

**City University of Hong Kong
Course Syllabus**

**offered by School of Creative Media
with effect from Semester A 2019 /20**

Part I Course Overview

Course Title: The Art of Editing

Course Code: SM2002

Course Duration: One Semester

Credit Units: 3

Level: B2

Proposed Area:
(for GE courses only)

Arts and Humanities
 Study of Societies, Social and Business Organisations
 Science and Technology

Medium of Instruction: English

Medium of Assessment: English

Prerequisites:
(Course Code and Title) SM2704 Creative Media Studio II

Precursors:
(Course Code and Title) Nil

Equivalent Courses:
(Course Code and Title) Nil

Exclusive Courses:
(Course Code and Title) Nil

Part II Course Details

1. Abstract

(A 150-word description about the course)

Editing is an art of composing space (as totality or fragment, continuous or discontinuous) and time (linear or non-linear) through the arrangement, assembly and interaction of images (static or dynamic) and sounds (on screen or off screen), and an art of visualizing rhythm and tempo as emotional flow or movements of intensities. A good editing sense is basic requirement for a film or video editor, and is absolutely necessary for one to structure creatively a cinematic work. For broadly speaking, all creative works on film, video and image-related media acquire meaning, artistic expression and impact in ‘montage’, the juxtaposition of images, and sounds. This course aims to teach students the basic knowledge or concepts of editing, and develop their editing sense in practical editing assignments.

The course is composed of two parts, theory and practice. For theory, lectures will be given with illustrations from films. For practice, students will be assigned editing exercises throughout the course to ensure that they apply and realize what they have learned in class. Students will present their editing works in critique sessions for feedback or comments by others, and exchange views about their colleagues projects.

2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs [#]	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1	Understand the basic concepts and aesthetics of editing, and demonstrate through critical analysis how good or bad a cinematic work is constructed through the editing of its images and sounds.			√	√
2	Acquire the technical knowledge of Final Cut system's basic editing functions and apply it to practical editing work.			√	
3.	Cultivate and possess a good editing sense that is important and necessary for a professional editor.		√		
4.	Perform various kinds of editing work – action sequence, dialogue scene, music video and trailer.			√	√
5.^	Transform basic technical competence into a unique style or personal signature		√	√	√
		100%			

* If weighting is assigned to CILOs, they should add up to 100%.

[#] Please specify the alignment of CILOs to the Gateway Education Programme Intended Learning outcomes (PILOs) in Section A of Annex.

^ Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5		
Lecture	Lectures on the concepts and art of editing, using excerpts from film classics to demonstrate in depth the complexity of editing that result from various kinds of focus and emphasis.	✓						3 hrs/wk
Demonstrations	Lectures and demonstrations in the workshop sessions that teach the technical knowledge of using editing software and its basic functions.		✓					1 hrs/wk
Presentation & Critique	In-class presentation by students of their editing works, followed by critique and discussions. Practical editing demonstrations will be conducted by teacher in class, in the re-editing of student's work.			✓				3 hrs/wk for 3 weeks
Editing Assignments	A series of editing assignments to ensure students to gain practical experience in editing various genres of cinematic work.				✓	✓		3 hrs/week for 4 weeks

4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting*	Remarks
	1	2	3	4	5			
Continuous Assessment: ____%								
Students' critique and discussions of fellow students' editing exercises in class. Student is required to write a piece of critical analysis to demonstrate his/her knowledge and sense of editing.	✓		✓				15%	
Students' performances in the four editing exercises assigned to them, to see how efficient, creative, imaginative and accurate they are as editor.		✓	✓	✓	✓		85%	3 exercises x 20%, 1 exercise x 25%
Examination: _0_% (duration: _____, if applicable)								
							100%	

* The weightings should add up to 100%.

5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. In-Class Critique and Discussions	This assessment task reviews students' participation and performance in discussions, debates and peer critique during the tutorial sessions. The evidence of 'negotiation', the sign of discovery, lies in students' pre-class preparation and interpersonal sensitivity to his/her peer members.	<ul style="list-style-type: none"> – Active in-class participation, positive listening, strong ability to stimulate class discussion and comment on other points – In-depth pre-class preparation and familiarity with editing materials – Interpret others' views with an open mind and ready to negotiate – Readiness to share personal insight via analysis and 	<ul style="list-style-type: none"> – Active in-class participation, positive listening, ability to initiate class discussion and comment on other points – Adequate pre-class preparation and familiarity with editing materials – Interpret opinions effectively 	<ul style="list-style-type: none"> – Attentive in-class participation, listening with comprehension, but only infrequently contributing – Adequate pre-class preparation but little familiarity with editing materials – Fair ability in interpreting opinions 	<ul style="list-style-type: none"> – Unmotivated to participate in class discussion or comment on other people's views – Little pre-class preparation and familiarity with editing materials – Poor ability in interpreting opinions 	<ul style="list-style-type: none"> – Unwilling to participate in class discussion and comment on other points, even when requested by the teacher – No pre-class preparation and familiarity with editing materials – Minimal ability in interpreting opinions

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		synthesis with informed views – Constructively critical, thus facilitating the discovery of new issues				
2. Editing Exercise	Students should demonstrate ability to utilize primary and secondary sources, execute creative ideas and projects. The threshold of ‘discovery’ lies in a student’s proactively turning theory into praxis, to transform course material into self-owned authorship.	– Work has strong affective quality and the articulation of personal styles and signature – Excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium – Work raises questions and instill insights about the	– Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium – Ability to create work that demonstrate the processes of thinking and creative exploration – Proper adjustment of plans and	– Basic appreciation and/or application of the aesthetic and expressive qualities of the medium – Limited ability to create work that demonstrate the processes of thinking and creative exploration – Adjustment of plans and strategies in response to editing resources available	– Marginal appreciation of the aesthetic and expressive qualities of the medium – Marginal ability to create project/ work that demonstrate the processes of thinking and creative exploration – Limited adjustment of plans and strategies in response to editing resources available	– No appreciation of the aesthetics and expressive qualities of the medium – Fail to create work that demonstrate the processes of thinking and creative exploration – Minimal adjustment of plans and strategies in response to editing resources available

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		<p>process of conception, creative strategization and production</p> <p>– Innovative exploration by combining knowledge from different disciplines to create an accomplished and impactful cinematic work</p> <p>– Efficient adjustment of plans and strategies in response to editing resources available with constructive adjustment</p>	<p>strategies in response to editing resources available and constructive feedback/ suggestions</p>			

Note: All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

Part III Other Information (more details can be provided separately in the teaching plan)

1. Keyword Syllabus

(An indication of the key topics of the course.)

- Work of the Editor
- Editing Sense
- Creative elements in an Image (for editing)
- Action Continuity
- Construction and deconstruction of Space
- Structuring Time
- Composition of Tempo
- Assembly of Shots
- Continuity and Discontinuity
- Spatial and Temporal Articulations
- Modes of Transition
- Rhythm and Beat
- Montage

2. Reading List

2.1 Compulsory Readings

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	The Film Form – Sergei Eisenstein. Harvest Books
2.	The Film Sense – Sergei Eisenstein. Faber and Faber
3.	Theory of Film Practice – Noel Burch. Princeton University Press
4.	The Aesthetics and Psychology of the Cinema – Jean Mitry. Indiana University Press
5.	The Technique of Film and Video Editing – Ken Dancyger. Focal Press

2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

1.	In the Blink of an Eye, Walter Murch
2.	The Story of Film, Mark Cousins
3.	Film Editing Theory and Practice, Christopher Llewellyn Reed, 2012
4.	First Cut: Conversations with Film Editors, Gabriella Oldham