

I. Course Information

Subject: FILM

Course Number: 236

Descriptive Title:* Editing I

Division: Fine Arts

Department:*

Film/Video

Course Disciplines: Film/Video

Catalog Description:*

This is an intermediate-level course that teaches picture and sound editing skills. Advanced editing concepts such as pace, rhythm, and tempo will be explored through screenings, lectures, and student made projects. Special attention will be paid to the role of digital technologies in film/video post-production.

Conditions of Enrollment:

Prerequisite:

Co-requisite:

Recommended Preparation:

Enrollment Limitation:

Course Length: Full Term

Hours Lecture (per week): 2

Hours Laboratory (per week): 3

Outside Study Hours:* 4

Total Hours:* 90

Course Units:* 3

Grading Method: Letter Grade and Pass/No Pass

Credit Status: Credit, degree applicable

Transfer CSU: Yes

Effective Date: 03/18/2002

Transfer UC: No

Effective Date:

**General Education:
ECC**

Term:

Other:

CSU GE:

Term:

Other:

IGETC:

Term:

Other:

II. Outcomes and Objectives

A. Student Learning Outcomes (SLOs) (The course student learning outcomes are listed below.)

**Student Learning
Outcomes:**

SLO #1 Unrelated Shots

At the end of this course, students will be able to plan, shoot, and edit footage that demonstrates the principle of putting two unrelated shots together to create a new meaning (juxtaposition).

SLO #2 Invisible Style of Editing

At the end of this course, students will be able to demonstrate how to edit a scene that employs the principles of the invisible style of editing.

SLO #3 Advanced Editing Software

At the end of this course, students will be able to demonstrate how to import, edit, and export picture and soundtracks utilizing advanced editing software such as Final Cut Pro.

B. Course Objectives (The major learning objective for in this course are listed below)

Course Objectives:

1. Operate basic nonlinear digital video editing systems and software.
2. Demonstrate the ability to edit both fictional and non-fictional material in keeping with classical standards of continuity editing.
3. Demonstrate the ability to edit nontraditional material organized around structural models that differ from traditional Hollywood methods.
4. Design and edit a variety of soundtracks, including music, sound effects, and voice-overs to accompany the picture track.
5. Utilize a variety of editing styles, including montage and master scene technique.
6. Evaluate and critique a given scene for different approaches to editing.

III. Outline of Subject Matter

(Topics should be detailed enough to enable an instructor to determine the major areas that should be covered to ensure consistency from instructor to instructor and semester to semester.)

Example:

- I. Main Topic (3 hours, lecture)
 - A. Sub topics
 - B. Sub topics
 - 1. Super sub topic
 - 2. Super sub topic

Major Topics

- I. Editing Terminology and Definitions (9 hours, lecture)
- II. Non-linear Systems and Software (12 hours, lecture)
- III. Continuity and the Classical Hollywood Model (15 hours, lecture)
 - A. Editing the master scene
- IV. Alternative Editing Strategies (9 hours, lab)
 - A. Nonnarrative editing approaches
 - B. Montage
- V. Advanced Editing Concepts (15 hours, lab)
 - A. Pace
 - B. Rhythm
 - C. Building tension to increase audience interest
- VI. Editing Soundtracks and Sound Design (15 hours, lab)
- VII. Screening and Critiques (15 hours, lab)
 - A. Professional
 - B. Student projects

Total Lecture Hours: 36

Total Laboratory Hours: 54

Total Hours: 90

IV. Primary Method of Evaluation and Sample Assignments

A. Primary Method of Evaluation (choose one):

Primary Method of Evaluation 3) Skills demonstration

B. Typical Assignment Using Primary Method of Evaluation

Typical Assignment Using Primary Method of Evaluation: Given the raw material of a scene shot in the master scene technique, edit the scene employing standards of continuity editing.

C. College-level Critical Thinking Assignments

Critical Thinking Assignment 1: Given picture and sound tracks shot double-system (picture and sound are on separate mediums), synchronize sound to picture using nonlinear editing system.

Critical Thinking Assignment 2: After screening an edited version of a given dialog scene between two or more actors, take the unedited footage of the same scene and reedit the scene with the objective of shifting the focus of the scene to a different character.

D. Other Typical Assessment and Evaluation Methods

Other Evaluation Methods: Class Performance, Completion, Homework Problems, Matching Items, Multiple Choice, Objective Exam, Other (specify), Performance Exams, Quizzes, True/False, Written Homework

V. Instructional Methods

Instructional Methods: Demonstration, Discussion, Group Activities, Guest Speakers, Lab, Lecture, Multimedia presentations, Other (specify)

If other:

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. Work Outside of Class

Work Outside of Class:* Observation of or participation in an activity related to course content (such as theatre event, museum, concert, debate, meeting), Problem solving activity, Required reading, Skill practice, Study, Written work (such as essay/composition/report/analysis/research)

If Other:

VII. Texts and Materials

A. Up-to-date Representative Textbooks: (Please use the following format: Author, Title, Edition, Publisher, Year. If you wish to list a text that is more than 5 years old, please annotate it as a “discipline standard”.)

Up-To-Date Representative Textbooks: Walter Murch, In the Blink of an Eye: Perspectives on Film Editing, 2nd Edition, Silman-James Press, 2001.
(Discipline Standard)

B. Alternative Textbooks: (Please use the following format: Author, Title, Edition, Publisher, Year. If you wish to list a text that is more than 5 years old, please annotate it as a “discipline standard”.)

Alternative Textbooks:

C. Required Supplementary Readings

Required Supplementary Readings:

D. Other Required Materials

Other Required Materials:

VIII. Conditions of Enrollment

A. Requisites (Course Prerequisites and Corequisites) Skills needed without which a student would be highly unlikely to succeed.

Requisite:

Category:

Requisite course(s):
List both prerequisites and corequisites in this box.

Requisite and Matching skill(s):
Bold the requisite skill.
List the corresponding course objective under each skill(s).

B. Requisite Skills: (Non-Course Prerequisite and Corequisites) Skills needed without which a student would be highly unlikely to succeed.

Requisite:

Requisite and Matching Skill(s):
Bold the requisite skill(s). If applicable

C. Recommended Preparations (Course) (Skills with which a student's ability to succeed will be strongly enhanced.)

Requisite course:

Requisite and Matching skill(s):
Bold the requisite skill.
List the corresponding course objective under each skill(s).

D. Recommended Preparation (Non-Course) (Skills with which a student's ability to succeed will be strongly enhanced.)

Requisite:

Requisite and Matching skill(s):
Bold the requisite skill. List the corresponding course objective under each skill(s). If applicable

E. Enrollment Limitations

Enrollment Limitations and Category:

Enrollment Limitations Impact:

Original Board 03/18/2002
Approval Date:

Last Reviewed and/or Kevin O'Brien
Revised by:

Date: 04/12/2019

Last Board Approval
Date: