

**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>	2023 - 2024

**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

Cancelled

## EVALUATION

Contact to the teacher

## 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.