

# Add Course Request

Submitted on: 2012-12-03 15:40:50

1. <b>COURSE SUBJECT</b>	DMD
2. <b>COURSE NUMBER</b> (OR PROPOSED NUMBER)	2210
3. <b>COURSE TITLE</b>	Moving Image & Sequence
4. <b>INITIATING DEPARTMENT or UNIT</b>	Digital Media & Design
5. <b>NAME OF SUBMITTER</b>	Eva Gorbants
6. <b>PHONE of SUBMITTER</b>	Phone: +1 860 486 3016
7. <b>EMAIL of SUBMITTER</b>	Email: eva.gorbants@uconn.edu
8. <b>CONTACT PERSON</b>	Tim Hunter
9. <b>UNIT NUMBER of CONTACT PERSON (U-BOX)</b>	1041
10. <b>PHONE of contact person</b>	Phone: 6-2281/6-6765
11. <b>EMAIL of of contact person</b>	Email: tim.hunter@uconn.edu
12. Departmental Approval Date	11/05/2012
13. School/College Approval Date	12/03/2012
14. Names and Dates of additional Department and School/College approvals	
15. Proposed Implementation Date	Term: Fall, Year: 2013
16. Offered before next printed catalog is distributed?	No
17. <b>General Education Content Area</b>	
18. <b>General Education Skill Code (W/Q).</b> Any non-W section?	None
19. Terms Offered	Semester: Fall Spring Year: Every_Year
20. Sections	Sections Taught: 1-2
21. Student Number	Students/Sections: 16/section
22. Clarification:	
23. <b>Number of Credits</b>	03 if VAR Min: Max: credits each term
24. <b>INSTRUCTIONAL PATTERN</b> Two 3 hour studio sessions each week	
25. Will this course be taught in a language other than English?	No If yes, then name the language:

26. Please list any prerequisites, recommended preparation or suggested preparation: Prerequisites: 1000 DIGITAL FOUNDATION 1030 ANIMATION LAB	
27. Is Instructor, Dept. Head or Unit <b>Consent Required</b> ?	No
28. Permissions and Exclusions:  Students should take this course in the in their 4th semester term	
29. Is this course <b>repeatable for credit</b> ?	No If yes, total credits allowed: Allow multiple enrollments in same term?
30. <b>Grading Basis</b>	Graded
31. If satisfactory/unsatisfactory grading is proposed, please provide <b>rationale</b> :	
32. Will the course or any sections of the course be taught as Honors? AsHonors	
33. Additional Details:	
34. Special Attributes:	
35. <b>REGIONAL CAMPUS AVAILABILITY:</b> the Storrs campus currently has the digital media faculty and studio/lab facilities available to offer this course. Expansion to Stamford is possible.	
36. PROVIDE THE PROPOSED TITLE AND COMPLETE CATALOG COPY:  2210. MOVING IMAGE & SEQUENCE Three credits. Two 3-hour studio sessions. Prerequisites: DMD1000 & DMD 1030. An introduction to digital editing, project management, working with sound and time-based storytelling.	
37. <b>RATIONALE FOR ACTION REQUESTED</b>  This course is designed to provide digital media students instruction and guidance in the technique and critical understanding of digital editing and storytelling in time. Editing underpins the entire post-production process, and this course provides an intensive introduction to the tool, techniques, and concepts of the modern editor. Students can apply skills learned in this class in other areas including game art, design, motion graphics and 2D animation.  This course is also central to the curriculum of the new department of digital media and design and essential to creating the major and minor in this field.  why the course is appropriate for the 1000 or 2000 level The course is an introduction to digital editing. All fundamentals of non-linear editing and time-based storytelling will be addressed, building upon the principles introduced in animation foundation & digital foundation taken in the previous year.  justification for enrollment restrictions The enrollment CAP of 16 is based on available studio/lab space	

effect on other departments

The course is created as part of the 2D motion graphics concentration for the digital media and design department. Non-digital media students will have the ability to enroll with instructor consent if prerequisites are met and space is available once DMD students have enrolled.

effects on the regional campuses

Currently not offered at the regional campuses. Expansion to the Stamford Campus is planned for the near future.

**38. SYLLABUS:**

Online URL: ( [https://web2.uconn.edu/senateform/request/course\\_uploads/evg02003-1354311485-Syllabus DMD 2210 Moving Image Sequence.docx](https://web2.uconn.edu/senateform/request/course_uploads/evg02003-1354311485-Syllabus DMD 2210 Moving Image Sequence.docx) )

**39. Course Information: ALL General Education courses, including W and Q courses, MUST answer this question**

**40. Goals of General Education: All Courses Proposed for a Gen Ed Content Area MUST answer this question**

**41. Content Area and/or Competency Criteria: ALL General Education courses, including W and Q courses, MUST answer this question.: Specific Criteria**

- a. **Arts and Humanities:**
- b. **Social Sciences:**
- c. **Science and Technology:**
  - i. **Laboratory:**
- d. **Diversity and Multiculturalism:**
  - 43. **International:**
- e. **Q course:**
- f. **W course:**

**42. RESOURCES:**

Does the department/school/program currently have resources to offer the course as proposed  
YES

If NO, please explain why and what resources are required to offer the course.

**43. SUPPLEMENTARY INFORMATION:**

**ADMIN COMMENT:**

Senate approved new course 12/10/12

## DMD2210: MOVING IMAGE & SEQUENCE

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Instructor:	Prof. Samantha Olschan	Term:	
Office:	DRMU 108	Class Meeting Days:	-
Phone:	(860) 486-6636	Class Meeting Hours:	-
E-Mail:	<a href="mailto:samantha.olschan@uconn.edu">samantha.olschan@uconn.edu</a>	Class Location:	-
	<a href="mailto:samantha.olschan@gmail.com">samantha.olschan@gmail.com</a>	Lab Location:	-
Office Hours:	By Appointment (please email to schedule)		

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**I. COURSE DESCRIPTION**

The ability to create a high-quality audiovisual experience that has the potential to reach millions of people is critical to your success and is more possible now than ever before. Video Editing with Final Cut Pro/Adobe Premiere teaches all the steps and tools necessary to create and deliver compelling music video, montages, trailers, and much more; this includes how to assemble, enhance, and maximize the use of video, audio, and graphic content. The course is geared towards media makers who would like to create and produce their own videos, instructional videos, or anyone wanting to create and assemble video content and share it online.

**II. COURSE RATIONALE**

Editing underpins the entire postproduction process, and Moving Image & Sequence, provides an intensive technical introduction to the tools and techniques of the modern editor. By the end of the course, students will develop outstanding technical skills, and begin to develop their editing eye through extensive lab and practical work.

**III. COURSE OBJECTIVES & GOALS**

Students who complete this course will gain technical expertise in configuring and operating video editing software, including importing various source files; editing, assembling, and enhancing the content; and creating output files with formats and encodings relevant to the final product and audience. You will learn essential concepts related to aesthetics and synchronization to create a smooth, engaging visual and auditory experience. You will also become familiar with key video project terminology and strategies, such as typical workflows and file management. We will use technique exercises and outside projects in conjunction with screening and analyzing examples of editing in contemporary and historical media.

#### IV. POLICIES

Participation is required. This course is experiential and participation is evaluated each day; there is no practical way to recapture material covered in class. Students are responsible for turning all assignments in on time and for getting missed course material from peers.

**If you are absent for a medical reason:** If you have a serious illness which will accrue absences, a Doctor's note is required. Then see me for handouts or pertinent material you may have missed.

A note on in class etiquette: **Please turn off all cellphones during class.** No texting or checking of personal email or social networks during class time.

#### V. GRADING

Creativity is the key to doing well in this class. The work involves great patience and perseverance at times. By being creative in what you do, by finding answers in yourself, you will continue to find the energy to persevere without trouble, and you will easily work your way towards a good grade.

The purpose of grading is to clearly and accurately pinpoint the strengths and weaknesses of your progress. You will receive a grade on each assignment and a progress report at midterm. This report will evaluate progress, note strengths and areas for improvement. Your overall grade will be based on your understanding of the information and ideas discussed, and your formal, technical, and conceptual progress as demonstrated in projects and exercises, and professionalism during the course.

Students will be evaluated through exercises, class participation, research, presentations, and demonstration of technical proficiency with various project and media applications. Aesthetic applications and problem solving are also points of evaluation. Students will be evaluated on their creativity and diligence in applying the course tools to produce cogent and polished shorts. Our goals are to go beyond simply achieving technical proficiency, as we will also focus on learning principles in preparation for both artistic and commercial endeavors.

**Late Work Policy:** Assignments turned in late will be assessed a penalty: a half-letter grade if it is one day late, or a full-letter grade for 2-7 days late and will not be accepted if overdue by more than seven days.

Assessment	Percent of Final Grade
Participation	20%
Technique Exercises	20%
Assignment 1	20%
Assignment 2	20%
Assignment 3	20%
	100%

**VI. TEXTS & MATERIALS**

*There is no required text for this course but please get in the habit of frequenting the following sites for breaking news: [www.motionographer.com](http://www.motionographer.com), [www.artofthetitle.com](http://www.artofthetitle.com), [www.motionspire.com](http://www.motionspire.com),*

Please note: Readings, essays, films, and/or media clips may be periodically given through out the course.

**VII. ASSIGNMENTS**

*1. Montage Project*

Will use found or taken photos, video footage, text and music to create a coherent 1-3 min piece based on one of three themes which will be handed out in class. The purpose is to creatively illustrate and/or promote for or against the theme. Photos and music can be taken from Internet, with proper citation. Text should include facts, statistics or story threads. (Concepts: Transitions, Scaling, Cropping, Sound). Please have your piece pre-rendered in Quicktime format. I want to make sure that you understand how to render a piece and prepare it for easy display.

## *2. Continuity Project*

This is a Basic Sequence /Scene Editing exercise. Will use existing footage, audio, text and music to create a 2-3 min scene consisting of a few sequences. How will you interpret and tell the story? What techniques can you apply to change the story told? The class will be provided with raw footage from a scene to edit (Concepts: Shot sizes, Cutting on Action, Jump Cuts) Please have your piece pre-rendered in Quicktime format.

## *3. (Movie) Trailer Project*

Montage and Narrative Editing combined. Will use entire and pre existing films/games, sound effects, text and music to create an effective and cogent 1:30 - 2 min movie trailer for a films/games of your choice. The purpose is to identify key scenes, characters, spoken lines and imagery to best illustrate the themes, summarize the plot and promote the motion picture. (Concepts: Pacing, Compostion) We will view and critique the final projects during Final Exam Week. Please have your piece pre-rendered in Quicktime format.

## *4. Technical Exercises*

Each week, students will be expected to demonstrate that they understand the techniques discussed the previous weeks class. How you do this is up to you. You can design a very short and specific piece that focuses on demonstrating technique. Or, you can show a part of your final project in progress that incorporates the technique. All pieces should closely adhere to the principles of animation that we discuss in class, as well as display the assigned technique. Please have your piece pre-rendered in Quicktime format. I want to make sure that you understand how to render a piece and prepare it for easy display.

## **VIII. SUPPLEMENTARY MATERIALS**

I strongly recommend that you purchase an external hard drive. Students are responsible for having their work available for viewing in class during weekly class critiques. You do not need to submit your work to me on any kind of disk or storage device as long as I can view it in class. Note: hardware problems are no excuse for late or missing work. The hard drives of the computers are



notoriously unreliable, and constantly get erased! Make backup copies and save your work on media besides the schools hard drives! Files can become corrupted.

## **IX. SCHEDULE**

### **Week 1**

Class Discussion: Building and Navigating a Project

- The Final Pro Environment and Basic Configuration
- Setting Up Your Workflow
- Setting Up Your System
- Importing and Organizing the Source Media
- Previewing Media and Creating a Sequence
- Assembling Your Program in the Timeline

### **Week 2**

Class Discussion: Video Editing Essentials

- Insert, Append, Overwrite, and Replace Edits
- Menus, Toolbar Buttons, and Keyboard Shortcuts
- Three-Point Editing
- Four-Point Editing
- Capturing Footage

Insert and Overwrite Buttons and Shortcuts  
Modifying the Position, Deleting, and Replacing Clips in the Timeline

### Week 3

Class discussion: Trimming Techniques

Ripple and Roll Edits  
Manually Trimming Using Numeric Amounts  
L Cuts  
Slipping and Sliding  
Basic Motion and Perspective Effects  
Editing Aesthetics  
Aesthetic Considerations to Help Make Smoother Transitions

### Week 4

Class discussion: Transition Effects

Selecting and Applying a Transition Effect  
Modifying and Saving Transition Effects  
Rendering Effects  
Background Tasks

### Week 5

*CRITIQUE OF PROJECT 1*

### Week 6

Class Discussion: Editing with Multiple Tracks and Camera Angles

Synchronizing Camera Angles  
Time Code  
Multicamera Editing

Editing Across Multiple Connected Storylines  
Troubleshooting and Fixing Sync

### Week 7

Class Discussion: Video Effects

Choosing, Applying, and Modifying Effects  
Key-Framing  
Managing Effects  
Advanced Rendering

### Week 8

Class discussion: Titles and Graphics

Title Safe and Action Safe Areas  
Titles  
Video formats  
Graphics

### Week 9

*CRITIQUE OF PROJECT 2*

### Week 10

Class Discussion: Audio

Audio Levels and Pans  
Audio Fades and Level Automation  
Audio Filters

## Week 11

Class discussion: Color Correction and Project Finalizing

Color Correction  
Markers  
Finalizing the Edit and Rendering

## Week 12

Class Discussion: Outputting and Encoding

Outputting a Final Master Movie File  
Video Encoding Essentials  
Encoding Video with Apple Compressor

## Week 13

*Class Discussion: Delivering, Authoring, and Archiving*

Uploading Video for Internet Streaming  
Creating DVD and Blu-Ray Discs  
Project Archiving

## **Week 14**

*CRITIQUE OF PROJECT 3*