

Semester	6
Course	Major
Paper Title	Advanced Video Editing
No. of Credits	4
Theory / Practical / Composite	Practical
Minimum No. of preparatory hours per week a student has to devote	
Number of Modules	NA
Syllabus	● Continuity editing ● Alternatives to traditional editing ● Eisenstein's and Pudovkin's theories of montage ● Historical overview — Different TV broadcasting systems Time Code Analogue video connectors Milestones of film editing from silent era to present ● Digital video connectors ● Video Compression ● Video codecs and containers ● Chroma subsampling ● Analysis of film sequences of different styles ● Editing of fiction and/or non-fiction sequences, and/or music videos in a DNLE software ● AI supported editing
Learning Outcomes	● Students will be introduced to the characteristics of continuity editing. ● Students will get an idea of emerging alternative editing styles. ● Students will learn video compression and working across formats. ● Students will learn how to edit fiction/non-fiction in a digital nonlinear editing software.
Reading/Referen ce Lists	● Bowen, C. (2017). <i>Grammar of the Edit</i> (4th ed.) Focal Press.

	• Beach, A., & Owen, A. (2018). <i>Video Compression Handbook</i>. (2nd ed.) Peachpit Press. • Reisz, K., & Gavin, M. (2014). <i>The Technique of Film Editing</i> (2nd ed.). New York: Hastings House. • Murch, W. (2001). <i>In The Blink of an Eye: A Perspective on Film Editing</i> (2nd ed.). Silman-James Press. • Dancyger, K. (2019). <i>The Technique of Film and Video Editing</i> (6th ed.) Boston: Focal Press. • Bordwell, D., & Thompson, K. (2020). <i>Film Art: An Introduction</i>. (12th ed.) The McGraw-Hill Companies.	
Evaluation		Practical CA: 95
Paper Structure for Theory Semester Exam		