

<b>Unit Title</b>	<b>Assembly</b>
<b>FHEQ Level</b>	7
<b>Unit Code</b>	MC20E01
<b>Credit Value</b>	30
<b>Unit Type</b>	Mandatory

<b>Indicative Learning Hours</b>			
<b>Staff – Student Contact Hours</b>		<b>Independent Study Hours</b>	
Pre-recorded Classes	8	Independent Study and Practice	252
Live classes (webinars)	8	Preparation for Assessment	30
Individual Tutorials	2		
<b>Total</b>			<b>300</b>

### Unit Description

In this unit we cover a wide range of preparatory operations and skills, techniques and concepts that form the bedrock of every craft editor's practice. From how an editor looks at raw footage to how we structure a sync arc, to how we 'paint the perfect pictures' in our scenes. This unit covers the foundations of how an editor thinks, sees, and begins to create a story.

As well as engaging in editing practice you will learn how the things you make are enhanced by research, critical thinking and contextual knowledge.

Online Tutorials will cover:

Entering the mindset of the editor. From what's expected of us, to how to start thinking like a professional.

Organisation is essential in narrative editing. How to set up and structure workflows to maximise creativity.

Classifying, organising and compartmentalising styles of footage we find in primetime television production.

How to create a focused journalistic sync structure.

Ways of cutting pictures to best complement our sync arc.

### Unit Indicative Content

- Research and report writing
- Developing the professional mindset of an editor
- Project organisation and workflow

- Footage classification and breakdown
- Journalistic sync structure
- Picture cutting to complement the sync arc
- Editing as iterative craft: working and reworking your story through client feedback
- Screen story research; identifying the component parts of a screen story

### Unit Aims

- Acquire skills in research methods
- In depth knowledge of the professional behaviours of an editor
- establish the key skills, processes and operations preparatory to cutting stories
- understand and categorise different kinds of media
- understand journalistic argument as a dynamic for creating a sync arc
- start to understand the complementary/juxtapositional relationship of the cut
- appreciate the iterative process of story development through cut/review/recut
- Start to develop critical appreciation of film and tv stories as edited artefacts

### Unit Learning Outcomes

On successful completion of this unit, you will be able to-

LO1 effectively apply media management skills preparatory to cutting a sequence

LO2 skilfully apply editing techniques to tell stories with strong sync arcs and effective use of cutaway material

LO3 employ research skills in the analysis of media products from an editing perspective

### Learning and Teaching Methods

This Unit will be delivered using a combination of:

- Briefings
- Live and Pre-recorded Lectures
- One-to-one tuition
- Tutor and peer-to-peer feedback
- Demonstrations
- Master classes
- Self-directed research
- Active learning/doing
- Problem-solving
- Real world case studies

### Assessment methods and tasks

Assessment for this unit will conform to LOs and marking criteria and will typically be based on the delivery of:

- Edited work
- Critical reports and logs

<ul style="list-style-type: none"> <li>• Evidence (ie project screenshots, client correspondence, engagement in developing a community of practice)</li> <li>• Presentations</li> <li>• Peer-to-peer feedback</li> </ul>	
<b>Assessment tasks</b>	<b>Weighting (%)</b> ( <i>one grade or multi-grade unit</i> )
Project Work	100% (all work marked holistically)

### Indicative Assessment Criteria

- Demonstrate effective application of media management skills preparatory to cutting a sequence (LO1)
- Delivery of projects that evidence the skilful application of editing techniques that tell stories with strong sync arcs and effective use of cutaway material (LO2)
- Evidence of research skills in the analysis of media products from an editing perspective (LO3)

### Reading list

Barrett, E. and Bolt B. (2010) *Practice as Research: Approaches to Creative Arts Enquiry*. London: IB TAURIS

Bricca J, (2017) *Documentary Editing: Principles & Practice* 1st Edition, Kindle Edition, Focal Press

Chion, M. (2019) *Audio-Visions: Sound on Screen*. New York: Columbia University Press

Chandler, Gael. *Cut by Cut, 2nd Edition: Editing Your Film or Video*. 2nd Revised edition. Studio City, CA: Michael Wiese Productions, 2012.

Eisenstein, S. (1986) *The Film Sense*, trans by Jay Leyda, New York: Harcourt

Fairservice, Don. (2001) *Film Editing: History, Theory, and Practice ; Looking At the Invisible*. Manchester University Press ; Palgrave

Murch, W. (2001) *In the Blink of an Eye: A Perspective on Film Editing*. Los Angeles: Silman-James Press,U.S.

Reisz, K and Gavin Millar eds. (2009) *The Technique of Film Editing* (2nd Edition). Oxford: Focal Press.

Rosenblum, Ralph, and Robert, Karen (1986) *When the Shooting Stops ... the Cutting Begins: A Film Editor's Story*. New Ed edition. New York, N.Y: Da Capo

### URL's

Avid Community <http://community.avid.com/> Accessed 10.6.2019)

Jonny Elwyn editor's blog <https://jonnyelwyn.co.uk/> (Accessed 10.6.2019)

The Magic of Movie Editing <https://www.youtube.com/watch?v=U76MBDKQe8s> (Accessed 10.6.2019)

Moviola <https://www.moviola.org/films/> (Accessed 10.6.2019)

No Film School <https://nofilmschool.com> (Accessed 10.6.2019)

Outside the Edit (ITE) <https://www.insidetheedit.com/course/video/78/> (Accessed 10.6.2019)

**\*Other reading matter and reference points will be specified within the project briefs that make up this Unit**