COURSE SYLLABUS						
Course Title	**Course Code**	**Semester**	**Course Hour/Week**		**Credit**	**ECTS**
			Theory 2	**Practice** 2		
Post Production Studio	FIDE 215	3	2	2	3	5
Course Type	Compulsory Courses	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Compulsory	Other
	X					
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate / Doctoral (Second / Third Cycle)	
			X			

Language of Instruction	English

Course Instructor(s)		E-mail: emad.amlashi@arucad.edu.tr Office: DA-OFF06
Course Objectives	• The objective of this course is to introduce the students to the phase of post-production and teach them the step-by-step requirements of any film. This course is where the students will learn how to organize their footage and finalize their projects to an industry-standard level. Students will learn advanced editing techniques through practice	
Course Learning Outcomes	• Students will go in-depth with the color science and color grading • Students will learn more about final audio production techniques • Students will be practicing the art of film credits • Learning how to master the project for external distribution	
Course Content	• Media management • Editing in cross-platforms • Advanced Editing • Advance Audio Production • Motion Credits and film titles • Packaging • Mastering	

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	Introduction to Post-production stages	T	
2	Overview of Editing Software and Tools	T	
3	Post-Production Workflow Managing post-production schedules: editing, sound, and visual effects	T	
4	Editing Lab; Media management and dailies.	T/P	The technique of film & video editing: History, Theory, and Practice/ Ken Dancyger Dancyger Ken New York : Royal Picture Gallery Mauritshuis, 2018
5	Visual Editing Techniques Continuity Editing and Montage	T/P	Orpen, V. (2003). Film Editing: The Art of the Expressive. United Kingdom: Wallflower.
6	Advance Editing Lab Reverse engineering	P	https://www.youtube.com/watch?v=6uahjH2cspk
7	Advance Editing Lab Parallel Editing	P	https://www.youtube.com/watch?v=XtZUcZeiZRE
8	Advance Editing Lab, non-linear narrative editing	T/P	https://www.youtube.com/watch?v=TIVYeyWHajE
9	MIDTERM WEEK		
10	Advanced Editing Techniques, Creating Dramatic Effects with Time, Transitions and Effects	P	
11	Advance Editing Lab Dialogue Editing, and Clean-Up, Sound Effects and Foley	T/P	Film & Video Editing Theory: how editing creates meaning/ Michael Frierson Frierson, Michael New York : Routledge, Taylor & Francis Group, 2018
12	Sound Design for Film Creating atmospheres and mood through sound effects and Foley Introduction to sound libraries and recording custom sound effects	T/P	Harrison, T. (2021), Sound Design for Film, Marlborough, UK: The Crowood Press.

13	Introduction to colour science in films	T	The language of colour: an introduction/ Theo van Leeuwen Van, Leeuwen Theo an introduction , 1947 London, New York : Routledge, 2011
14	Colour Correction, Balancing and adjustments, working with charts and histograms	P	https://www.youtube.com/watch?v=t8lXqB_4lZM
15	Specialized Editing Workflows, Documentary Editing: Storytelling in Reality, Music Video Editing: Synchronization and Rhythm	T/P	Crittenden, R. (2003). Film and Video Editing. United Kingdom: Taylor & Francis.
16	Distribution and Formats, Exporting for Various Platforms, Presentation and Final Touches	T/P	Bhojani, D. R., Dwivedi, V. J., Thanki, R. M. (2019). Hybrid Video Compression Standard. Germany: Springer Nature Singapore.
17	FINAL		

Required Course Material(s) / Reading(s)/ Text Book(s)	Brendan, Boykin (2019). Final Cut Pro X 10.4: Professional Post-Production. Pearson. Dancyger, Ken (2018). The technique of film & video editing: History, Theory, and Practice. Royal Picture Gallery Mauritshuis. Frierson, Michael (2018). Film & Video Editing Theory: How Editing Creates Meaning. Routledge. Van, Leeuwen Theo (2011 [1947]). The Language of Colour: an Introduction. Routledge. Harrison, T. (2021), Sound Design for Film, Marlborough, UK: The Crowood Press.
Recommended Course Material(s)/ Reading(s) /Other	**Materials:** Personal laptop, Editing Software

ASSESSMENT		
Learning Activities	**NUMBER**	**WEIGHT in %**
Mid-Term (Essay Submission)	1	40
Quiz		
Assignment		
Project		
Field Study		
Presentation / Seminar		

Studio Practice		
Other (class participation)		
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	60
TOTAL		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES						
No	**PROGRAMME LEARNING OUTCOMES**	Level of Contribution (1-lowest/ 5-highest)				
		1	2	3	4	5
1	Enable students to develop knowledgeable, critical and creative approaches to understanding the principles of film making in contemporary culture.			▨		
2	Develop an understanding of the distinct qualities of the discipline and its major assumptions, debates and theoretical models.		▨			
3	Develop advanced practical skills in a range of creative contexts including graphic, audiable and visual text design.					▨
4	Create an understanding of the impact and importance of visual culture in its diverse global forms.				▨	
5	Offer the opportunity to take rigorous practice-based courses in film making and video production, (along side the theoretical analysis of visual representation in its social context).					▨
6	Promote intellectual curiosity and the use of evidence-based argument and discussion, both orally and written.			▨		
7	Encourage students to develop as reflective, critical, independent thinkers who will go on to actively and enthusiastically engage with the wider world.			▨		
8	Have an understanding of different eras of visual story telling and its historical development.			▨		
9	Work as a professional, maintaining high standards of practice and adapt to a rapidly changing environments and gain the ability to work in a team.					▨

10	Understand visual cultures within a variety of past societies and contemporary and future design trends.					
11	Develop the knowledge of below and above the line visual language in an artistic context.					
12	Understand the terminology and methodology of critical film making.					

ECTS / STUDENT WORKLOAD				
ACTIVITIES	**NUMBER**	**UNIT**	**HOUR**	**TOTAL (WORKLOAD)**
Course Teaching Hour (X weeks * total course hours)	15		4	60
Preliminary Preparation and self- study	15		1	15
Mid-Term	1		20	20
Quiz				
Assignment				
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		30	30
Other				
TOTAL WORKLOAD				125
TOTAL WORKLOAD / 25				5
ECTS				5

ETHICAL RULES WITH REGARD TO THE COURSE
Plagiarism Disclaimer Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional lives. Plagiarism is easy to avoid if you make sure to identify and acknowledge your sources thoroughly and do not copy directly from visual examples, designs, or notes that have in turn been taken word for word from your sources.

ASSESSMENT DETAILS AND EVALUATION CRITERIA:
Final Grades will be determined according to the Course Learning Activities and Final Examination Assessment Details, as indicated below and comply with the Education and Examination Regulation set forth by the University.

PREPARED BY	Sen. Inst. Emad Abouata Amlashi
UPDATED	19.09.2024
APPROVED	Approved by departmental board on 23.09.2024