

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

Code	33437
Name	Cinematographic editing
Cycle	Grade
ECTS Credits	4.5
Academic year	2021 - 2022

Study (s)

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

Subject-matter

Degree	Subject-matter	Character
1301 - Degree in Audiovisual Communication	16 - Compl. training optional in year 3	Optional

Coordination

Name	Department
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

COMPETENCES (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)

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 (RD 1393/2007) // NO CONTENT (RD 822/2021)

- 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 typologies 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
TOTAL	112,00	

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

HYBRID LEARNING MODE (BLENDED)

1. Contents.

2. The contents initially collected in the teaching guide are maintained.

2. Workload and teaching schedule

2. Maintenance of the weight of the different activities that add up to the hours of dedication of ECTS credits marked in the original teaching guide.



3. Methodology

3. Class (face-to-face) theoretical / practical + BBC synchronous videoconference

4. Assessment

2. Faced with the situation of uncertainty given by COVID-19, the evaluation is limited to the elaboration of a Work on a film in which its assembly is explained.

5. Bibliography

2. The recommended bibliography is maintained because it is accessible.