## IDENTIFYING DATA

**Theory and Technique of Montage**

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|---|---|
| Subject | Theory and Technique of Montage |
| Code | P04G071V01204 |
| Study programme | Grado en Comunicación Audiovisual |

| Descriptors | ECTS Credits | Choose | Year | Quadmester |
|---|---|---|---|---|
| | 6 | Mandatory | 2nd | 1st |

| | |
|---|---|
| Teaching language | #EnglishFriendly Spanish |
| Department | |
| Coordinator | García Crespo, Oswaldo |
| Lecturers | García Crespo, Oswaldo<br>Miragaya López, Laura María |
| E-mail | oswaldogarcia@uvigo.es |
| Web | http://http://oswaldogarcia.webs.uvigo.es/teoria-y-tecnica-del-montaje/ |
| General description | A course to integrate narrative editing techniques, explore expressive editing solutions and learn digital technology to ensure the creative process. |

## Training and Learning Results

| Code | |
|---|---|
| B3 | Aplicar técnicas y procedimientos de la composición de la imagen a los diferentes soportes audiovisuales, a partir del conocimiento de las leyes clásicas y de los movimientos estéticos y culturales de la historia de la imagen. |
| B4 | Exponer los resultados de los trabajos académicos de manera escrita, oral o por medios audiovisuales o informáticos de acuerdo a los cánones de las disciplinas de la comunicación. |
| B5 | Conocer los valores constitucionales, principios éticos y normas deontológicas aplicables a la comunicación audiovisual, en especial las relativas a la igualdad de hombres y mujeres, a la no discriminación de personas con discapacidad y al uso no sexista de la imagen femenina en los medios de comunicación de masas. |
| B7 | Asumir riesgos expresivos y temáticos, aplicar soluciones y puntos de vista personales en el desarrollo de los proyectos |
| C16 | Know and apply audiovisual technologies (photography, cinema, radio, television and multimedia) according to their expressive capacities. |
| C18 | Ability to carry out the recording, composition, editing and postproduction of audiovisual products. |
| D1 | Comprender el significado y aplicación de la perspectiva de género en los distintos ámbitos de conocimiento y en la práctica profesional con el objetivo de alcanzar una sociedad más justa e igualitaria. |
| D4 | Adaptarse a los cambios tecnológicos, empresariales u organigramas laborales |

## Expected results from this subject

| Expected results from this subject | Training and Learning Results | | |
|---|---|---|---|
| 1 - Apply techniques of digital edition attending to expressive objectives. | B3<br>B7 | C16<br>C18 | D1<br>D4 |
| 2 - Structure the relation go in the sounds and the images in the context of one project narrative | B3<br>B7 | C16<br>C18 | |
| 3 -*Implementar the suitable technological solutions stop the different needs of the process of audiovisual edition. | B3 | C16 | D4 |
| 4 #Analyze and propose solutions of *montaxe from the narrative and aesthetic point of view. | B3<br>B4<br>B5<br>B7 | C16 | D4 |

## Contents

| Topic |
|---|
| |

| | |
|---|---|
| TECHNIQUE_ Davinci Resolve I | Media management. |
| | System and user configuration. |
| | Basic editing operations. |
| | Capture and export. |
| | Audio processing in editing. |
| NARRATION_ The spatial management of the story in edition | Visual continuity. |
| | Sound continuity. |
| | Structure and rhythm. |
| NARRATION_ The temporary management of the story in edition | Fragmentation and continuity of the time of the story in edition |
| | Structure and rhythm. |
| NARRATION_ Basic fundamentals of editing | Strategies for structuring the story in editing |
| NARRATION Cinematographic editing | Narrative strategists for the transmission of ideas in editing |
| | Intellectual montage |
| | Narrative use of sound space |
| TECHNIQUE: Formats, resolutions and spaces of colour | Bit, *byte, channel and colour depth |
| The platform of edition Davinci Resolve II | Audio mix and color correction |
| TECHNIQUE: Format, codecs and chroma subsampling. | 4:4:4, 4:2:2, 4:1:1; 4:2:0, interframe vs intraframe. |

## Planning

| | Class hours | Hours outside the classroom | Total hours |
|---|---|---|---|
| Lecturing | 7 | 17 | 24 |
| Case studies | 4 | 8 | 12 |
| Debate | 4 | 5 | 9 |
| Objective questions exam | 1 | 3 | 4 |
| Systematic observation | 0.5 | 0 | 0.5 |
| Essay | 10.5 | 22 | 32.5 |
| Essay | 17 | 23 | 40 |
| Essay | 6 | 22 | 28 |

*The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

## Methodologies

| | Description |
|---|---|
| Lecturing | Theoretical sessions of introduction to the *montaxe in digital video. Basic bases of flows of work IT. |
| Case studies | Analysis of editing solutions of the selected cinematographic works |
| Debate | Sharing on the analysis of audiovisual fragments and the application of narrative strategies in editing |

## Personalized assistance

| Tests | Description |
|---|---|
| Essay | Monitoring of the assembly of project 1, search for personalized alternatives to the creative process. Establishment of technical decisions to ensure the process. |
| Essay | Monitoring of the assembly of project 2, search for personalized alternatives to the creative process. Establishment of technical decisions to ensure the process. |
| Essay | Monitoring of the assembly of project 3, search for personalized alternatives to the creative process. Establishment of technical decisions to ensure the process. |

## Assessment

| | Description | Qualification | Training and Learning Results | |
|---|---|---|---|---|
| Case studies | Preparation of analysis exercises regarding the narrative structure of films or expressive solutions in editing. | 10 | B4 | D1 |

| | | | | | |
|---|---|---|---|---|---|
| Objective questions exam | Evaluation of the basic technical foundations derived from the work of non-linear digital edition.  Ability to analyze the use of montage as a narrative tool | 10 | | C16 | D1 |
| Systematic observation | Weekly tracking of the projects | 10 | | | D4 |
| Essay | Project 1: Coherent arrangement of audiovisual material and basic articulation of image and sound around a theme. Spot format | 20 | B3 B4 B5 B7 | C16 C18 | D1 |
| Essay | Project 2: Structuring an audiovisual story around the expressive use of continuity and montage. short story | 30 | B3 B4 B5 B7 | C16 C18 | D1 D4 |
| Essay | Project 3: Structure, rhythm and synthesis in editing. Free format project. | 20 | B3 B4 B5 B7 | C16 C18 | D1 D4 |

## Other comments on the Evaluation

The information on the evaluation tests, their format, length, evaluation rubric and delivery channels will be detailed through the Moovi platform. It is the responsibility of the student or student to be attentive to the information uploaded and collect the specific and complementary information that is necessary to pass the subject.

CONTINUOUS ASSESSMENT

70% attendance at the practical sessions will be mandatory for each of the three assembly projects included in the subject.

To pass it is necessary to achieve a pass both in the "Exam of objective questions" and in the average of the works delivered. The average is only done on the works delivered when project 2 is approved. Deliveries out of date, with errors in format or file nomenclature are subject to a 50% reduction of the qualification of that work.

The "Objective questions exam" may be composed of technical or narrative content.

SECOND CHANCE AND END OF CAREER

Students who have approved any of the parts of the subject (the practical part: which includes the average of the three projects or test test), will be able to keep the note and will only have to present themselves failed.

To pass the subject on a second chance, it will be necessary to pass the objective questions exam and/or deliver project 2 in editable format depending on the failed part. In the case of students who have failed the practical block, they will be proposed to make a series of modifications to project 2 delivered, which must be carried out in the time established by the teacher, not exceeding three hours.

GLOBAL EVALUATION SYSTEM

The overall assessment of the subject includes a theoretical block and a practical one with a global duration of 5 hours. It will be mandatory to pass each of the parts of each of the blocks to pass the subject:

The theoretical block, with a duration of two hours, includes a technical part, through the completion of a multiple choice exam, and a narrative part, through the analysis of the editing of one of the films proposed during the semester and in accordance with the criteria of evaluation applied during the course. This block weighs 40% of the final mark.

The practical block, with a duration of 3 hours, starts from the delivery of two works. The first, corresponding to project 1 of the subject, must be displayed in an editable format from the Davinci platform on the day of the test and exported at the beginning of the test, after making slight modifications. The rest of the practical test will be dedicated to making modifications brought by the teacher on a project 2 of the subject that must also be brought assembled and post-produced video and audio on the Davinci platform. The teacher will propose the realization of a battery of changes on the assembly that must be carried out within the times assigned to the test. This block weighs 40% of the final mark.

It is the responsibility of the global assessment students to access the Moovi to consult the sources of information and academics related to the subject. In no case will you have the right to receive teaching during the tutorial sessions, which will be aimed solely at resolving doubts.

The date of the global evaluation test will coincide with the official exam tests in the first and second calls.

## Sources of information

**Basic Bibliography**

MURCH, W, **EN EL MOMENTO DEL PARPADEO; UN PUNTO DE VISTA SOBRE EL MONTAJE CINEMATOGRAFICO**, Ocho y Medio, 2003

Ken Dancyger, **The Technique of Film and Video Editing: History, Theory, and Practice**, Focal Press, 2007

Chion, M., **LA AUDIOVISION: INTRODUCCION A UN ANALISIS CONJUNTO DE LA IMAGEN Y EL SONIDO**, Paidos, 1993

WOOTTON, C., **Compresión de audio y vídeo**, Anaya Multmedia, 2006

Neria, elena, **Streaming Wars**, Cúpula, 2020

**Complementary Bibliography**

OKUN, Jeffrey y ZWERMAN, Susan, **The VES Handbook of Visual Effects**, Elsevier, 2010

Rafael C. Sánchez, **Montaje cinematográfico: arte de movimiento**, UNAM, 1971

## Recommendations