



## IDENTIFYING DATA

### Theory and Technique of Montage

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 Miragaya López, Laura María			
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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 B7	C16 C18	D1 D4
2 - Structure the relation go in the sounds and the images in the context of one project narrative	B3 B7	C16 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 B4 B5 B7	C16	D4

## Contents

Topic
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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.	10		C16	D1
	Ability to analyze the use of montage as a narrative tool				
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.

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## Sources of information

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### 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**, Paidós, 1993

WOOTTON, C., **Compresión de audio y vídeo**, Anaya Multimedia, 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

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## Recommendations

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