

**COURSE DATA****Data Subject**

|                      |                         |
|----------------------|-------------------------|
| <b>Code</b>          | 33437                   |
| <b>Name</b>          | Cinematographic editing |
| <b>Cycle</b>         | Grade                   |
| <b>ECTS Credits</b>  | 4.5                     |
| <b>Academic year</b> | 2019 - 2020             |

**Study (s)**

| <b>Degree</b>                              | <b>Center</b>                                       | <b>Acad. year</b> | <b>Period</b> |
|--------------------------------------------|-----------------------------------------------------|-------------------|---------------|
| 1301 - Degree in Audiovisual Communication | Faculty of Philology, Translation and Communication | 3                 | Second term   |

**Subject-matter**

| <b>Degree</b>                              | <b>Subject-matter</b>                   | <b>Character</b> |
|--------------------------------------------|-----------------------------------------|------------------|
| 1301 - Degree in Audiovisual Communication | 16 - Compl. training optional in year 3 | Optional         |

**Coordination**

| <b>Name</b>                | <b>Department</b>                                |
|----------------------------|--------------------------------------------------|
| VERES CORTES, LUIS ENRIQUE | 340 - Language Theory and Communication Sciences |

**SUMMARY**

The course consists of a methodological tour of the origins of the fragmentary image in the visual arts and their perceptual consequences and expands the main authors of the history of film theory. The material is divided into two parts: one that caters to the theoretical and historical, and a second that responds to its analytical application to different examples film

**PREVIOUS KNOWLEDGE**



### **Relationship to other subjects of the same degree**

There are no specified enrollment restrictions with other subjects of the curriculum.

### **Other requirements**

No prior knowledge

## **OUTCOMES**

### **1301 - Degree in Audiovisual Communication**

- Knowledge of communication as a process and the different elements that comprise it. The ability to assimilate knowledge of the specificity of discourse, as well as the representation methods proper to the different technological and audiovisual media. Familiarity with the different theories, methods and problems involved in audiovisual communication and its different languages.
- The ability to apply this knowledge (See Competence 2314) to transmit it in an ethical and professional way and in a manner that is comprehensible for people.
- The ability to transmit ideas, problems and solutions within the field of audiovisual communication.
- Knowledge of the different languages, codes and representation methods of the different technological and audiovisual media: photography, cinema, radio, television, video and electronic image, the Internet, etc. through their aesthetic and industrial proposals and their evolution over the years, which should generate a capacity to analyse audiovisual narratives and works, taking into account iconic messages such as the texts and products of the socio-political and cultural conditions of a given historic era.
- Students must be able to deepen their acquired knowledge and to develop and apply these skills in the various fields of audiovisual communication.

## **LEARNING OUTCOMES**

- 1-Capacity of reflection and conceptual development from texts and specific content.
- 2-Development of critical theoretical and practical knowledge about the language of film editing.
- 3-Management of theoretical tools and techniques for the analysis of film editing.
- 4-Critical analysis of different tipologías assembly.
- 5-Ability drafting of assembly.
- 6.-Expression and public debate on critical evaluations reasoned and respectful of the points developed in the agenda.
- 8-Reasoned reply Accepting or critical assessments of publicly expressed by others.
- 9-Group work and collaborative.



## DESCRIPTION OF CONTENTS

### 1. Concept and history of ansamblance

### 2. Ansamblance's teory and cinema's teory

### 3. Elements of montage

### 4. Types of montage

## WORKLOAD

| ACTIVITY                             | Hours         | % To be attended |
|--------------------------------------|---------------|------------------|
| Theory classes                       | 45,00         | 100              |
| Development of individual work       | 10,00         | 0                |
| Study and independent work           | 10,00         | 0                |
| Readings supplementary material      | 10,00         | 0                |
| Preparation of evaluation activities | 17,00         | 0                |
| Preparing lectures                   | 20,00         | 0                |
| <b>TOTAL</b>                         | <b>112,00</b> |                  |

## TEACHING METHODOLOGY

Class attendances is mandatory. The work that students have to make in this module will be based on theoretical sessions, and analytical discussions that enable students to better understand the language and history of film editing

## EVALUATION

The student must pass a test in which he will respond to various developmental issues dealt with throughout the course. Attendance and continuous participation in classes will also be assessed to such an extent that this constitutes 50% of the grade of the subject. The final grade will be obtained from the average between the grade of a written test of theoretical nature and a note that will take into account attendance and participation in class. It will be necessary for the achievement of said average to obtain a minimum grade of 5 in both parts. Voluntary written works may be carried out to raise the final grade.



## REFERENCES

### Basic

- Amiel, Vincent, Estética del montaje, Madrid, Abada Editores, 2005.
- Amo, Antonio del, Estética del montaje, Madrid, Artes Gráficas MAG, 1972.
- Casetti, Francesco, Teorías del cine, Madrid, Cátedra, 2010.
- Jurgenson, A. y Brunet S., La práctica del montaje, Barcelona, Gedisa, 1995.
- Murch, Walter, En el momento del parpadeo. Un punto de vista sobre el montaje cinematográfico, Madrid, Ocho y Medio, 2003.
- Pinel, Vincent, El montaje. El espacio y el tiempo en el film, Madrid, Paidós, 2007.
- Reisz, K. Técnica del montaje cinematográfico, Madrid, Taurus, 1987.
- Sánchez-Biosca, Vicente, El montaje cinematográfico. Teoría y análisis, Madrid, Paidós, 1996.
- Sangro Colón, Pedro, Teoría del montaje cinematográfico: textos y textualidad, Universidad Pontificia de Salamanca, 2000.
- Thomson, Roy, Manual de montaje, Gramática del montaje cinematográfico, Madrid, Plot, 1995.
- Veres, Luis, Fragmentarismo y escritura: de la vanguardia a la metaliteratura, en Sphera Puplica. Revista de Ciencias Sociales y de la Comunicación, Murcia, UCAM, 2010.
- Villain, Dominique, El montaje, Madrid, Cátedra, 1999.

## ADDENDUM COVID-19

**This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council**

### 1. Continguts

Es mantenen els continguts inicialment recollits a la guia docent.

### 2. Volum de treball i planificació temporal de la docència

No es mantenen els horaris, s'ha donat llibertat a l'estudiantat per a realitzar les activitats programades d'acord amb la seua pròpia programació.

### 3. Metodologia docent

La metodología se fundamenta en la subida de materiales al aula virtual y connsultas de correo electrónico a través del Aula Virtual. La lección magistral se traslada a la lectura de los temas y su aplicación a un trabajo práctico.

### 4. Avaluació

L'avaluació es realitzarà a través d'una prova d'un treball acadèmic que recull tant els temes impartits a classe com els distribuïts a l'aula virtual.



Aquest sistema d'avaluació, si no s'indica el contrari, serà també vàlid per a la segona convocatòria.

## **5. Bibliografia**

La bibliografia recomanada es manté perquè és accessible y es pot trobar al circuit de distribució espanyol.