

Unit Title	Fine Cut
FHEQ Level	7
Unit Code	MCE2005
Credit Value	30
Unit Type	Mandatory

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

Unit Description

This unit enables you to raise your skills level to that of a professional editor. Here we will be working with ‘difficult footage’, we study in great detail the ‘tricks of the trade’ for scoring, and also enter the transformative and beautiful art of montage editing.

From our understanding of montage, we will explore the ‘haiku’ forms of editing: adverts, promos, trailers and showreels.

As we edge towards ‘picture lock’, we will consider music copyright, checker-boarding, using libraries (archive, music, sfx), signage and graphics, legal compliance, as well as deliverables for online and QC processes.

Online Tutorials will cover:

The art of visual and narrative correction; so much of a professional editor’s time and creative energy is devoted to fixing problems.

Music is a major contributor to the emotional drive of the scene. Something really exciting happens when we lay a track down next to our pictures and sync for the first time. From accentuating key moments in our sequence to adding a further layer of pace and timing into the scene’s grammar, the score can be the heartbeat of your story.

Montage is the poetry of our craft; through the juxtaposition of sound and image, we can capture complex ideas, change-over-time, back story, subtext, and motion and emotion in just a few brief seconds.

Unit Indicative Content

- ‘Fixing’ a wide range of editorial problems

- Storytelling and emotional dynamics of montage
- Scoring for different kinds of programmes
- Using archive, music, and sfx libraries
- 'Picture lock' and the end of the craft editors journey
- Deliverables, QC, online processes
- Lower-thirds, Titles, and graphics
- Short form: promos, adverts, trailers and showreels

Unit Aims

- Acquire skills and techniques for fixing picture, audio and narrative issues.
- Experiment with juxtaposition to discover the suggestive potential of montage
- Appreciate the suggestive and emotional qualities of adding music to your story
- Consider the potential narrative enhancements afforded by archive/library footage
- Understand the range QC technical processes of online editing
- Understand the purpose of signage and create 'place-holder' titles, straps, and graphical devices
- Develop skills in cutting short form products

Unit Learning Outcomes

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

LO1 apply a range of an advanced techniques and skills in fixing narrative/ rushes problems, appropriate use of music, and the cutting of montage sequences.

LO2 apply your understanding of short-form narrative in cutting sequences such trailers, promos, adverts and showreels.

LO3 research and critically analyse short form products and produce a written/visual breakdown of the narrative form.

Learning and Teaching Methods

This Unit will be delivered using a combination of:

- Briefings
- Live and Pre-recorded Lectures
- One-to-one tuition
- Chat room discussions
- Tutor and peer-to-peer feedback
- Demonstrations
- Master classes
- Self-directed research

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)

Indicative Assessment Criteria

- Demonstrate application a range of an advanced techniques and skills in fixing problems, selecting music, and creating montage sequences (LO1)
- Demonstrate sophisticated understanding of short-form narrative in the delivery of edited products such as trailers, promos, adverts or showreels. (LO2)
- Evidence advanced research and critical skills in the production of written/visual breakdown of short form narratives. (LO3)

Essential Reading list

Avarese J, (2017) *Post Sound Design: The Art and Craft of Audio Post Production for the Moving Image (The CineTech Guides to the Film Crafts)*. USA: Bloomsbury Academic

Grant, A & Meadows, J. (2012) *Communication Technology Update and Fundamentals*. London: Routledge

Loftin, G. (2019) *Writing for the Cut*. CA: Michael Wiese Productions

Paulsen, K. (2017) *Moving Media Storage Technologies: Applications & Workflows for Video and Media Server Platforms*, London: Focal Press

Piccin, V & Weynand, D. (2015) *How Video Works: From Broadcast to the Cloud*. London: Focal Press.

Rose, J. (2009) *Audio Postproduction for Film and Video*, Second Edition, Focal Press

Sonnenschein, D. (2002) *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema*. Michael Weise Productions: Studio City, CA.

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

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