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| Module Title | Editing and Montage |
| Programme(s)/Course | Film Practice |
| Level | 4 |
| Semester | 2 |
| Ref No: | AME_4_EMN |
| Credit Value | 20 CAT Points |
| Student Study hours | Contact hours: 48 Student managed learning hours: 152 |
| Pre-requisite learning | None |
| Co-requisites | None |
| Excluded combinations | None |
| Module Coordinator | Patrick Tarrant tarrantp@lsbu.ac.uk |
| Parent School | Division of Film and Media, School of Arts & Creative Industries |
| Parent Course | Film Practice |
| Description | <p>This Module offers both practical training in the use of Post Production software, and practice-led seminars that explore the history and theory of montage.</p> <p>Practice and theory are linked in this Module in such a way that students are able to explore editing techniques while thinking conceptually about what editing means in different contexts. In addition to facilitating students' development of practical skills, this Module will introduce students to different theoretical and ideological approaches to editing, from the political formalism of dialectical montage, to the poetics of collage, and the suturing instinct of continuity editing.</p> |
| Aims | <p>The aims of this Module are to:</p> <ul style="list-style-type: none"> • Demonstrate the role of editing in creating rhythm, pace, and movement in film and video. • Examine the history of editing, focusing on montage theory. • Establish proficiency in students' use of the relevant software. • Develop students' understanding of the meaning and function of different shots within a dramatic scene by drawing upon principals of analytical and continuity editing. |
| Learning outcomes | <p>At the end of this Module students should be able to:</p> <p>Knowledge and Understanding</p> <ol style="list-style-type: none"> 1. Recognise a range of editing techniques and their relation to different dramatic or aesthetic functions and conventions. 2. Recognise and describe the principles of montage theory. <p>Intellectual Skills</p> <ol style="list-style-type: none"> 3. Begin to examine the ideological implications of different approaches to editing, and by extension, different approaches to the role of the audience in deciphering film texts. 4. Critically engage with editing as a form of authorship and reflect on their own creative work. <p>Practical Skills</p> <ol style="list-style-type: none"> 5. Demonstrate awareness of rhythm, pace, and movement in their edited project. |

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| | <p>Transferable Skills</p> <p>6. Reflect on their methodology and evaluate their practical production work in relation their aims and objectives</p> |
| Employability | <p>Being able to edit moving image media is increasingly becoming a basic survival skill in a media saturated convergence culture: from web portals, to museums, to the games, television and mobile phone industries, the student with the software skills and the confidence to manipulate existing video footage according to a brief is a person in high demand. But the student who also appreciates the historical and political significance of editing throughout the history of cinema is a true asset indeed.</p> |
| Teaching & Learning Pattern | <p>The Module runs for one semester, spanning 12 teaching weeks. It is split between skills-based software workshops, and more theoretically and historically minded seminars on techniques of editing and montage.</p> |
| Indicative content | <ul style="list-style-type: none"> • Working with Editing and Image Manipulation software • Managing video and other media • Developing an editing workflow • The historical development of film and video editing • The conventions of the continuity system of editing • The expressive possibilities of montage as both a discrete mode of filmmaking in itself, and as a method within all filmmaking |
| Assessment method (Please give details – elements, weightings) | <p><i>Formative Assessment</i></p> <p>Presentation of work in progress, peer review and critique at screening sessions.</p> <p style="text-align: center;">Coursework 1 (Portfolio of Assessment) — SUMMATIVE WEIGHTING FOR PORTFOLIO 100%</p> <p>Marking Criteria:</p> <ul style="list-style-type: none"> • The most important part of this assessment is PART 1, the three-minute montage itself. This equates to about <u>70% of the portfolio</u>. • But students are also required to complete PARTS 2 and 3 in order to demonstrate further Subject Understanding and Professional Conduct. Taken together PARTS 2 and 3 account for about <u>30% of the portfolio</u>. <p>PART 1: 'Video Montage'</p> <p>Students will produce a 3-minute video, made up of their own original video and sound, that explores the potential of montage as an aesthetic form. Your montage should not attempt to tell a story as such, but it should attempt to generate certain moods, meanings, thoughts or feelings in the mind of the viewer. You may think of this montage as artists' moving image work where poetic or political concerns are to the fore, or where formal experimentation with movement, time and materials becomes an end in itself.</p> <p>All videos will be uploaded to an online forum where teacher and peer feedback can be added.</p> |

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| | <p>PART 2: 'Written Analysis' In no more than 800 words explain how your montage:</p> <ul style="list-style-type: none"> • Changes, or adds to, the meaning of your images. • Manipulates techniques of continuity and discontinuity. • Exploits movement, composition within the shot, pace and rhythm. • Creates discord or surprise. • Generates political, dramatic or aesthetic interest. • Your written analysis is also a chance to simply explain the kinds of ideas you were trying to convey in your montage. <p>PART 3. 'Professional Engagement' During the module you will be asked to submit your completed green screen exercise, a motion tracking exercise and evidence of having submitted your montage to a Film Festival.</p> |
| <p>Indicative Reading</p> | <p>Cook, D. (2004) <i>A History Of Narrative Film</i> (4th edition). New York, NY: W.W. Norton.</p> <p>Bordwell, D and J Staiger and K Thompson (1988) <i>The Classical Hollywood Cinema: Film Style & Mode of Production to 1960</i>. London: Routledge.</p> <p>Dancyger K, (2006) <i>The Technique of Film and Video Editing: History, Theory, and Practice</i>, (4th edition). Massachusetts: Focal Press.</p> <p>Fabe, M. (2004) <i>Closely Watched Films: An Introduction To The Art Of Narrative Film Technique</i>. Berkeley: University of California Press. Available from: <http://lib.myilibrary.com?ID=235974>.</p> <p>Kaplan, E. A ed. (2000) <i>Feminism and Film</i>. Oxford: Oxford University Press.</p> <p>Magrini, J.M. (2006) <i>On the System of the "Suture" in Cinema</i>, Otherzine, Issue 10: Spring 2006 (http://www.othercinema.com/otherzine/?issueid=15&article_id=33).</p> <p>Miller T and R Stam eds. (2004) <i>A Companion To Film Theory</i>. Malden, MA.: Blackwell.</p> <p>Ondaatje M (2002) <i>The Conversations - Walter Murch and the Art of Editing Film</i>. New York: Random House.</p> <p>Reisz, K and Gavin Millar eds. (2002) <i>The Technique of Film Editing</i> (2nd Edition). Oxford: Focal Press.</p> <p>Rohdie, S. (2006) <i>Montage</i>. Manchester: Manchester University Press.</p> <p>Taylor, R ed. (1998) <i>The Eisenstein Reader</i>. London: BFI Publishing.</p> <p>Vertov, D (1984) <i>Kino-Eye: The Writings Of Dziga Vertov</i>, edited with an introduction by Annette Michelson; trans. Kevin O'Brien. London: University of California Press.</p> |
| <p>Other Learning Resources</p> | <p>Filmography</p> <ul style="list-style-type: none"> • <i>Alone. Life Wastes Andy Hardy</i> (Martin Arnold, Austria, 1998) • <i>Atomic Café, The</i> (Jayne Loader, Kevin Rafferty et al, USA, 1982) • <i>Bamboozled</i> (Spike Lee, USA, 2000) • <i>Battleship Potemkin</i> (Sergei Eisenstein, Soviet Union, 1925) • <i>Blonde Cobra</i> (Ken Jacobs, USA, 1963) (http://www.ubu.com/film/jacobs_blonde.html) • <i>Citizen Kane</i> (Orson Welles, USA, 1941) • <i>Decasia</i> (Bill Morrison, USA, 2002) • <i>La Jetée</i> (Chris Marker, France, 1962) • <i>Man With A Movie Camera</i> (Dziga Vertov, Soviet Union, 1929) |

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| | <ul style="list-style-type: none">• <i>Nostalgia</i> (Hollis Frampton, USA, 1971)• <i>Pièce Touchée</i> (Martin Arnold, Austria, 1989)• <i>Strike</i> (Sergei Eisenstein, Soviet Union, 1925) |
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Presentations, online journals, manuals, the module guide and other relevant materials will be available through the University's Virtual Learning Environment (VLE) Moodle.