
NAME OF SCHOOL: SCHOOL OF COMMUNICATIONS, CINEMATIC AND CREATIVE ARTS

COURSE: FLA 1030: FUNDAMENTALS OF FILM EDITING
LECTURER : BERNARD OWUOR
TIME/DAYS: Wednesdays 1.30pm-4.50pm
CREDIT: 3

OFFICE HOURS Mondays 9.00am-12.00pm/ Wednesday 9.00am-12.00pm/ Friday 9.00pm- 12.00pm
TEL:/EMAIL 0704431503 boowuor@usiu.ac.ke

1. FLA 1030: Fundamentals of FILM EDITING

This course offers a foundational understanding of film editing, equipping students with essential technical and creative skills. Students will learn how to import and select video footage, create titles, perform basic colour correction, and export their work. Throughout the course, they will develop the ability to use a fundamental visual vocabulary to select footage and construct effective sequences. These sequences will incorporate titles, colour, and positioning to enhance the storytelling process. Students will also acquire skills in assembling and trimming elements to create emotional impact and guide the audience's response. The course will introduce two primary styles of film editing: montage editing and continuity editing.

2. PURPOSE OF THE COURSE

The purpose of this course is to provide students with the necessary tools and techniques to become proficient in the art of film editing. By focusing on both the technical aspects (such as importing footage, editing, and exporting) and the creative aspects (like conveying emotion and building a visual narrative), the course prepares students to work effectively in the editing room. Additionally, the course aims to familiarize students with two distinct editing styles—montage and continuity editing—which will serve as foundational approaches for editing different types of film projects. This combination of practical skills and artistic insight will empower students to produce polished and emotionally engaging film sequences.

3. LINK TO UNIVERSITY MISSION OUTCOMES & TO PROGRAM LEARNING OUTCOMES

This course seeks to equip the students with the requisite knowledge and skills necessary for the practice of Film Editing. Students develop the ability to collect, assemble and select footage that when edited together, empowers the students with the ability to become competent visual story tellers. Students also develop competency in visual communication using film-based technologies. The course also sharpens student’s awareness, knowledge and appreciation of different styles of film editing that enables the students to grow their ability to be competent film editing practitioners.

4. LINK TO THE SCHOOL:

The course is designed to meet the requirements of school mission outcome Nos:

- 1. Competence in critical thinking, creative skills, use of technology, creativity and good communication skills;
- 3. Service to the community: Acquire practical working experience through participation and contribution to positive /good community and societal causes;
- 6. Application of theories, concepts, and principles found in visual story telling skills (within a) in a multicultural & global perspective.

5. EXPECTED COURSE LEARNING OUTCOMES

- **Import, Edit, and Export Footage:** Students will be able to import, select, and edit video footage into a cohesive sequence using editing software, demonstrating proficiency in basic editing tools and techniques, and export a finished project with 90% accuracy.
- **Apply Colour Correction and Create Titles, Text, Sound Effects, and Music:** Students will apply basic colour correction techniques, adjust visual elements like exposure and contrast, and create effective titles, text elements, and integrate sound effects/music to enhance the narrative, achieving a professional finish on at least two projects.
- **Master Editing Styles:** Students will differentiate between and effectively apply the two primary styles of film editing (montage and continuity), showcasing both techniques in their final project with a high level of technical and creative skill.
- **Edit Two Projects with Different Editing Styles:** Students will edit two distinct projects—one using continuity editing and the other montage editing—demonstrating mastery of each style and meeting technical and creative standards.

6. CONTENT & CLASS SCHEDULE:

WEEK	LECTURE/WORKSHOP TOPICS	LEARNING OUTCOME	ACTIVITY/ASSIGNMENT	NOTES/READINGS/ASSESSMENTS
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1	Lecture: Introduction to Film Editing	To Create interest in Film Editing.	NONE	Class Lecture Film Makers Handbook (Page 48-51) Dancyger (Page 71-85) Dancyger (Pg 243)
2	Lecture: Habits of a Good Film Editor, Purpose of Editing	To engage students in an exploration of Editing Processes and procedures.	ADOBE PREMIERE CC PREMIERE PRO INTERFACE Editing Processes and procedures.	Film Makers HandBook (Pg 533-543) Adobe Premier CS6 User guide (2000) PDF Format
3	https://www.youtube.com/watch?v=zprzAR0e9j4 Factors Impacting Editing Choices Stages of Editing Process https://www.youtube.com/watch?v=i9mGSDluh9g	To engage students in an exploration of Editing Processes, procedures and roles; Help students become visually literate.	Five Things Editors Literally Do (VIDEO) Watch and Discuss PREMIERE PRO INTERFACE EDITING PROCEDURE	Final Editing Project Discussion Film Makers Handbook (page 36-38) Adobe Premier CS6 User guide (2000) PDF Format
4	Understanding Your footage Elements of Shot Creation Categories of Shots CAT 1 PICTURE STORY; CAT 2 CONTINUITY EDITING; FINAL PROJECT Discussion	Help students become visually literate and identify explicit information in the scene;	The Cutting Age; The Magic of Movie Editing (Video) PREMIERE PRO INTERFACE EDITING PROCESS	Film Makers handbook (Pg 571-594) Final Picture story editing assignments and discussion; CUT AWAY AND CUT IN https://www.youtube.com/watch?v=UjwbwxUX2hy Types of Cuts in Film Editing https://www.youtube.com/watch?v=Wv3Hmf2Dxlo Transitions https://www.youtube.com/watch?v=TKXBAaQB03U
5	Analyzing Footage for Editing (Criteria) Continuity –Action, Dialogue, Performance etc Continuity Problems in Film Editing	To engage students in an exploration of Editing Processes, procedures	How Does an Editor Think and Feel (Video) Watch and Discuss PREMIERE PRO INTERFACE EDITING PROCESS	Grammar of the Edit (Page 4) Adobe Premier CS6 User guide (2000) PDF Format

6	When to CUT and Why to CUT Information, Motivation, Shot Duration, Camera Angle, Continuity and Sound	identify transitional devices the editor uses to move smoothly from one scene to another;	MID SEMESTER EXAM REVIEW	Grammar of the Edit (Page 6, 66-70) Adobe Premier CS6 User guide (2000) PDF Format
7	MID TERM EXAMINATION (This is a Sit-in Examination covering all that has been discussed in Class- THE EXAM WILL BE IN PERSON ON CAMPUS)			
8 Lab	Practical Editing 1 File management and setting up an Editing project; Exporting Footage Practical Editing 2 Editing Workflow; Working on Timeline PRACTICAL APPLICATION OF CONTINUITY AND MONTAGE EDITING	To engage students in an exploration of Editing Processes, procedures	Editing Debacle	Grammar of the Edit (Page 6) Adobe Premier CS6 User guide (2000) PDF Format Film makers handbook (Pg 521-530) Screening of selected Films and Discussion Adobe Premier CS6 User guide (2000) PDF Format
9 Lab	Practical Editing 3 AUDIO/VIDEO Transitions, Effects and Titling. PRACTICAL APPLICATION OF CONTINUITY AND MONTAGE EDITING	To engage students in an exploration of Editing Processes, procedures	Collection of Picture Images for your Final Picture Story	Adobe Premier CS6 User guide (2000) PDF Format
10 Lab	Practical Editing 4 AUDIO/VIDEO Transitions, Effects and Titling. PRACTICAL APPLICATION OF CONTINUITY AND MONTAGE EDITING	To engage students in an exploration of Editing Processes, procedures	Editing Debacle Collection of Picture Images for your Final Picture Story	Adobe Premier CS6 User guide (2000) PDF Format

11 Lab	Practical Editing 5: PRACTICAL APPLICATION OF CONTINUITY AND MONTAGE EDITING	explain the meaning of continuity in a scene;	DEBACLE EDITING PROJECT DUE Individual Consultation and Review of Final Project	Dancyger (Pg 371-380) Grammar of the Edit (page 66-70) Screening of selected Films and Discussion Adobe Premier CS6 User guide (2000) PDF Format
12 Lab	Practical Editing 6: PRACTICAL APPLICATION OF MONTAGE EDITING	To engage students in an exploration of Editing Processes, procedures	Individual Consultation and Review of Final Project	Course Evaluation Adobe Premier CS6 User guide (2000) PDF Format
13 Lab	Practical Editing 7: PRACTICAL APPLICATION OF MONTAGE EDITING		Individual Consultation and Review of Final Project SCREENING	Adobe Premier CS6 User guide (2000) PDF Format
14 Lab	FINAL EXAMINATIONS		FINAL PROJECT SUBMISSION	

7. TEACHING METHODS

The course will be 50% of lectures and class discussions and 50% illustrations using computers, and practical lab exercises. The class also consists of screenings and hands on exercises using the film editing tools. The emphasis will be a 'hands-on' approach and at least 50% of instruction will be in the computer lab. The student is expected to spend 9 hrs every week outside class to complete assignments and study for the course.

8. COURSE TEXT & OTHER READINGS

The Following E-Textbooks Can Be Accessed Through VPN

- Crittenden, Roger. Film and Video Editing, Taylor & Francis Group, 1996. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/uskenya-ebooks/detail.action?docID=181680>.
- Ekert, Paul. Mastering Adobe Premiere Pro CS6, Packt Publishing, Limited, 2013. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/uskenya-ebooks/detail.action?docID=1126735>.
- Oldham, Gabriella. First Cut 2 : More Conversations with Film Editors, University of California Press, 2012. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/uskenya-ebooks/detail.action?docID=950484>.

- Ward, Peter. Picture Composition, Taylor & Francis Group, 2002. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/uskenya-ebooks/detail.action?docID=297073>.
- Andersson, Barry, and Janie L. Geyen. The DSLR Filmmaker's Handbook : Real-World Production Techniques, John Wiley & Sons, Incorporated, 2015. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/uskenya-ebooks/detail.action?docID=1895186>.
- Singh, Vishnu P.. Practical Multimedia Course, Global Media, 2008. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/uskenya-ebooks/detail.action?docID=3011570>.
- Film and video editing; First Author value, for Searching: Crittenden, Roger.
- Personal Author: Crittenden, Roger. Edition: 2nd ed. Publication Information: London ; New York : Blueprint, an imprint of Chapman & Hall, 1995.

COURSE TEXT:

- Dancyger, K (2010).The Technique of Film and Video Editing. History, Theory and Practice.4th Edition. Focal Press.
- Keast, G(2015) The Art Of The Cut: Editing Concepts Every Filmmaker Should Know.

RECOMMENDED REFERENCE MATERIAL:

- Reisz, K and Millar, G (2009) Technique of Film Editing, Reissue of 2nd Edition.
- Reed,L.C (2012) Film editing: Theory and Practice.
- Keast, G (2015) The art of the cut: Editing concepts every film maker should know.
- Chandler, G (2009) Film Editing: Great cuts every filmmaker and movie lover must know.
- Pearlman, K (2016) Cutting Rhythms; Intuitive Film Editing.
- Chandler G (2012) Cut by Cut: Editing your film or Video.
- Gool, A (2017) The video Editing Handbook.
- Frierson, M (2018) Film and Video Editing Theory: How editing creates meaning.
- Billinge, S (2017) The Practical Guide to Documentary editing: Techniques for TV and Film.
- Friedberg, D and Coleman, L (2010) Make the cut: A guide to becoming a successful Assistant Editor in Film and TV.
- Crittenden, R (2018) Fine Cuts: Interviews on the Practice of European Film Editing.
- Tomaric, J.J (2015) FilmSkills Editing: Master the Art and Process of Film Editing (behind the Screen) Vol 6.
- Brutto, V (2012) The art of motion Picture Editing: Essential Guide to Methods, Principles, Processed and Terminology.

9. OTHER LIBRARY RESOURCES:

You can access Web Based Databases such as EBSCOhost, Ebrary, Keesings, Online, PsycARTICLES, JSTOR, Gale to locating articles in journals, electronic books, magazines and newspapers through the library catalog, which is available on-line from within and outside the campus via the USIU website (<http://www.usiu.ac.ke>). There are 24 workstations within the library, and Wired access points, available throughout the building, provide high speed network connections. There are also other workstations in the computer labs. Accessibility of e- resources off campus is through Virtual Private Network (VPN).

10. COURSE EVALUATION	
ATTENDANCE	10 %
PROJECT ONE: DEBACLE	40%
MID-SEMESTER EXAM	20%
<u>FINAL PROJECT: PHOTO DOCUMENTARY EDITING PROJECT</u>	<u>30%</u>
TOTAL	100%

OTHER NOTES: A mark of "I" will be awarded only when genuine proof of difficulty is provided e.g. Medical Sheet, Financial statement showing difficulty etc.

11. LATE SUBMISSION OF ASSIGNMENTS AND MISSED TESTS

All assignments and projects must be submitted before or on the due date indicated on the course outline. It is part of professional practice to submit assignments on time. Any requests for extensions must be in writing three (3) working days prior to the due date. Any assignments received after any due date without at least 3 working days prior negotiation will have marks deducted at a rate of 2% per day. No negotiations will be made the day the assignment is due. Instructor has the right to deny extensions.

12. OTHER REQUIREMENTS:

- Mobile phones should be switched OFF during class session.

- Computers should be turned OFF during the theory session and used to complete LAB exercises only during practical session.
- Students who come 10min after class has started will not be allowed into the classroom.

13. KEY INSTITUTIONAL ACADEMIC POLICIES

Students should note the following are key policies as outlined in the University Catalogue and Students Handbook

1. Academic dishonesty

- a. Any intentional giving or use of external assistance during an examination without the express permission of the faculty member giving the examination.
- b. **Fabrication:** any falsification or invention of data, citation or other authority in an academic exercise;
- c. **Plagiarism:** any passing off of another's ideas, words, or work as one's own;
- d. **Previously Submitted Work:** presenting work prepared for and submitted to another course;

2. Class Attendance

Students are expected to attend all classes. Upon being absent from more **seven** classes in a 3 credit unit course or from more than **three** classes for those that meet once a week, the instructor will give a student an "F" grade for that course.

14. USIU GRADING

A	90 - 100
A-	87 - 89
B+	84 - 86
B	80 - 83
B-	77 - 79
C+	74 - 76
C	70 - 73
C-	67 - 69
D+	64 - 66
D	62 - 63
D-	60 - 61
F	0 - 59

15. ONLINE SUPPORT

ICT Helpdesk

Email: helpdesk@usiu.ac.ke

Phone: 0730-116-333

WhatsApp: 0735-000-377

Please be advised that the telephone lines may not be manned after 5 pm due to government directives. However, **WhatsApp** and **Email** messages are constantly being monitored up to 9 pm on weekdays.

16. DISABILITY INCLUSION STATEMENT

The University is committed to creating an inclusive and accessible learning environment for all students. If you have a disability, chronic condition, mental health concern, or any other situation that may require accommodations to assist in your coursework, please notify the instructor as soon as possible. We will work with you and the university's disability services to provide the necessary accommodations to ensure you have a positive learning experience.

The email address **inclusion@usiu.ac.ke** has been designated solely for matters related to disability disclosure by students or staff. Additionally you can reach out to disability office by calling extension numbers **173** or **830**, where you will be assisted promptly. Together, we can make this course a successful and enjoyable experience for everyone.

17. NOTE: ** Instructor reserves the right to amend this syllabus on an as-needed basis throughout the semester to best serve the needs of the class. Students will be notified by email or by announcement in class or through blackboard when revisions are made.

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SEMESTER: SUMMER 2025

COURSE: FLA 1030: FUNDAMENTALS OF FILM EDITING

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TEL./EMAIL 0704431503 boowuor@usiu.ac.ke

ATTENDANCE (10 MARKS)

Regular attendance and active class participation are expected from all students in this class.

A mark of 10 will be awarded to students who attend all classes and are fully engaged, actively participating in every class discussion. Please note that the first day of class, the mid-semester exam day, week 13 (reserved for screening, with attendance marks already allocated), and the final week (week 14) are not included in the attendance mark calculation.

At the end of the semester, your attendance and participation will be tallied and assigned a grade. You may contact me towards the end of the semester to inquire about your attendance and participation grade.