowed in any room of the MEA facility.
• Media selected for lecture may contain adult subject matter rated "R" by the MPAA.

Course Outline:

**Week 1-4**

**Technical Information- reviewing Filmmaking basics and getting started in non-linear editing.**
- Identifying shots,  Taking a look at non-linear editing applications,
- To log or not to log,  organizing footage. Media Management
- Basics of editing continuity,  Setting User and System Preferences, using the correct A/V settings
- 3 point editing,  User Interfaces
- Building sequences.

**Historical and Aesthetic Information**
- Early Editing Period 1: Lumieres, Edison, Geo Milies (special effects in editing), Edwin Porter (early dynamic editing), D.W. Griffith (variation and length of shots, Crosscutting, Three element chase for tension building, Fragmentation of scenes for emotional affect)
- Coen Brothers-chase scene for huggies in raising Arizona

**Week 4-8**

**Technical information:**
- Logging & transferring, Media importing, Modifying clips Creating Subclips Rough Cut Editing of a commercial and a Chase scene. . HD Digital formats, Timeline tools, Timecodes, Bars and Tone Leaders, freeze frame, speed changes. Introduction and beginning of Gunsmoke midterm

**Historical and Aesthetic Information**
- Early Editing Period 2: V.I. Podovkin, Sergi Eisenstein, Luis Bunuel, Dziga Vertov (early usage of audience manipulation, beginning of the montage, early abstract editing)

**Week 9-12**

**Technical information:**
- Title tools, Alpha Channels, Multiple Layering, Understanding Video Generators, Audio editing and FX, Basic Transitions, Basic Filters.

**Historical and Aesthetic Information**
- Alfred Hitchcock, Fritz Lang (early sound editing, condensing time through dialogue, sound montages)
- Edger Wright
Week 13-16

Technical Information
Fine tuning your Project, Intro to color correction, Exporting Project Files to CD, DVD or the internet

Historical and Aesthetic Information
Evolution of commercials – fast paced montage editing.

This is a guide to go on for the semester. You should try and get as much done as soon as you get the information. The edit rooms fill up very quickly.

Project Assignment Topic

Each student will edit the TV show Gunsmoke for the first major project and a student’s choice for the second project. You can if you are doing editing work for a different class apply it for you students choice project.

The student’s projects are to develop and execute the different phases of digital editing

PROJECT #1 Gunsmoke

OBJECTIVE: The gunsmoke video is to be subclipped & logged. It will be broken into four separate segments. Each segment deals with a different editing technique.
Segment 1. Crosscutting
Segment 2. Reaction shots, cutaways & L-cuts, audio editing
Segment 3. Action scene: fight with master, medium, close-ups and reaction shots.
Segment 4. Closing shots and choice of correct continuity
GRADING: Your Project grade will be determined by the timely completion of the following project objectives: Usage of correct sound, Cuts only (no transitions unless approved by teacher) and using the correct techniques for each segment

Project #2: Students Choice

OBJECTIVE: Using all the techniques that were taught in class. You can make the video of your choice. It can be something you taped, another music video, a documentary, a commercial, and a project you’re editing for another class or I have other TV shows you can pick to edit.

GRADING: Grade is determined on usage of editing techniques and how well you follow your original idea.