

DEREE COLLEGE SYLLABUS FOR: CIN 3131 Film Editing		3/0/3								
(New Course: Fall 2025)		UK LEVEL (appropriate only for validated courses): L5 UK CREDITS: 15								
PREREQUISITES:	CN 2005 Introduction to Digital Video									
CATALOG DESCRIPTION:	Theory, aesthetics and practice of narrative film editing.									
RATIONALE:	This course will enable students to build a foundation of theoretical frameworks of editing and apply them in practice. By taking this course students will hone skills which are necessary in the post production of films and relevant audio-visual projects. They will also finesse their technical expertise on professional non-linear editing software.									
LEARNING OUTCOMES:	As a result of taking this course, the student should be able to: <div><div>1.</div><div>Demonstrate knowledge of the theory and techniques of film editing.</div></div> <div><div>2.</div><div>Identify relevant theoretical principles and apply them in practice.</div></div> <div><div>3.</div><div>Demonstrate knowledge and understanding of the post production workflow of a film</div></div> <div><div>4.</div><div>Develop technical skills in motion picture editing by using professional non linear editing software.</div></div> <div><div>5.</div><div>Identify editing problems and apply appropriate solutions.</div></div>									
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: <div><div>•</div><div>Lectures and class discussions.</div></div> <div><div>•</div><div>Screenings</div></div> <div><div>•</div><div>Technical Demonstrations and Computer Labs.</div></div> <div><div>•</div><div>Creative exercises.</div></div> <div><div>•</div><div>Homework assignments.</div></div> <div><div>•</div><div>Office hours held by the instructor to provide further assistance to students.</div></div> <div><div>•</div><div>Use of library facilities for further study and preparation for the exams</div></div> <div><div>•</div><div>Use of the Blackboard course management platform to further support communication, by posting lecture notes, assignment instruction, timely announcements, formative quizzes and online submission of assignments.</div></div>									
ASSESSMENT:	<div>Summative:</div> <table><tr><td>1st assessment: Portfolio of Editing Exercises</td><td>30%</td></tr><tr><td>2nd assessment: Case Study Presentation</td><td>10%</td></tr><tr><td>Final assessment: Editing of a short fiction film</td><td>60%</td></tr></table> <div>Formative:</div> <table><tr><td>Editing Exercises</td><td>0</td></tr></table>		1 st assessment: Portfolio of Editing Exercises	30%	2 nd assessment: Case Study Presentation	10%	Final assessment: Editing of a short fiction film	60%	Editing Exercises	0
1 st assessment: Portfolio of Editing Exercises	30%									
2 nd assessment: Case Study Presentation	10%									
Final assessment: Editing of a short fiction film	60%									
Editing Exercises	0									

	<p>The formative assessments aim to prepare students for the summative assessments.</p> <p>Assessment 1 tests Learning Outcomes 1, 2 and 4</p> <p>Assessment 2 tests Learning Outcomes 1</p> <p>Final Assessment tests Learning Outcomes 3, 4 and 5</p> <p>Students are required to resit failed assessments in this module.</p>
INDICATIVE READING:	<p>REQUIRED READING:</p> <p>Reading list</p> <p>Dancyger, K. (2018). The Technique of Film and Video Editing (6th ed.). Routledge.</p> <p>Hoggan, M. (2021). The Art and Craft of Motion Picture Editing (2nd ed.). Routledge.</p> <p>Eisenstein, Sergei 1977. Film Form, Essays in Film Theory; Harvest</p> <p>RECOMMENDED READING:</p> <p>Reed, C. L. (2012). Film Editing. Mercury Learning and Information.</p> <p>Dmytryk, E., & Lund, A. (2019). On film editing : an introduction to the art of film construction. Routledge, Taylor and Francis Group.</p> <p>Bricca, J. (2023). Documentary Editing (2nd ed.). Routledge.</p> <p>Murch, W (2001). In the blink of an eye. (2nd edition). Silman-James Press. Los Angeles</p> <p>Reisz, K., & Millar, G. (2010). The technique of film editing (2nd ed., reissued). Focal Press.</p> <p>Pearlman, K. (2016). Cutting rhythms: intuitive film editing (Second edition). Focal Press.</p> <p>Hollyn, N. (2010). The film editing room handbook: how to tame the chaos of the editing room (4th ed). Peachpit Press.</p> <p>Morante, L. F. M. (2017). Editing and Montage in International Film and Video (1st ed.). Routledge.</p> <p>Zettl, Herbert 2017. Sight, Sound, Motion: Applied Media Aesthetics, Cengage.</p> <p>Bordwell, David 2016. The Cinema of Eisenstein, Routledge</p> <p>Other sources, including journal and newspapers' articles, research papers etc. recommended by the instructor throughout the semester.</p>
INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)	<p>REQUIRED MATERIAL:</p> <p>RECOMMENDED MATERIAL:</p> <p>https://nofilmschool.com/</p> <p>https://thefilmmagazine.com/</p> <p>https://www.sensesofcinema.com/</p> <p>https://www.davidbordwell.net/</p>
COMMUNICATION REQUIREMENTS:	<p>Good oral and presentation skills.</p>

SOFTWARE REQUIREMENTS:	MS Office and Blackboard CMS Non linear editing software
WWW RESOURCES:	https://helpx.adobe.com/gr_en/support/premiere-pro.html LinkedIn Learning you tube tutorials
INDICATIVE CONTENT:	<p>History, Theory & Practical application</p> <ol style="list-style-type: none"> 1. Continuity Editing 2. The Kuleshov Effect 3. The Theory of Soviet Montage 4. Constructive Editing 5. Idea – Associative Montage 6. Experiments in Editing: Cutting on Action, The Jump Cut and Discontinuity, The Sound Cut, The Cutaway, the Close up, The Extreme Close up, The Unity of Sound, The Long Shot, The L-Cut, The J-cut, Parallel action 7. Editing for Dramatic Emphasis, Surprise, Suspense, Emotion, Aesthetics 8. The Action Sequence 9. Dialogue Editing 10. The use of sound 11. The use of music 12. The rule of Six: Story, Emotion, Rhythm, Eye-trace, Two-dimensional place on screen, Three-Dimensional space of action 13. Post Production: The role of a director, editor, assistant editor, Sound Editor, Post Production Supervisor, Colourist, sound designer, graphic designer 14. The Editing of a short film: Organization and logging, Raw Material, Proxies, Synchronization of Image and Sound, First Assembly, Rough Cut, First Cut, Final Cut, Sound Editing, Prepare sequence for Color Grading, Prepare sequence for Sound Design.