

## COURSE CONTENT

<b>Course Code</b>	DF2001
<b>Course Title</b>	Film Editing
<b>Pre-requisites</b>	NIL
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours studio contact

### **Course Aims**

This course will introduce you to the elements of editing using techniques to convey meaning and narrative through a combination of film theoretical analysis and hands-on experience with editing. The course will examine the various concepts of assembling images and sound as cinema has evolved and also the creative aspects of editing. The learning developed in this course provides a foundation for further learning in filmmaking.

### **Intended Learning Outcomes (ILO)**

By the end of this course, you should be able to:

1. Describe key concepts, technical and creative aspects of the role of an editor.
2. Establish a narrative that demonstrates a broad understanding of the theoretical, creative and technical aspects of film editing.
3. Apply principles of Soviet montage, continuity and rhythmic editing to filmmaking using contemporary editing software.
4. Communicate ideas and the processes used clearly and competently as a film editor to other key creative collaborators.
5. Contribute to the learning environment by participating actively and positively in class discussions, critiques of rough cuts and engagement in editing exercises.

### **Course Content**

#### **Editing in Narrative Storytelling**

Overview of the importance of editing in filmmaking, animation and the narrative storytelling world. Lessons aim to build a comprehensive understanding of the post-production process and how appropriate editing decisions helps establish a narrative alongside the development of a visual and editing style.

#### **Post Production in Filmmaking**

An investigation of how editing is integral in the creation of a film and the postproduction process plays in crafting of a story. Offline and online editing workflows are shared to the students to gain a deeper understanding of postproduction as a whole.

#### **Editing Beyond the Narrative**

An analysis of strategies and styles in editing via different media. Creative exploration of rhythmic and metric montage in non-traditional cinema, music videos and found footage.

#### **The Roles of Sound and Music in Editing**

Through analysis of a variety of examples from films, students will learn about the role of sound in the development of the narrative edit. Basic concepts of sound design will be introduced in editing software and its role in offline editing.

Students will also learn to edit to rhythm and beat using Soviet Montage techniques.

### Class assignments

Three creative projects, which explore editing for visual and audio-visual storytelling in diverse and complementary scopes of filmmaking – linear sequential narrative with continuity editing, rhythmic and metric montage cutting to music and a short film narrative sequence. Developed through lectures, tutorials, class exercises and peer/instructor feedback sessions.

### Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
<b>Continuous Assessment</b> Assignment 1: 30 second Narrative Edit  Assignment 2: 2-minute Rhythmic Montage	1,2,3,4	--	45	Individual
<b>Final Project:</b> Sequential audio-visual narrative in the form of either a live action short film sequence or a documentary short film sequence.	1,2,3,4	--	35	Individual
<b>Continuous Assessment: Participation</b>	5	--	20	Individual
Total			100%	

### Reading and References

#### BOOKS:

1. Bowen, Christopher J., and Roy Thompson. *Grammar of the Edit*. Taylor & Francis, 2017.
2. Thompson, Roy, and Christopher J. Bowen. *Grammar of the Shot*. Taylor & Francis, 2009.
3. Dmytryk, Edward. *On film editing*. Taylor & Francis, 2012.
4. Pearlman, Karen. *Cutting rhythms: Shaping the film edit*. CRC Press, 2012.
5. Murch, Walter. *In the blink of an eye: A perspective on film editing*. Silman-James Press, 2001.
6. David, Bordwell, and Thompson Kristin. "Film art: an introduction." (2004).

**DVD/FILM:**

1. Apple, Wendy, and Zach Staenberg. *The cutting edge: The magic of movie editing*. Warner, 2005.

**Course Policies and Student Responsibilities****(1) General**

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

**(2) Punctuality**

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

**(3) Absenteeism**

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

**Academic Integrity**

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

**Planned Weekly Schedule\***

\*Subjected to adjustment by instructor according to students' progress, public holidays and unforeseeable circumstances.

Week	Topic	Course	Readings/ Activities
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1-2	<ul style="list-style-type: none"> <li>• <b>What is Editing &amp; the role of an Editor?</b> The History of Editing Analog vs Digital Editing Workshop: Preview of Premiere Pro</li> <li>• <b>Fundamentals of Editing</b> Soviet Montage Rules of Editing Overview of NLE Interface</li> </ul>	1,2, 3, 5	<b>Introductory Lecture</b> <b>In-class Discussion</b> after film screening of selected films and clips. <b>In-class Exercise:</b> Based on Required Reading: Roy Thompson's "Grammar of the Edit" Analyse 4 examples of Editing Techniques and present to the class.
3-4	<ul style="list-style-type: none"> <li>• <b>Creating a Narrative</b> Narrative film grammar Continuity editing: match-cutting, point-of-view editing and parallel-cutting Creating a rough assembly Editing shortcuts</li> </ul>	1,2, 3, 5	<b>Lectures on Film Grammar and Analyses of Continuity Editing</b> <b>Assigned Project 1</b> <b>Use Continuity Editing to edit a 30 second commercial video</b> <b>Presentation</b> Critique and feedback.
5-8	<ul style="list-style-type: none"> <li>• <b>Editing in Today's Cinema</b> In-depth exploration of editing strategies to construct a variety of narratives. Intellectual Montage vs Continuity Editing. Application of editing in 3 act structures. Editing as Choreography – Cutting to the Beat. Sound in Editing and Film – Diegetic and Non-Diegetic Worlds. Evolution of Editing Styles. Scene Transitions.</li> </ul>	1, 2, 3,4,5	<b>Lectures on:</b> <ul style="list-style-type: none"> <li>- <b>Styles of Editing</b></li> <li>- <b>Cutting to Sound and Music</b></li> <li>- <b>Editing with 3 Act Structure</b></li> </ul> <b>In-class exercise</b> Editing a montage from existing footage and music. <b>Assigned Project 2</b> <b>Creating a 2-minute montage</b> from footage and 1 out of 4 music tracks provided. <b>Project consultation</b> 2 Minute Rhythmic Montage <b>Project Critique</b> 2 Minute Rhythmic Montage <b>Student Presentations</b> on assigned projects.
9-13	<ul style="list-style-type: none"> <li>• <b>Cutting for Dialogue &amp; Emotion</b> Through analysis of a variety of examples from film, students will learn about cutting for subtext and how to communicate with directors. Finding the rhythm and emotional beats in dialogue.</li> <li>• <b>The Editing Workflow</b> Offline and Online workflows Overview of Postproduction</li> </ul>	1, 2, 3, 4, 5	<b>Lectures on:</b> <ul style="list-style-type: none"> <li>- <b>Editing Dialogue</b></li> <li>- <b>Postproduction Workflows</b></li> <li>- <b>Introduction to Post-Finish Processes</b></li> <li>- <b>Refining the Cut</b></li> </ul> <b>In-class exercise</b> Usage of NLE software and hands-on exercise(s). <b>Continuous review</b> Final assignment

<ul style="list-style-type: none"><li>• <b>Post Finish Processes</b> An introduction to processes like Colour Correction.</li><li>• <b>Refining the Cut</b> Locking the cut – Pacing, Structure How to get feedback for editing</li><li>• <b>Continuous review of final assignment through reviewing rough cuts</b> Throughout the last 3 weeks of the semester the final assignment will be subject to review through its various stages of completion. This will be carried out in class discussions by students and will allow for an examination of the works in progress. Feedback will be provided through review sessions with the instructor.</li></ul>	<p><b>Assigned Project</b></p> <p><b>Final assignment:</b> Full audio-visual live action short film or documentary short sequence. Based on original or adapted story. Continuous assessment and feedback throughout postproduction.</p> <p><b>Student Presentations</b> on final assignment with critique and feedback</p>
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