

<b>Unit Title</b>	MCE03 Rough Cut
<b>FHEQ Level</b>	7
<b>Unit Code</b>	MCE03
<b>Credit Value</b>	30
<b>Unit Type</b>	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		
<b>Total</b>	<b>18</b>		<b>300</b>

### Unit Description

This unit builds on the skills acquired in *Assembly* and helps you to become proficient in many of the sophisticated storytelling techniques used in TV documentary. From the precision of pace and timing to how to start and end scenes to how we use intercutting to how we cut actuality; these are some of the creative techniques and practices that are the hallmark of the professional craft editor.

Central to your craft is the editor's appreciation of story as a structure. You will acquire skills in the 'forensic' examination of edited sequences so that you may identify both the anatomy and the key postproduction features of screen stories.

Online Tutorials will cover:

Ironing out and perfecting the nuances within picture cutting so that our sequences have the variety and range to deliver a visually pleasing experience.

Mastering pacing and timing for most type of scene regardless of genre.

Actuality is one of the most popular styles of shooting within television. Here we learn ways of cutting this seemingly 'simple' genre.

Learning the beautiful art of intercutting across its many sub genres. Taking two or more separate elements and weaving them together seamlessly.

Audio polish – ways of tidying up all of those tiny sync-based problems so that every scene we construct sounds clean and sweet.

### Unit Indicative Content

- Refining, nuancing, juxtaposition, and shot variety

- Pacing, timing, rhythm and pattern
- Working with actuality footage
- Technique of intercutting
- Audio polish and sweetening
- Understanding story as a structure

### Unit Aims

- Practical application of editing techniques for refining the story, as well as ramping up audience engagement through shot variety.
- Appreciate the central importance of pacing, timing, rhythm and pattern
- Discover approaches to shaping a story from actuality footage
- Experiment with weaving two story strands through intercutting techniques
- Methods for tidying up and sweetening the sync sound
- Develop a critical appreciation of 'story as structure'
- Ways to reveal story-structure through visual and
- sonic forms

### Unit Learning Outcomes

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

LO1 exercise fine judgement in the pacing and rhythm of your story and in the application of techniques such as intercutting

LO2 skilfully apply a range of editing techniques for narrative refinement, visual variety, and audio clarity

LO3 analyse and produce edits that represent the structural unfolding of a screen story.

### 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)

## Indicative Assessment Criteria

- Demonstrate your exercise of fine judgement in the pacing and rhythm of your story and in the use of techniques such as intercutting (LO1)
- Demonstrate skilful application of a range of editing techniques for narrative refinement, visual variety, and audio clarity (LO2)
- Delivery of edits that evidence a sophisticated grasp of narrative structure (LO3)

## Reading list

Aronson, Linda. (2010) *The 21st-Century Screenplay: A Comprehensive Guide to Writing Tomorrow's Films*. Los Angeles: Silman-James Press

Chang, Justin. ( 2012) *Film Craft: Editing*, Focal Press, Waltham, Mass.

Crittenden, R. (2006) *Fine Cuts: The Art of European Film Editing*. London. Routledge.

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

Dancyger, D. (2010) *The Technique of Film and Video Editing*. London: Routledge

Duncan, K. (2014). *The Ideas Book: 50 Ways to Generate Ideas Visually*. London: LID Publishing.

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

McKee, Robert. *Story: Substance, Structure, Style and the Principles of Screenwriting*. New York: Regan Books, 1997.

Ondaatje M (2008) *The Conversations - Walter Murch and the Art of Editing Film*. New York: Random House.

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

Propp, V. (2001) *Morphology of the Folk Tale* University of Texas

Snyder, Blake. *Save the Cat!: The Last Book on Screenwriting You'll Ever Need*. Studio City, CA: M. Wiese Productions, 2005

Vogler, Christopher. *The Writer's Journey: Mythic Structure for Writers*. Studio City, CA: Michael Wiese Productions, 2007.

Yorke, John. *Into the Woods: A Five-Act Journey into Story*. Penguin 2013.

## URLs

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**