

# SM2002: THE ART OF EDITING

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## Effective Term

Semester A 2022/23

## Part I Course Overview

### Course Title

The Art of Editing

### Subject Code

SM - School of Creative Media

### Course Number

2002

### Academic Unit

School of Creative Media (SM)

### College/School

School of Creative Media (SM)

### Course Duration

One Semester

### Credit Units

3

### Level

A1, A2 - Associate Degree

B1, B2, B3, B4 - Bachelor's Degree

### Medium of Instruction

English

### Medium of Assessment

English

### Prerequisites

SM2704 Creative Media Studio II

### Precursors

Nil

### Equivalent Courses

Nil

### Exclusive Courses

Nil

## Part II Course Details

### Abstract

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.

### Course Intended Learning Outcomes (CILOs)

CILOs		Weighting (if DEC-A1 DEC-A2 DEC-A3 app.)			
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.			x	x
2	Acquire the technical knowledge of Final Cut system’s basic editing functions and apply it to practical editing work.			x	
3	Cultivate and possess a good editing sense that is important and necessary for a professional editor.		x		
4	Perform various kinds of editing work – action sequence, dialogue scene, music video and trailer.			x	x
5	Transform basic technical competence into a unique style or personal signature		x	x	x

#### 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 real-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.

**Teaching and Learning Activities (TLAs)**

	<b>TLAs</b>	<b>Brief Description</b>	<b>CILO No.</b>	<b>Hours/week (if applicable)</b>
1	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.	1	3 hrs/wk
2	Demonstrations	Lectures and demonstrations in the workshop sessions that teach the technical knowledge of using editing software and its basic functions.	2	1 hrs/wk
3	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	3 hrs/wk for 3 weeks
4	Editing Assignments	A series of editing assignments to ensure students to gain practical experience in editing various genres of cinematic work.	4, 5	3 hrs/wk for 4 weeks

**Assessment Tasks / Activities (ATs)**

	<b>ATs</b>	<b>CILO No.</b>	<b>Weighting (%)</b>	<b>Remarks (e.g. Parameter for GenAI use)</b>
1	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.	1, 3	15	

2	Students' performances in the four editing exercises assigned to them, to see how efficient, creative, imaginative and accurate they are as editor.	2, 3, 4, 5	85	3 exercises x 20%, 1 exercise x 25%
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**Continuous Assessment (%)**

100

**Examination (%)**

0

**Assessment Rubrics (AR)****Assessment Task**

## 1. In-Class Critique and Discussions

**Criterion**

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.

**Excellent (A+, A, A-)**

- 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 synthesis with informed views
- Constructively critical, thus facilitating the discovery of new issues

**Good (B+, B, B-)**

- 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

**Fair (C+, C, C-)**

- Attentive in 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

**Marginal (D)**

- 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

**Failure (F)**

- 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**

## 2. Editing Exercise

### **Criterion**

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.

#### **Excellent (A+, A, A-)**

- 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 process of conception, creative strategization and production
- Innovative exploration by combining knowledge from different disciplines to create an accomplished and impactful cinematic work
- Efficient adjustment of plans and strategies in response to editing resources available with constructive adjustment

#### **Good (B+, B, B-)**

- 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 strategies in response to editing resources available and constructive feedback/suggestions

#### **Fair (C+, C, C-)**

- 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 (D)**

- 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

#### **Failure (F)**

- 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

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### **Additional Information for AR**

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

## **Part III Other Information**

### **Keyword Syllabus**

- 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

### Reading List

#### Compulsory Readings

	Title
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

#### Additional Readings

	Title
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