

Unit Title	Drama
FHEQ Level	7
Unit Code	MCE2004
Credit Value	30
Unit Type	Mandatory

Indicative Learning Hours			
Staff – Student Contact Hours		Independent Study Hours	
Live and Pre-recorded Classes	8	Independent Study and Practice	252
Group Tutorials	8	Preparation for Assessment	30
Individual Tutorials	2		
Total			300

Unit Description

This unit serves as an editor's gymnasium in which you will undertake a variety of client-driven assignments. You will be expected to develop professional behaviours to manage tight deadlines, demanding clients, and unexpected changes to the story.

You will use the skills acquired in *Your Profession* as you negotiate with fellow students and your tutor in the roles of both client and editor. These exercises replicate the often pressured and deadline-driven culture you'll be entering.

All assignments will be dramas of different genres. You will discover ways in which the cut tells the story; how timing, pacing and intelligent use of juxtaposition can be used to create motion, emotion, create puzzle, subtext, and engage the audience so they become active participants in the storytelling. You will look at key editing figures such as suspense, montage, and race-and-chase sequences.

Through the study of TV and film genres, personal and peer critique, you will advance your skills in visual and audio storytelling.

Unit Indicative Content

- Working to tight deadlines
- Dealing with sudden changes in the story and schedule
- Editing drama: understanding how genre is inflected in the cut
- Suspense, race-and-chase, montage, title sequences
- Effective use of feedback
- Surviving repetition; working and reworking your story and staying fresh

Unit Aims

- Experience of the pressured, time-critical, repetitive world of the professional editor
- Strategies for dealing with unexpected change

- Cutting drama, appreciation of genre, key editing motifs
- Ways in which the cut tells the story and maximises viewer participation
- Study of seminal film and TV drama

Unit Learning Outcomes

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

LO1 deploy a range of professional strategies to manage client relationships, tight deadlines, unexpected changes, and deliver projects on time and to a high standard

LO2 apply advanced storytelling techniques to different drama genres that demonstrate a keen appreciation of ways in which the cut 'tells' the story.

LO3 analyse film and TV drama from an editing perspective and write a rigorous critical commentary referencing structure, genre, and cutting techniques

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
- Evidence (ie project screenshots, client correspondence, engagement in developing a community of practice)
- Presentations
- Peer-to-peer feedback

Assessment tasks	Weighting (%) <i>(one grade or multi-grade unit)</i>
Project Work	100% (all work marked holistically)

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Indicative Assessment Criteria

- Evidence through logs, or a reflective report, how you managed client relationships, tight deadlines, unexpected changes, and delivered projects on time and to a high standard (LO1)
- the quality and effective use of advanced storytelling techniques in the cutting of different drama genres (LO2)
- evidence of a high level of critical rigour in your analysis of a film or TV drama from an editing perspective (LO3)

Essential Reading list

Loftin, G. (2019) *Writing for the Cut: Shaping your screenplay for Cinema*. Ca: Michael Wiese Productions.

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

Pepperman, R. (2004) *The Eye is Quicker: Film Editing: Making a Good Film Better*, Ca: Michael Wiese Productions.

Thompson, Roy, and Christopher J Bowen. *Grammar of the Edit*. Focal Press, 2013.

Truffaut, F. (2017) *Hitchcock Truffaut*, London: Faber and Faber

URL

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

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

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

Screen Studies <https://www.screenstudies.com/> (Accessed 10.6.2019)

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