

# FTVE R106: BEGINNING DIGITAL EDITING

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**Originator**

alawson

**College**

Oxnard College

**Discipline (CB01A)**

FTVE - Film, Television, & Elec Media

**Course Number (CB01B)**

R106

**Course Title (CB02)**

Beginning Digital Editing

**Banner/Short Title**

Beginning Digital Editing

**Credit Type**

Credit

**Start Term**

Fall 2021

**Formerly**

TV R106

**Catalog Course Description**

In this course, students develop and improve their digital editing skills using non-linear editing software. Students will explore film/video editing theory and apply various editing styles to video footage from multiple sources. Students will gain understanding of the impact that editing has on audience response. Critical analysis of the editing process, editing complex scenes and creating visual effects will be part of the curriculum.

**Taxonomy of Programs (TOP) Code (CB03)**

0604.20 - \*Television (including combined TV/film/video)

**Course Credit Status (CB04)**

D (Credit - Degree Applicable)

**Course Transfer Status (CB05) (select one only)**

B (Transferable to CSU only)

**Course Basic Skills Status (CB08)**

N - The Course is Not a Basic Skills Course

**SAM Priority Code (CB09)**

C - Clearly Occupational

**Course Cooperative Work Experience Education Status (CB10)**

N - Is Not Part of a Cooperative Work Experience Education Program

**Course Classification Status (CB11)**

Y - Credit Course

**Educational Assistance Class Instruction (Approved Special Class) (CB13)**

N - The Course is Not an Approved Special Class

**Course Prior to Transfer Level (CB21)**

Y - Not Applicable

**Course Noncredit Category (CB22)**

Y - Credit Course

**Funding Agency Category (CB23)**

Y - Not Applicable (Funding Not Used)

**Course Program Status (CB24)**

1 - Program Applicable

**General Education Status (CB25)**

Y - Not Applicable

**Support Course Status (CB26)**

N - Course is not a support course

**Field trips**

May be required

**Faculty notes on field trips; include possible destinations or other pertinent information**

Class may visit post-production editing facilities, film production sets, TV show taping and/or screenings and panel discussions

**Grading method**

Letter Graded

**Does this course require an instructional materials fee?**

No

**Repeatable for Credit**

No

**Is this course part of a family?**

No

**Units and Hours**

**Carnegie Unit Override**

No

**In-Class**

**Lecture**

**Minimum Contact/In-Class Lecture Hours**

35

**Maximum Contact/In-Class Lecture Hours**

35

**Activity**

**Laboratory**

**Minimum Contact/In-Class Laboratory Hours**

52.5

**Maximum Contact/In-Class Laboratory Hours**

52.5

**Total in-Class**

**Total in-Class**

**Total Minimum Contact/In-Class Hours**

87.5

**Total Maximum Contact/In-Class Hours**

87.5

## Outside-of-Class

### Internship/Cooperative Work Experience

Paid

Unpaid

### Total Outside-of-Class

#### Total Outside-of-Class

##### Minimum Outside-of-Class Hours

70

##### Maximum Outside-of-Class Hours

70

## Total Student Learning

### Total Student Learning

#### Total Minimum Student Learning Hours

157.5

#### Total Maximum Student Learning Hours

157.5

#### Minimum Units (CB07)

3

#### Maximum Units (CB06)

3

### Student Learning Outcomes (CSLOs)

#### Upon satisfactory completion of the course, students will be able to:

- |   |  |
|---|--|
| 1 | Demonstrate how to import, edit, and export picture and soundtracks utilizing advanced editing software such as Adobe Premiere Pro, Final Cut Pro, Da Vinci Resolve, or AVID Media Composer. |
| 2 | Execute a three-point edit using non-linear software.  |
| 3 | Properly apply video and audio transitions to a video project timeline using a non-linear editing software.  |
| 4 | Complete a short narrative based editing project in a non-linear editing software.   |
| 5 | Demonstrate how to edit a scene that employs the principles of the invisible style of editing through continuity and matching cuts.  |

### Course Objectives

#### Upon satisfactory completion of the course, students will be able to:

- |   |   |
|---|---|
| 1 | Use current technology and non-linear software to edit video footage.   |
| 2 | Create different stories and audience reactions by using various editing styles with the same raw footage.                                      |
| 3 | Discuss aesthetic reasons for choices made by film/video makers.  |
| 4 | Compose and edit a decision list that may be appropriately interpreted and executed by others.  |
| 5 | List and describe the post-production considerations for a digital video production.  |
| 6 | Distinguish various compression/decompression methods (CODECs) used in importing and exporting digital and auditory media in different formats. |
| 7 | Apply Montage Editing to video projects.  |

## Course Content

### Lecture/Course Content

1. Principles of Editing
  - a. Continuity
  - b. Pacing

- c. Storytelling
- d. Montage Editing
2. Editing Elements
  - a. Editing for Content
  - b. Editing for Time
  - c. Software and Hardware Configurations
3. Video Capture
  - a. Setting Up a New Project
  - b. Preferences
  - c. Capturing Media
  - d. Relinking Files
4. Editing Mechanics
  - a. Edit Types
  - b. Edit Tools
  - c. Basics of Three Point Editing
  - d. Using multiple layers
5. Effects
  - a. Transitions
  - b. Filters and Effects
  - c. Key Framing
  - d. Compositing
  - e. Graphics and Titles
6. Sound Editing Techniques
  - a. Voice-over
  - b. Sound effects
  - c. ADR
  - d. Adjusting Audio Levels
    - i. Mixing Audio Tracks
  - e. Audio Filters
7. Preparation of Digitized Projects for Output
  - a. Technical Compliance
  - b. Compression/Decompression (CODEC) Choices

### Laboratory or Activity Content

1. Non-Linear Software
  - a. Using Adobe Premiere, and/or Avid Media Composer (or Final Cut Pro X), students will apply and improve their editing skills.
2. Film Theory
  - a. Students will explore film/video editing theory and apply various editing styles to video footage from multiple sources.
3. Lab Screening
  - a. Students will gain understanding of the impact that editing has on audience response by presenting their films to the class for comment and critique during lab.

### Methods of Evaluation

**Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):**

Skills demonstrations  
Written expression

**Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):**

Essay exams  
Essays  
Film/video productions  
Group projects  
Individual projects  
Laboratory activities  
Objective exams  
Projects  
Problem-solving exams  
Quizzes  
Skills demonstrations  
Skill tests

## Instructional Methodology

### Specify the methods of instruction that may be employed in this course

Audio-visual presentations  
 Computer-aided presentations  
 Collaborative group work  
 Class activities  
 Class discussions  
 Distance Education  
 Demonstrations  
 Field trips  
 Instructor-guided interpretation and analysis  
 Instructor-guided use of technology  
 Laboratory activities  
 Lecture  
 Practica  
 Small group activities

### Describe specific examples of the methods the instructor will use:

1. Instructor demonstration of editing practices and procedures in editing software.
2. Lab editing activities to develop continuity, montage and pacing skills.
3. Peer review of students' work via district-approved LMS feedback assignments.
4. Reading assignments to provide theoretical foundations for editing and structuring sequences.
5. Lectures covering key post-production terminology and key personnel in the post-production field. All lecture information is also posted via canvas.
6. When available, presentations by guest speakers working in post-production to provide understanding of the trends in professional editing field.
7. One small group or team project to develop collaboration in post-production editing, much like professional industry standards.

## Representative Course Assignments

### Writing Assignments

1. Creating a VTR (logging sheet) Log of footage sheet.
2. Create Edit Decision List (EDL) for use in editing projects.

### Critical Thinking Assignments

1. Complete a shot-by-shot analysis of a scene in a film or TV show.
2. Critique editing styles and trends in various narrative formats and genres.

### Reading Assignments

1. Read course textbooks and trade magazines with current, industry standards. *Example: Filmmaker Magazine or Digital Filmmaker Magazine*
2. Visiting post-production forums and blog spots for up-to-date commentary on software challenges, tricks of the trade, post-production practices and job/internship opportunities. *Example: <http://www.aotg.com/>*

### Skills Demonstrations

1. Complete a one-on-one practical exam(s) with instructor covering key skills and software procedures.
2. Complete narrative edits for several editing projects using keyboard shortcuts and editing strategies.

### Other assignments (if applicable)

1. View historic films that demonstrate Montage Editing by Sergei Eisenstein, D.W. Griffith, and Vsevolod Pudovkin.
2. View current films that demonstrate contemporary editing.

## Outside Assignments

### Representative Outside Assignments

1. Work individually or in groups to complete a joint edit assignment with a classmate or small group.
2. Read and critique student edits and production work.

## District General Education

### A. Natural Sciences

### B. Social and Behavioral Sciences

### C. Humanities

### D. Language and Rationality

### E. Health and Physical Education/Kinesiology

### F. Ethnic Studies/Gender Studies

## CSU GE-Breadth

### Area A: English Language Communication and Critical Thinking

### Area B: Scientific Inquiry and Quantitative Reasoning

### Area C: Arts and Humanities

### Area D: Social Sciences

### Area E: Lifelong Learning and Self-Development

## CSU Graduation Requirement in U.S. History, Constitution and American Ideals:

## IGETC

### Area 1: English Communication

### Area 2A: Mathematical Concepts & Quantitative Reasoning

### Area 3: Arts and Humanities

### Area 4: Social and Behavioral Sciences

### Area 5: Physical and Biological Sciences

### Area 6: Languages Other than English (LOTE)

## Textbooks and Lab Manuals

### Resource Type

Textbook

### Description

Pearlman, K. (2015). *Cutting Rhythms: Intuitive Film Editing* (Second). New York Routledge. 1138856517

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### Resource Type

Textbook

### Description

Jago, Maxim (2018). *Adobe Premiere Pro CC Classroom in a Book (2018 release)* (2018). San Francisco Adobe Press: Pearson. 0134853237

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### Resource Type

Software

**Description**

AVID Media Composer. AVID.

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**Resource Type**

Software

**Description**

Adobe Premiere Pro. Adobe Press.

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**Resource Type**

Other Resource Type

**Description**

Viewing of assigned films and videos.

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**Resource Type**

Textbook

**Classic Textbook**

No

**Description**

Kauffmann, Sam. (2017) *Avid Editing: A Guide for Beginning and Intermediate Users* (Sixth). Routledge. 1138930537

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**Resource Type**

Textbook

**Classic Textbook**

Yes

**Description**

Murch, Walter. (2001). *In the Blink of an Eye* (Second). Silman-James Press. 1879505629

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**Distance Education Addendum****Definitions****Distance Education Modalities**

Hybrid (51%–99% online)

Hybrid (1%–50% online)

100% online

**Faculty Certifications**

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

## Regular Effective/Substantive Contact

### Hybrid (1%–50% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Video Conferencing	Live virtual software demonstrations, virtual class meeting times with direct practice in the software virtually.
Other DE (e.g., recorded lectures)	Recorded video demonstrations posted via LMS with additional video support for students to review and complete written assignments.

### Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Video Conferencing	Live virtual software demonstrations, virtual class meeting times with direct practice in the software virtually.
Other DE (e.g., recorded lectures)	Recorded video demonstrations posted via LMS with additional video support for students to review and complete written assignments.
Asynchronous Dialog (e.g., discussion board)	Discussion based critique sessions for students to post video work and critique each other's work.

### 100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Video Conferencing	Live virtual software demonstrations, virtual class meeting times with direct practice in the software virtually.
Other DE (e.g., recorded lectures)	Recorded video demonstrations posted via LMS with additional video support for students to review and complete written assignments.
Asynchronous Dialog (e.g., discussion board)	Posting videos for review and critique; Students post individual edits and analyze editing strategies and editing sequences.
Synchronous Dialog (e.g., online chat)	Dedicated time for virtual screenings and discussions based on viewing media content in small groups and in virtual class meetings.
Asynchronous Dialog (e.g., discussion board)	Online quizzes, visual and written assignments and group projects administered via LMS.

## Examinations

### Hybrid (1%–50% online) Modality

Online

### Hybrid (51%–99% online) Modality

Online

### Primary Minimum Qualification

BROADCASTING TECHNOLOGY

### Additional Minimum Qualifications

Minimum Qualifications
Media Production
Multimedia
Mass Communication

## Review and Approval Dates

### Department Chair

04/08/2020

### Dean

04/16/2020



**Technical Review**

04/22/2020

**Curriculum Committee**

04/22/2020

**Curriculum Committee**

05/13/2020

**CCCCO**

MM/DD/YYYY

**Control Number**

CCC000527226

**DOE/accreditation approval date**

MM/DD/YYYY