Unit Title	MCE01 Assembly
FHEQ Level	7
Unit Code	MCE01
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	18		300

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 developed and enhanced by critical thinking, re-iteration and analysis.

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

Laurie Yule   Sep 2021

- Developing the professional mindset of an editor
- Project organisation and workflow
- Footage classification and breakdown
- Narrative structure in sync and picture
- Picture cutting to complement the sync arc
- Editing as iterative craft: working and reworking your story through client feedback

Unit Aims

- Gain 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 story arcs in sync and picture sequences
- 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 professional and analytical skills to meet deadlines and develop and enhance edited sequences

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 study
- Active learning/doing
- Problem-solving

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
- Evidence (ie project screenshots)
- Presentations

• Peer-to-peer feedback	
Assessment tasks	**Weighting (%)** *(one grade or multi-grade unit)*
Project Work	100% (all work marked holistically)

Indicative Assessment Criteria

- Evidence of effective application of media management skills preparatory to editing 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)
- Delivery of projects that evidence a professional approach to deadlines and an analytical approach to developing edited sequences (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