

<b>Unit Title</b>	<b>MCE05 Fine Cut</b>
<b>FHEQ Level</b>	7
<b>Unit Code</b>	MCE05
<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 enables you to raise your skills level to that of a professional editor by creating a piece of work of up to 30 mins in duration. We will manipulate and refine raw footage, study in detail the ‘tricks of the trade’ for music scoring, and further develop our skills in the transformative art and craft of creative montage editing.

As we reach ‘picture lock’, we will consider music copyright, checker-boarding, using libraries (archive, music, sfx), signage and graphics, legal compliance, and 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 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
- Lower-thirds, Titles, and graphics

### 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 purpose of signage and create 'place-holder' titles, straps, and graphical devices

### 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, appropriate use of music, and the cutting of montage sequences.

LO2 produce video work that demonstrates advanced editing skills applied to a range of stories to a professional level of finish

LO3 critically analyse long form edited narratives

### 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
- Presentations
- Peer-to-peer feedback

#### Assessment tasks

**Weighting (%)** (*one grade or multi-grade unit*)

Project Work	100% (all work marked holistically)

### Indicative Assessment Criteria

- Demonstrate application a range of an advanced techniques and skills in, selecting music, and creating montage sequences (LO1)
- Quality of the delivered video work and the degree to which it demonstrates advanced editing skills applied to a range of stories to a professional level of finish (LO2)
- Evidence advanced critical skills in the production of long 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. (20015) *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**