

BASIC DETAILS:

Subject:	EDICIÓN AVANZADA EN CINE		
Id.:	32110		
Programme:	GRADUADO EN COMUNICACIÓN AUDIOVISUAL. PLAN 2014 (BOE 15/10/2014)		
Module:	EXPERTO EN CINE		
Subject type:	OPTATIVA		
Year:	4	Teaching period:	Primer Cuatrimestre
Credits:	6	Total hours:	150
Classroom activities:	64	Individual study:	86
Main teaching language:	Inglés	Secondary teaching language:	Castellano
Lecturer:		Email:	

PRESENTATION:

Editing is the main process during the postproduction and one of the most important in each production (in TV and films). That part of the work not only requires a coherent way to join or split the shots correctly, all editors must have a deep knowledge about film, media, arts and some technical skills in, of course, editing and media production.

Editing its not only about the cut. An editor is who makes some important technical, narrative and aesthetic choices that decide the final look, the narrative structure and finally, the meaning of the video. An editor is not only a technician; an editor is like a crafter who works with the technic supported by his own creativity and knowledge.

Gaining a deep control in the managing of professional editing software allows to each student to develop an important amount of technical abilities and skills and provides a better understanding of the audio-visual field.

In this course the students will learn how they can cut a shot or how they can display the elements in a sequence using professional software. But the main goal will be to learn how their all decisions during the editing (technical, aesthetic, narrative) will have an important effect in the final result.

PROFESSIONAL COMPETENCES ACQUIRED IN THE SUBJECT:

General programme competences	G01	Ability to analyse and synthesise.	
	G02	Problem solving.	
	G03	Ability to organise and plan.	
	G04	Use of Information Technologies.	
	G06	Interpersonal skills	
	G07	Ability to take on and display an ethical commitment individually and socially.	
	G09	Ability to apply knowledge.	
	G10	Ability to generate new ideas (creativity).	
	G11	Ability to undertake research.	
	G12	Capacity to apply processes and techniques involved in the organisation and management of technical resources.	
	Specific programme competences	E03	Capacity and ability to manage organisational production, recording and dissemination techniques and processes for an audiovisual production.
		E04	Capacity to apply image composition techniques and procedures to the various audiovisual platforms using the new information technologies, based on knowledge of the classical laws and the cultural and aesthetic movements in the history of the moving image. las leyes clásicas y de los movimientos estéticos y culturales de la historia de la imagen mediante las nuevas tecnologías de la información.
E05		Capacity to develop measurements connected to the quantity of light and colour quality during the image construction process, based on theoretical and practical knowledge of the scientific properties of optics.	

	E06	Capacity to develop measurements connected to sound quantity and quality during the audio construction process, based on theoretical and practical knowledge of the scientific properties of acoustics.
	E16	Capacity to record audio signals from any audio source - acoustic or electronic, digital or analogue - and to mix these material with a determined purpose which considers the levels, effects and layout of the final mastered mix.
	E17	Capacity to recreate the audio atmosphere of an audiovisual or multimedia production through the use of soundtrack and sound effects, keeping in mind the purpose of the text and narration.
	E18	Knowledge of theories, methods and problems in audiovisual communications and their languages which serve as a support for the activity, depending on the requirements established as disciplinary knowledge and professional competences. n de los requerimientos fijados como conocimientos disciplinares y competencias profesionales.
	E19	Ability to suitably use technological tools in the different stages of the audiovisual process so the students express themselves through audiovisual images or discourse with the necessary technical quality.
	E20	Ability to suitably present research results orally or by means of audiovisuals or IT, in accordance with the canons of the communications disciplines.
	E21	Ability to join and adapt to a group of audiovisual professionals, ensuring a compatibility and synergy between your own personal interests and those of the group project which you have joined.
Learning outcomes	R01	Work independently in a professional editing environment.
	R02	Apply and connect general audiovisual knowledge (structure, grammar, etc.) to an editing process.
	R03	Apply and relate specific editing knowledge to a post-production process.
	R04	Create effective complex audiovisual sequences and sequential montages in agreement with the nature and objectives of fiction.
	R05	Acquire a critical and reflective viewpoint of audiovisual items in terms of editing parameters.

PRE-REQUISITES:

Each student must have:

- Basic experience using editing software, such as: AVID, Adobe Premiere or Final Cut.
- Knowledge and skills in audio-visuals and media production.
- A will to learn and an open mind.

All students must read and learn the security instructions provided by Universidad San Jorge and follow the instructions given by lecturers and College staff about anti COVID-19 sanitary protocols.

SUBJECT PROGRAMME:

Observations:

The subject will be taught all Tuesday and Thursdays of the "I Cuatrimestre" at 16:50 - 18:30 in classroom A14 (only in-class weeks).

The course attendance will be hybrid. That means that the half of the lessons will be taught online and the rest will be in-class. In the case of this subject, according to the Calendario Académico, even weeks will be taught in-class (at A14 in Facultad de Comunicación y Ciencias Sociales) and odd weeks will be taught online.

The attendance to all lessons is compulsory (in both cases: online and in-class).

Some parts of the course (number of tasks, grading methods, deadlines...) could change according the evolution of the COVID-19 situation. In that case, the lecturer in charge will determinate how that changes would be (always focused in maintain the content and the learning outcomes of the subject).

Subject contents:

1 - Introduction
2 - Editing tools: Avid Media Composer
2.1 - First contact with AMC
2.1.1 - Media management
2.1.2 - New projects, main settings
2.1.3 - The Workspace and the Interface
2.2 - Working with AMC
2.2.1 - Bin, Superbin and menus
2.2.2 - The Keyboard: functions, shortcuts and settings
2.2.3 - Timeline: Segment Mode (Overwrite, Splice in)
2.2.4 - Trim Mode
2.3 - Audio
2.3.1 - Audio Mixer, Audio Tool, Audio EQ y Audio Punch in
2.3.2 - Working with audio: Keyframes
2.4 - Texts, Titles and Animations
2.4.1 - AVID MARquee y Title Tool
2.5 - Digital Effects (FX)
2.5.1 - Working with FX
2.5.2 - FX Templates
2.6 - Color Correction
2.6.1 - The Color Correction Tool
2.7 - Other AMC Tools
3 - Advanced Practical Activities

Subject planning could be modified due unforeseen circumstances (group performance, availability of resources, changes to academic calendar etc.) and should not, therefore, be considered to be definitive.

TEACHING AND LEARNING METHODOLOGIES AND ACTIVITIES:

Teaching and learning methodologies and activities applied:

During the course there will be different kinds of teaching/ learning methodologies (adapted to the hybrid method):

- **Master class/ Practical Class:** the students will follow the lessons, in real time from their own computers, using the software AMC. Also, the students will have additional time to practice individually in some of the taught contents.

- **Exercises/ Practical Cases:** the students will have time in class to make the assignments and other grading exercises. During this activities the students will have de assistance and support of the teacher.

- **Individual Work:** the students will work individually in their projects during classtime. Also, to prepare every exercise scheduled in class time, students must spend their own time to do it (the acquisition of the videos, the shooting of the footage or writing the script). THE CLASS TIME DEDICATED TO MAKE THE EXERCISES CAN ONLY BE EXPENDED ON EDITING.

- **Public Presentations:** all the exercises must be presented to the rest of the class. All the students, and the teacher, will comment the assignments paying special attention to the strengths and weakness to improve the following exercises and to learn from the successes and fails of whole class.

Student work load:

Teaching mode	Teaching methods	Estimated hours
Classroom activities	Master classes	22
	Practical exercises	28

	Coursework presentations	14
Individual study	Individual coursework preparation	62
	Research work	24
	Total hours:	150

ASSESSMENT SCHEME:

Calculation of final mark:

Final Project:	30 %
Individual work:	50 %
Editing Analysis:	20 %
TOTAL	100 %

*Las observaciones específicas sobre el sistema de evaluación serán comunicadas por escrito a los alumnos al inicio de la materia.

BIBLIOGRAPHY AND DOCUMENTATION:

Basic bibliography:

KAUFFMAN, Sam. Edición de vídeo con Avid Media Composer. Anaya Multimedia, 2010
ODAAATJE, Michael; MURCH, Walter. El arte del montaje. Plot Ediciones, 2007.
MURCH, Walter. En el momento del parpadeo. Ocho y medio, 2003.

Recommended bibliography:

HERVAS, Christian. El diseño gráfico en televisión. Cátedra
EISENSTEIN, Sergei Mihailovich. Hacia una teoría del montaje Vol. 2. Paidós
AMIEL, Vincent. Estética del montaje. Abada.
BLOCK, Bruce. Narrativa Visual. Omega
LLORENS, Vicente. Fundamentos tecnológicos de vídeo y televisión. Paidós
MORENO, Rafael. Avid. Edición de vídeo, Anaya Multimedia, 2007
EISENSTEIN, Sergei Mihailovich. Hacia una teoría del montaje Vol. 2. Paidós

Recommended websites:

AVID MEDIA COMPOSER FIRST	https://www.avid.com/es/media-composer-first
JDOWNLOADER	http://jdownloader.org
ANY VIDEO CONVERTER PRO	https://www.any-video-converter.com/products/for_video/
FREEMAKE VIDEO CONVERTER	http://www.freemake.com/es/free_video_converter/
KIGO VIDEO CONVERTER	https://www.kigo-video-converter.com/
PEXELS VIDEOS (free stock videos)	https://videos.pexels.com/
BENSOUND (free stock music)	https://www.bensound.com/
FREESOUND (free stock sounds)	https://freesound.org/
AUDIOBLOCKS (free stock music and sounds)	https://www.audioblocks.com/
EPIDEMIC SOUND	https://www.epidemicsound.com/
MICROSOFT STREAM	https://www.microsoft.com/es-es/microsoft-365/microsoft-stream
MICROSOFT ONE DRIVE	https://www.microsoft.com/en-us/microsoft-365/onedrive/online-cloud-storage

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