

Unit Title	MCE06 Portfolio – MFA PATHWAY
FHEQ Level	7
Unit Code	MCE06
Credit Value	30
Unit Type	Pathway

Indicative Learning Hours			
Staff – Student Contact Hours		Independent Study Hours	
Live and Pre-recorded Classes	8	Independent Study and Practice	250
Group Tutorials	8	Preparation for Assessment	30
Individual Tutorials	4		
Total	20		300

Unit Description

Portfolio MFA pathway provides you with an opportunity to create professional-standard editing work. The parameters of this work are defined and driven by you. For the MFA pathway you will deliver:

- 1) **at least one edited piece (duration negotiable but usually between 5 – 20 minutes) and a plan to promote it**
- 2) **one related promotional edit in the form of a trailer, showreel, advert or promo (duration guide 15s – 3mins)**

You will be supported to specialise in your chosen genre/s and be expected to use research to help develop and evaluate your work. For example: Using published edited artefacts to help direct your creative process; using focus group research to evaluate audience reaction to your work

The unit has a weighted framework where components will contribute to a single final grade. Practical projects could include freelance commissions, your own shoot-and-edit projects, or work derived from a rushes library. The scale and combination of your projects will be negotiated with the course team at the start of term with a proposal and learning agreement.

You will write critical reports that detail the creative and research dimensions of your work. You will report on and explain the client relationship if applicable.

All projects should be of a professional quality, finished to picture lock
 Upon completion, it is mandatory that you attend an online viva (or pre-record where applicable) during which you will have an opportunity to present and discuss your work.

Unit Indicative Content

- Approaches to finding commissions
- Building an online presence
- Project management skills

- Documenting your work and ways to present evidence
- Preparing for your viva
- Deriving Short form: promos, adverts, trailers and showreels from your long-form work
- Ethical considerations in the context of editing

Unit Aims

- work creatively, resourcefully, independently, with integrity, drive and passion
- develop strategies for finding commissions
- use research to develop and evaluate self-initiated projects
- align your specialist interests with viable career destinations
- self-promotion including online presence, and showreels
- methods for documenting your work and providing supporting evidence
- develop project management skills
- reflect on your own progress as a learner
- how to prepare for the viva, presentation skills
- Develop skills in cutting short form products
- **Ethical treatment of subject matter and performance in the edit.**

Unit Learning Outcomes

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

LO1 apply your understanding of screen narrative in editing sequences

LO2 produce written materials that evidence the application of research methodologies appropriate to Level 7 study

LO3 demonstrate resourcefulness in garnering commissions, including evidence of project management, self-promotion, self-reflection, meeting deadlines, and client dialogue where applicable

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
- Focus Group 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
- Presentations
- Peer-to-peer feedback

Assessment tasks	Weighting (%) (<i>components combined into one holistic mark</i>)
Main project (5 – 20 mins)	65%
Promotional project (30s – 3mins)	35%

Indicative Assessment Criteria

- Demonstrate sophisticated understanding of screen narrative treatment, structure and development in edited work (LO1)
- Critical rigour of written materials that evidence structured research methodologies (LO2)
- Evidence of students' resourcefulness in garnering commissions, project management, self-promotion, self-reflection, meeting deadlines, and, if applicable, client dialogue (LO3)

Essential Reading list

Aristotle. (1996) *Poetics*. New York: Penguin Classics

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

Barrett, E. and Bolt B. (2010) *Practice as Research: Approaches to Creative Arts Enquiry*. London: IB TAURIS

Bordwell, David, and Kristin Thompson. (2012) *Film Art: An Introduction*. New York, N.Y.: McGraw-Hill

Braudy, Leo, and Marshall Cohen.(2016) *Film Theory and Criticism: Introductory Readings*.New York: Oxford University Press

Bricca J, (2017) *Documentary Editing: Principles & Practice* 1st Edition, Kindle Edition, FocalPress

Campbell, Joseph. (2012) *The Hero with A Thousand Faces*. 3rd edition. Novato, Calif: NewWorld Library

Carroll, Noel. (1996) *Theorizing the Moving Image*. Cambridge University Press

Fourie, P.J. (2001) *Media Studies: Content, Audiences and Production*, Cape Town, Juta

Kamberelis, G. & Dimitriadis, G. (2013) *Focus Groups, From Structured Interviews to Collective Conversations*, London, Routledge