

Audiovisual media editing

COURSE GUIDE

BACHELOR'S IN FILMMAKING

Course data

<i>Duration</i>	Annual
<i>Credits</i>	7,5 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Daniel Villa

Course presentation

Use of editing software and application of technical, artistic and narrative knowledge for the editing of audiovisual works in different formats and genres, reproducing the working conditions and premises of professional environments.

Student competencies

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG02	Know the different tools and languages of film, to apply them in audiovisual projects
CG03	Know the codes of ethics and deontology applicable to the audiovisual industry.
CG04	Know the various applications of the technological resources from the field of audiovisual creation.
CG05	Understand the concepts of photography, the creation of the film image and audiovisual language from an artistic and technical perspective.
CG06	Communicate verbally or in writing the objectives and characteristics of an audiovisual piece, in Spanish and in a foreign language (level B2 MCERL).
CE01	Understand the history, evolution and contribution of film from the perspective of aesthetics, society and ethics.
CE02	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.
CE03	Know the production workflows of the audiovisual industry.
CE04	Understand filmmaking in an open, multi-directional manner, from the forms and formats that are intrinsically related to the entertainment industry, to more expressive manifestations that explore avant-garde aesthetics and/or auteur philosophies.
CE14	Create coherent film discourses that are suited to different genres and languages by means of a logical association of image and sound.
CE15	Compose images by integrating elements that are filmed and/or generated in postproduction processes.

Learning outcomes

Upon completion of this course, each student must be able to:

1. Edit filmed material using the narrative, spatial and temporal criteria that are most suitable to the genre, subgenre or audiovisual format of the work.
2. Go further in the use of editing software, acquiring professional skills.
3. Reflect, through the editing, the artistic intentions of an audiovisual work with the highest degree of coherence and professional judgment.
4. Organize the work to complete it properly and on time.
5. Establish a professional dialogue with the director, producer and/or client of an audiovisual piece, developing the ability to assimilate the objective and knowing how to communicate proposals and suggestions.
6. Apply creativity and artistic-theoretical knowledge to the practice of editing for different genres and formats (fiction, documentary, advertising, branded content, corporate video, music video and fashion film).
7. Learn to judge their own work and the work of others in a constructive manner.

Teaching methodology

<i>MD1</i>	Participatory masterclass.
<i>MD2</i>	Case studies and discussion.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD5</i>	Cooperative and collaborative learning.
<i>MD6</i>	Academic tutoring.

Course content

<i>Content</i>	<p>Theory and practice of editing, with a focus on the use of editing software and application of technical, artistic and narrative knowledge to editing audiovisual works in different formats and genres, recreating the premises and conditions of professional environments.</p> <ol style="list-style-type: none"> 1. Fiction editing: time, space, expressivity and narrative functions according to genres and subgenres. Focus on editing dialogue. 2. Organizing the timeline. 3. Optimizing work. 4. Advertising editing. From spot to branded content. Temporal fragmentation and hyperbole. Continuity without match cuts. 5. Creation of content and audiovisual pieces for social networks.
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	6. Music Video, Dance Video and Fashion Film.
	7. Multi-camera editing.

Learning activities

AF1	Theoretical and theoretical-practical classes.	22 hours
AF2	Classroom/laboratory exercises and practices.	26 hours
AF3	Design and execution of artistic creation projects (individual or group).	3 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	15 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	90 hours
AF6	Academic tutoring.	5 hours
AF7	Evaluation.	4 hours
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	60 hours

* The distribution of hours between training activities may undergo changes due to the academic needs of the course, the group and/or the teaching team.

Assessment

GENERAL ASSESSMENT CRITERIA

ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

SPELLING AND EXPRESSION

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offense. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0..

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE2 Assignments and projects	Revaluable	Yes	40%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Non revaluable	Yes	50%
SE5 Attitude and participation	Non revaluable	No	10%
			100%

(*) Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.

EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

RECOMMENDED BIBLIOGRAPHY

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITES

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS