ACADEMIC PROGRAM

DIGITAL EDITING

B.F.A. IN **ANIMATION**

MODALITY: ON CAMPUS

ACADEMIC YEAR: 2023-2024

Name of the course:	Digital Editing	
Degree :	Animation	
Location:	Centro Universitario de Tecnología y Arte Digital	
Area:	Audiovisual Language	
Year:	2º	
Teaching period:	1	
Type:	B	
ECTS credits:	6	
Teaching modality:	On campus	
Language:	English	
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SUBJECT DESCRIPTION

Area description

The subject provides students with the body of knowledge related to the creation and fundamentals of storytelling through sound and moving image, from the formal and symbolic elements of visual composition of the still image to the narrative resources and their meaning, and the theory of editing and montage. It also provides the necessary context for the identification of the main artistic currents and the historical evolution of audiovisual narrative language.

Subject description

The course delves into audiovisual editing and editing in a theoretical and practical way, in search of an adequate understanding of the structures of narration and storytelling, and their implementation in an audiovisual creation. Every animation project needs, directly or indirectly, editing to generate its contents. From the use of reference recordings for the animators, to the final editing of an animated production, the course allows to shape the final visualization of a narrative. The subject is related to others such as Audiovisual Narrative, History of Cinema and Animation, Screenwriting or Elements of Visual Composition, solidly cementing the knowledge of the construction of visual narratives.

COMPETENCIES AND LEARNING OUTCOMES

Competencies

BASIC AND GENERAL

CG4 - Apply the fundamentals of aesthetics and image perception in terms of structure, form, color and space in the representation of digital content.

CG6 - Apply the creative fundamentals of idea generation in audiovisual projects for digital environments.

CB1 - That students have demonstrated to possess and understand knowledge in an area of study that starts from the base of general secondary education, and is usually found at a level that, while relying on advanced textbooks, also includes some aspects that involve knowledge from the forefront of their field of study.

CB2 - That students know how to apply their knowledge to their work or vocation in a professional manner and possess the skills that are usually demonstrated through the development and defense of arguments and problem solving within their field of study.

CB3 - That students have the ability to gather and interpret relevant data (usually within their area of study) to make judgments that include reflection on relevant social, scientific or ethical issues.

CB4 - That students can transmit information, ideas, problems and solutions to both specialized and non-specialized audiences.

CB5 - That students have developed those learning skills necessary to undertake further studies with a high degree of autonomy.

TRANSVERSALS

CT5 - Demonstrate versatility, flexibility and creativity in the development of projects, activities and work.

SPECIFIC

CE15 - Identify and differentiate the styles and periods in the history of cinema and animation.

CE1 - Execute drawing with traditional and digital techniques of artistic creation both for the ideation and representation of images.

CE7 - Create audiovisual pieces applying the principles of composition, audiovisual narrative and graphics animation to the realization, planning, editing and post-production of sequences and shots.

SC13 - Knowing the methodology of synthesizing sound elements and the application of sound techniques in a digital product.

CE14 - To develop different types of scripts according to the target media.

Learning outcomes

At the end of the degree, the graduate will be able to:

- Understand the fundamentals of audiovisual language composition for the critical analysis of moving images and sounds.

- Create audiovisual narratives through the application of the principles of shot and scene composition of audiovisual language.

- Apply visual language to different animation techniques to transmit ideas.

- Integrate basic editing and montage techniques for a proper understanding of audiovisual narrative structures.

- Distinguish between sound effects, musical compositions and dubbing for a narrative of an animation production.

- Edit the sound tracks of an audiovisual montage in such a way that they reinforce the narrative or expressiveness of the project.

- Correctly use the phases of documentation, synopsis, treatment, rundown, literary script and technical script in the writing of an audiovisual script.

- Use camera movements, types of shots, staging and other formal resources in the creation of an audiovisual script.

- Create storyboards and animatic that transmit narrative situations through the image.

- Recognize the different cultural, technological, economic and historical factors that can influence an audiovisual production.

- Know the stylistic differences generated throughout the history of the different animation techniques to be used in a contemporary production.

- To develop an analytical and discursive sense in relation to other audiovisual works.

CONTENTS

· Theory.

· Techniques and types of editing.

· Rythm and action.

· Audio, titling and lettering.

· Transitions, effects and postprocessing.

· Image resolution and formats.

SUBJECT SYLLABUS

01. Audiovisual editing: a technical and creative process.

1.1 Processes and phases of digital editing.

1.2 Technical specifications: frames per second and resolution.

1.3 Terminology: jump cut, broll, time code, nat sound, sound bites, SFX

1.4 The good editor's manual: rules and tips for editing with emotion.

02. Development of editing and editing: The birth of a new language.

2.1 The beginning of a new era: Lumiere, Melies, Porter.

2.2 Rules of continuity 1: shots, scenes, sequences.

2.3 Basic transitions and techniques: cut, dissolves, bumpers, split screen.

2.4 What is an ellipsis?

03. Development of montage and editing: cutting with continuity.

3.1 Griffith and the classic Hollywood style.

3.2 Parallel editing.

3.3 Rules of continuity 2: 180º rule, shot-against-shot and eyeline matching.

04. Sound, the other half of the audiovisual experience:

4.1 Diegetic and non-diegetic vs. out-of-field.

4.2 Sound overlapping, J-cuts and L-cuts.

4.3 Sound design and transitioning with audio: practical examples.

05. Development of editing and editing: The Soviet school.

5.1 Kuleshov, Vertov, Eisenstein.

5.2 The Kuleshov effect.

5.3 Space: an invention of montage.

5.4 Eisenstein: intellectual montage

5.5 Time in montage: the concept of montage.

06. Development of montage and editing: Dziga Vertov and the creation of the documentary film.

6.1 Common structures in fiction: the 3-act structure and the hero's journey.

6.2 Common structures in non-fiction: from the newsreel to the internet.

6.3 External and internal editing.

07. Development of montage and editing : The French novelle vague and the evolution of language.

7.1 Match-cuts: graphic, movement and sound bridge.

08. Development of montage and editing 7: Editing and video art in the post-modernist era.

8.1 Early avant-garde.

8.2 Found footage, video mash-up, supercut.

8.3 Video clip culture

TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

TRAINING ACTIVITIES

LEARNING ACTIVITIES	Total hours	Hours of presence

Theoretical / Expository classes	30,91	30,91
Practical classes	23,64	23,64
Tutorials	5,45	2,73
Independent study and autonomous work of the student	48,18	0,00
Elaboration of work (group or individual)	36,36	0,00
Evaluation Activities	5,45	5,00
TOTAL	150	62,28

Teaching methodologies

Expository method or master class

Case method

Problem-based learning

Cooperative or collaborative learning

Inquiry-based learning

Flipped classroom or inverted classroom methodology

Gamification

TEMPORAL DEVELOPMENT

SUBJECT 1-2 WEEKS

TOPIC 2-2 WEEKS

TOPIC 3-2 WEEKS

TOPIC 4-1 WEEK

TOPIC 5-2 WEEKS

TOPIC 6-2 WEEKS

TOPIC 7-2 WEEKS

TOPIC 8-1 WEEK

EVALUATION SYSTEM

ASSESSMENT SYSTEM	MINIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)	MAXIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)
Assessment of participation in class, exercises or projects of the course	10	20
Assessment of assignments, projects, reports, memos	20	60
Objective test	30	70

GRADING CRITERIA

ASSESSMENT SYSTEM	ORDINARY EVALUATION	EXTRAORDINARY EVALUATION
Assessment of participation in class, exercises or projects of the course	20	20
Assessment of assignments, projects, reports, memos	40	40
Objective test	40	40

General comments on the evaluations/assessments

The importance of this course is based on experimentation with raw materials, far from the digital day-to-day, we will study anatomy, facial expressions and body postures using sulphide-free Plasticine (Chavant, Monster Clay ....). A material mainly used for sculpting models as a reference for 3D character developers. We will learn how to build a wire armature that will help us to pose our sculpture and find the right silhouettes.

Grading:

30% Just doing the exercise

20% Effort/Interest

30% Quality. The elements taught are well used

20% originality.

It is crucial to deliver on time. A 10 minute courtesy period will be given during which the submission is considered to be on time. After this time, assignments may be handed in up to 24 hours after the deadline, but with a penalty on the mark to be determined by the teacher. No work will be accepted after 24 hours.

Any detection of plagiarism, copying or the use of bad practices (such as the use of AIs) in a paper or exam will result in a zero for that paper, a report to the faculty and academic coordinator and the application of

the current regulations, which can lead to very serious penalties for the student.The use of SmartWatches or mobile phones during exams is not allowed. These devices must be put away and out of sight of the student during the exam.

The use of mobile phones is not allowed during lessons and is not allowed for assignments from other subjects that do not correspond to the subject.

LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):

Basic: Murch, Walter. En el momento del parpadeo: un punto de vista sobre el montajecinematográfico. Ocho y medio, Madrid, 2003.Marimón, Joan. El montaje cinematográfico. UAB, Barcelona, 2022.Bibliografía recomendadaAmiel, Vincent. Estética del montaje. Editorial Abadía. Madrid, 2005.Eisenstein, Sergei. Hacia una teoría del montaje. Grupo Planeta. Barcelona, 2001.Fernández Sánchez, Manuel. Influencia del montaje en el lenguaje audiovisual. Centreď investigació de la Comunicació. Barcelona, 1997.Sánchez Biosca, Vicente. El montaje cinematográfico: teoría y análisis. Paidos. Barcelona,2001.Truffaut, François. El cine según Hitchcock. Alianza editorial. Madrid, 2010.Tarkovsky, Andrei. Esculpir en el tiempo. RIALP. Madrid, 1996

REQUIRED MATERIALS, SOFTWARE AND TOOLS

Type of classroom
Theory

Materials:
Display - Digital whiteboard, Laptop

Software:
Software básico de Adobe.