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| Unit Title | MCE07 Portfolio – MA PATHWAY |
| FHEQ Level | 7 |
| Unit Code | MCE07 |
| 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 MA 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 MA pathway you will deliver:

- 1) **at least one edited piece (duration negotiable but usually between 5 – 20 minutes) and a plan to promote it t.**
- 2) **a research-based essay.**

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 the 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 practical 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
- Practice based approaches to research
- Research methodologies and techniques for integrating theory and practice

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
- **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
- Essay
- Presentations
- Peer-to-peer feedback

| Assessment tasks | Weighting (%) <i>(components combined into one holistic mark)</i> |
|----------------------------|---|
| Main project (5 – 20 mins) | 65% |
| Essay (2500 words) | 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, Focal Press

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

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

Chang, Justin. (2012) *FilmCraft*. Waltham, Mass.: Focal Press

Chion, Michel. (2019) *Audio-Vision: Sound on Screen*. New York: Columbia University Press

Crittenden, Roger. (2006) *Fine Cuts: The Art of European Film Editing*. Amsterdam; Boston: Focal Press

Dancyger, Ken. (2011) *The Technique of Film and Video Editing: History, Theory, and Practice*. Amsterdam; Heidelberg: Focal Press

Dmytryk, Edward. (2010) *On Film Editing an Introduction to the Art of Film Construction*.

Woburn, Mass.: Focal Press

Eisenstein, Sergei. (1969) *The Film Sense*. Houghton Mifflin Harcourt

Fairservice, Don. (2002) *Film Editing: History, Theory, and Practice ; Looking At the Invisible*.

Manchester University Press ; Palgrave

Sergei Eisenstein. (1959) *Film Form ; The Film Sense: Essays in Film Theory*. New York: Meridian Books

Kuleshov, Lev Vladimirovich. (1974) *Kuleshov on Film: Writings*. University of California Press

Lessig, Lawrence. (2008) *Remix: Making Art and Commerce Thrive in the Hybrid Economy*. New York: Penguin Books

Mackendrick, Alexander. (2009) *On Film-Making*. Ed. Paul Cronin. London: Faber & Faber, 2006.

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

Murch, Walter. (2001) *In the Blink of an Eye Revised 2nd Edition*. Silman-James Press

Ondaatje, Michael. (2009) *The Conversations: Walter Murch and the Art of Editing Film*. Bloomsbury Publishing Plc

Pearlman, Karen. (2009) *Cutting Rhythms: Shaping the Film Edit*. Amsterdam; Boston: Focal Press/Elsevier

Reisz, Karel, and Gavin Millar. (2009) *Technique of Film Editing, Reissue of 2nd Edition*. 2edition. Burlington, MA: Focal Press

Tarkovsky, Andrey. (1989) *Sculpting in Time: Reflections on the Cinema*. Trans. K. H.-Blair. New edition. London: Faber & Faber

Truby, John. (2007) *The Anatomy of Story: 22 Steps to Becoming a Master Storyteller*. New York: Faber and Faber

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

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