

**The Ohio State University
Colleges of the Arts and Sciences New Course Request**

Dance

Academic Unit

Dance

Book 3 Listing (e.g., Portuguese)

660.11 Digital Video Editing

Number Title

Dig Video Editing

U G

3

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn

Winter

Spring X

Year **2007**

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): **Addressing practical skills in desktop non-linear digital video editing with particular attention to motion and action editing**

Quarter offered: **SP**

Distribution of class time/contact hours: **2 2-hr cl**

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s): **DNCE 260 or grad standing or permission of instructor**

Exclusion or limiting clause:

Repeatable to a maximum of 6 credit hours.

Cross-listed with:

Grade Option (Please check): Letter S/U Progress What is course is last in the series? _____

Honors Statement: Yes No

GEC: Yes No

Admission Condition

Off-Campus: Yes No

EM: Yes No

Course: Yes No

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code _____ Subsidy Level (V, G, T, B, M, D, or P) _____

For explanations see the following web sites: www.ureg.ohio-state.edu/ourweb/srs/srscontent/cip/ or www.regents.state.oh.us/hei/ci/STAGE_1/sld001.htm. If you have questions please email Jed Dickhaut at Jdickhaut@exchange.ureg.ohio-state.edu.

1. Provide the rationale for proposing this course:

New faculty member, area of expertise

2. List Major/Minor affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one) Required Elective Other (Explain) :

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.

New course concurrent with new hire

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List: _____

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: _____

6. Expected section size: **10-15** Proposed number of sections per year: **1**

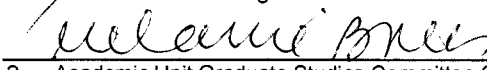
7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes


8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (*List units and attach letters and/or forms*):
Not Applicable

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual.

Approval Process The signatures or actions on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1.  Nicole Stanton 4/13/06
Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2.  Melanie Bales 4/12/06
Academic Unit Graduate Studies Committee Chair Printed Name Date

3.  L. SWIFT MARSH 4.13.06
ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. **AFTER THE ACADEMIC UNIT CHAIR/DIRECTOR SIGNS THE REQUEST, FORWARD IT TO THE COLLEGES OF THE ARTS AND SCIENCES CURRICULUM OFFICE, 161 DENNEY HALL, 164 WEST 17TH AVENUE. THE ASC CURRICULUM OFFICE WILL FORWARD THE REQUEST TO THE APPROPRIATE COLLEGE CURRICULUM COMMITTEE.**

5. **COLLEGE CURRICULUM COMMITTEE** Printed Name Date

6. **ARTS AND SCIENCES EXECUTIVE DEAN** Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Education (if appropriate) Printed Name Date

10. **ACADEMIC AFFAIRS** Printed Name Date

The Ohio State University
College of the Arts
Digital Video Editing

Department of Dance
Dance 660.11
Spring Quarter

DANCE 660.11 DIGITAL VIDEO EDITING U G 3

1 quarter sequence; 2 two hour classes per week

3 credit hour; repeatable to a maximum 6 credit hours

Prerequisites: Dance 260, or grad standing, or permission of instructor

I. Course Objectives

Digital Video Editing addresses practical skills in desktop non-linear digital video editing and introduces theoretical concepts and historical background of major editing styles. This course is open to any student interested in learning basic digital editing skills with particular attention to motion and action editing. By focusing on editing for dance documentation, videodance, and other physical movement editors will address the following:

- Theoretical concepts and historical background of major editing styles through the process of editing
- Working process of video transitions through in-camera editing (shot linearly and all editing done in camera) and non-linear digital video editing (using Final Cut Pro)
- Issues of sound in video compositions (how to edit sound and create sound and/or musical scores for video)
- Digital manipulation of footage (using filters, masking, color correction, etc. to enhance and create special effects in footage) in video compositions
- Practical skills in video output to VHS, the world wide web, and DVD-video formats.

II. Course Content and Procedure

The course will address technical and theoretical concepts each week from required readings and viewings. Students will be expected to complete weekly or bi-weekly editing assignments and a substantial final project. Participation in class discussions, presentation of weekly assignments and final project, and critiques of a student's own and others' work is central to the learning goals of the class.

III. Requirements

- Regular attendance and participation in class activities, viewings, readings and discussions.
- Respect for instructor, students, lab rules and equipment
- Timely completion of all assignments: Weekly/biweekly assignments will be short edited sequences (thirty seconds to one minute) focused around an assigned theme or task that addresses the basic tools of the program presented that week. Assignments will be presented to the class directly from the editing program, unless otherwise specified by the instructor. Sequences should be rendered and ready to be shown at the beginning of the class period.

- Final projects will be an edited project of two or more minutes. Drafts of the final project will be shown in the same manor as weekly/biweekly assignments, but the final draft must be shown on DVD-video and turned in on both DVD-video and mini DV formats.
- Readings and viewings will be interwoven throughout the quarter. Students will be expected to discuss key points discovered in readings and/or viewings for that week. Students may want to outline the readings and come to class prepared to address two or three points. As well, students will want to take notes on special effects (cross dissolves, color correction, cuts, etc.) during the viewing so that they will be ready to discuss a particular technique.
- All students are encouraged to use an NTSC monitor and headphones (provided in the dance computer lab) during the editing process.
- **Accommodations for Students with Disabilities**

It is the intent of the University and its instructors to provide access to support services and programs that enable students with disabilities to succeed in this course. Students with disabilities are responsible for making their needs known to the instructor and seeking available assistance in a timely manner. Students will be referred to the Office for Disability Services (ODS), located in Pomerene Hall, for further assistance (call 614-292-3307 or visit 150 Pomerene Hall).

IV. Evaluation and Grading

(all percentages are percentages of total grade)

20% Participation:

- Quality of daily class participation. This includes analysis of a student's own and others' work and discussion of viewings and readings.
- Application of course concepts to weekly assignments and final project.
- Overall comprehension of the technical and aesthetic elements of the course, as demonstrated in assignments and discussions.

35% Weekly/Biweekly assignments:

- 5% In-camera editing assignment: shooting in sequence, and editing using camera only
- 8% Multi-camera Performance assignment: editing footage of a 3-camera shoot
- 6% Editing Pace assignment: editing paying particular attention to motion and rhythm usually set to sound
- 8% Graphical editing assignment: importing still images into the editing process

45% Final project:

- Due Week 6: 10% written proposal (250-500 words) and storyboard.

The written proposal must describe the project including guiding philosophies, theoretical concepts addressed, editing special effects, and subject content. As well students will turn in storyboard or shotlist. It is made up anywhere from six shots (boxes) to forty.

- Due Weeks 8 and 10: 10% mid-project feedback sessions (5% each for two feedback sessions) Showing of rough drafts 1 and 2 of your Final Project

- Due Finals Week: 15% final presentation
- Due Finals Weeks: 10% project documentation

A web-based site that includes storyboard, shot list, text of storyboard, proposal/summary of project and additional web resources used for final project.

% of possible points	Final Grade
93-100	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
0-62	E

Academic Dishonesty

Any and all suspected cases of academic dishonesty will be dealt with according to university procedures. Students are referred to the student handbook for further information on academic dishonesty and the accompanying procedures and penalties. [code of student conduct](#)

Personal Safety

The University Escort Service operates until 3am when classes are in session (i.e. not during quarter breaks and University holidays), and will assist OSU students who live off campus as well as on campus. The University Escort Service can be contacted at 614-292-3322, and scheduled pick-ups are taken in advance.

V. Required Texts and Materials

All students must purchase their own storage device to save their project and other miscellaneous files. Suggested media include DVD-ROM, CD-R and/or a portable hard drive. Each student must purchase at least 2 blank miniDV tapes, 2 VHS tapes and 2 DVD-R disks.

Button, Bryce. Non-linear Editing: Aesthetics, Storytelling and Craft. Lawrence, KS : CMP Books, 2002.

Dancyger, Ken The Technique of Film and Video Editing / Ken Dancyger. 3rd Ed. Amsterdam: Boston: Focal Press, 2002

Mitoma, et al. Envisioning Dance on Film and Video. New York : Routledge, 2002

VI. Bibliography:

Block, Bruce A. The Visual Story: Seeing the Structure of Film, TV, and New Media. Boston: Focal Press. 2001.

Button, Bryce. Non-linear Editing: Aesthetics, Storytelling and Craft. Lawrence, KS : CMP Books, 2002.

Dancyger, Ken The Technique of Film and Video Editing / Ken Dancyger. 3rd Ed. Amsterdam: Boston: Focal Press, 2002

Learning Space dedicated to the Art and Analyses of Film Sound Design. 10 Dec, 2004. <<http://www.filmsound.org>>.

Harrington, Richard. *Photoshop CS for Non-Linear Editors* , 2nd Ed. CMP Books. 2004.

Ken Stone's Final Cut Pro. 29 November, 2004. <http://www.kenstone.net/fcp_homepage/fcp_homepage_index.html>.

Mitoma, et al. Envisioning Dance on Film and Video. New York : Routledge, 2002

Murch, Walter. In the Blink of an Eye: a perspective on film editing. 2nd Rev edition. Los Angeles : Silman-James Press, 2001.

Nagrin, Daniel. The Art of Videotaping Dance. 23 March, 2004. <<http://www.nagrin.com/frames.htm>>.

Schenk, Sonja. Digital Non-Linear Desktop Editing. Brookeline, MA: Charles River Media 2001.

VII. Topical Outline

Week 1: *Orientation to course and lab, introduction to editing styles, in camera editing.*

Reading: Button, Ch 3, pgs 115-120 and 126-146.
Assignment due: Weekly/Bi-Weekly Assignment: In Camera Editing

Week 2: Continuation of an introduction to editing. *Introduction to Final Cut Pro.* Continuity Editing of a multi-camera shoot for performance documentation.

Reading: [The Collaborative Editing Project to Document Dance \(NY Public Library\)](#) pages 18-26

Week 3: Continuity Editing for Performance Documentation. *Introduction to cutting on the action*

Assignment due: Weekly/Bi-Weekly Assignment: Multi-camera Performance

Reading: *Don't worry, it's only a movie* [In the Blink of an Eye](#) by Walter Murch pg 57-63

Week 4: Logging and Capturing and Rhythm of the edit: speed changes and editing pace.

Assignment due: Weekly/Bi-Weekly Assignment: Editing Pace

Week 5: Approaching editing from a graphical point of view: color and screen direction.

Reading: [Nonlinear Editing: Aesthetics, Storytelling, and Craft](#) Bryce Button. Ch 7

Week 6: Special Topics in Final Cut Pro: Using stills, filters, the motion window, key framing.

Assignments due: Weekly/Bi-Weekly Assignment: Graphical editing

Final Project: Written proposal and Storyboard

Week 7: Working with sound. Recording techniques overview, sound formats, an introduction to Soundtrack.

Reading: *http://www.filmsound.org/articles/roles_of_sound.htm
*<http://www.filmsound.org/articles/purposeofsoundeffects.htm>
*[excerpt on sound from the Soundtrack manual](#)

Suggested Reading: *Volume: Bed of sound* Walter Murch
<<http://www.ps1.org/cut/volume/murch.html>>

Stretching sound to help the mind see. Walter Murch
<http://www.filmsound.org/murch/stretching.htm>

Week 8: Introduction to DVD Studio Pro: Making a DVD with menus and tracks.

Assignment due: Mid-Project feedback session of Final Project Draft 1.

Week 9: Video formats, file management and archiving.

Reading due: [Envisioning Dance on Film and Video](#) Ch. 52 and 54.

Assignment due: Sound editing.

Week 10:

Assignment due: Mid-Project feedback session of Final Project Draft 2.

FINALS WEEK: PRESENTATION OF FINAL PROJECT AND PROJECT DOCUMENTATION