1. **Title of the module**

FILM6280 (FI628) Film Editing

1. **School or partner institution which will be responsible for management of the module**

School of Arts

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 6

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. Prerequisite and co-requisite modules  
   FI308/FI309 Introduction to Filmmaking
2. **The programmes of study to which the module contributes**

BA Single Honours in Film

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**
2. Produce practical work that demonstrates understanding of and insight into theoretical and conceptual issues raised in previous undergraduate film modules (both practice and non-practice based).
3. Make proficient use of post-production technologies including for example Adobe Premiere, in order to edit, sound mix, add graphics to, and colour correct pre-existing video footage.
4. Create effective narrative and non-narrative structures through editing pre-existing footage.
5. Identify and critique a range of film-making techniques associated with editing, including the shaping of narrative, the creation of meaning, and the generation of emotional affects.
6. Use video-making and editing as research methodologies for interrogating film form.
7. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**
   1. Work flexibly, creatively, and independently, demonstrating self-discipline and time-management skills.
   2. Engage in small group collaboration, showing abilities at different times to listen, contribute and lead effectively.
   3. Integrate theoretical discourse with creative practice.
   4. Formulate research questions and employ appropriate methods and resources for exploring those questions.
   5. Communicate effectively and clearly - orally, in writing, and/or through the use of audiovisual media.
   6. Critically reflect upon their own and others’ work.
8. **A synopsis of the curriculum**

This module explores the role of editing as a core element of the film-making process, through a combination of creative exercises and close film analysis. Through hands-on work, students will explore how combining images can fulfil a wide variety of functions including shaping story, guiding point of view, creating emotional affect and aesthetic effects, and generating meaning. As well as focusing specifically on the work carried out by the film/video editor, the module also engages with ‘editing’ as an approach to shaping raw material that extends across all aspects of film production: from screenwriting, through directing, to post-production. The module will situate this focus within the broader context of ‘montage’ and ‘collage’ as principles that extend across diverse art forms including painting, sculpture, photography, literature, music, and digital media. A series of practical exercises will be contextualised through lectures focusing on the editing choices made in a variety of fiction, documentary, experimental, found footage, and/or interactive films. These exercises will provide students with an opportunity to engage creatively with, and reflect critically on, pre-existing moving images in a range of applications from traditional continuity editing, through documentary ‘storytelling’, to experimental montage.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Aumont, Jacques. 1987. *Montage Eisenstein*. London: British Film Institute.

Debord, Guy, and Gil J. Wolman. 2006 [1956]. “A User’s Guide to Détournement.” Edited and translated by K. Knabb. *Bureau of Public Secrets* <http://www.bopsecrets.org/SI/detourn.htm>l

Dmytryk, Edward. 1984. *On Film Editing: An Introduction to the Art of Film Construction*. New York: Taylor & Francis.

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

Murch, Walter. 2001. *In the Blink of an Eye: A Perspective on Film Editing*. Los Angeles: Silman-James Press.

Reisz, Karel. 2010 [1953]. *The Technique of Film Editing*. New York: Taylor & Francis.

Rohdie, Sam. 2006. *Montage*. Manchester: Manchester University Press.

1. **Learning and teaching methods**

Contact hours: 30

Private Study hours: 270

Total Study hours: 300

1. **Assessment methods**
   1. Main assessment methods

* 35% - 2,500 word essay
* 65% - editing portfolio
  1. Reassessment methods:  
     Like-for-Like

1. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* | *9.6* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |
| Private Study | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| Seminar / workshop | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |
| Editing portfolio | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** |  | **X** | **X** |
| Essay | **X** | **X** |  | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

Internationalisation will be incorporated in the module through the course content, which will include a diversity of examples from independent, non-Western, and/or global cinemas.

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**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 25/01/18 | Minor | September 2018 | 13 | No |
| 28/02/19 | Major | September 2019 | 6,12,13,14 | No |
| 18/12/2019 | Minor | September 2019 | 13, 14 |  |