

DEGREE IN: **AUDIOVISUAL COMMUNICATION**

1. GENERAL DETAILS OF THE SUBJECT

Name: **FILM MAKING III. DIGITAL VIDEO & POSTPRODUCTION**

Level: THIRD

Semester: FIRST

Type (Basic/Compulsory/Elective subject): Compulsory
Weekly class hours: 4 Credits (ECTS): 6
Year of Study Programme: 2010

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2. DESCRIPTION

We will be looking at the knowledge of the new different languages, codes and representation methods of the different technological and audiovisual media: photography, cinema, radio, television, video and electronic image, the Internet, and the combination of all of them. Special attention will be paid to cinema and television, as well as the use of DSLR (Digital Single-Lens Reflex) equipment.

This module is intended to provide the learner with the skills required to design and develop an advanced audio visual production. Students will gain an appreciation for contemporary video making techniques and the processes involved from ideation through to publishing. The practical requirements of the module include students directing and shooting a video, producing video and audio and applying special effects in post editing environments before publishing the piece online.

Students will learn fundamental concepts and complex techniques applicable to digital media; related programs in multimedia, new media, digital film/video, digital art, and almost any other work situation in this technologically equipped world in which we live.

The practical emphasis of this module is contextualised within a contemporary theoretical approach to media forms, audiences and industries. The content is designed to enable students to play a full role in the modern digital media world.

This module enables students to hone their skills and pursue more advanced roles in video direction and production, as well other facets of the industry such as marketing and social media platform-building. Coursework at every level will highlight topics such as lighting techniques, editing fundamentals, screenwriting, and digital distribution.

3. SITUATION

Previous knowledge and skills:

(REALIZACIÓN y REALIZACIÓN 1)

All the knowledge derived from the subjects: *Theory of Image, Production and Audiovisual Company, Introduction to Audiovisual Production Methods and Audiovisual Production Methods I.*

Recommendations:

It is advisable to consult the bibliography of the subject to clarify questions and delve into the subject.

Adaptation for students with special needs:

Professor will be very attentive to the individual needs of each student. The existence of the bibliography of the subject supposes a support for the students with special needs or with difficulties to follow the subject in the class.

4. OBJECTIVES AND COMPETENCIES

- ☐ Encouraging Teamwork
- ☐ Promotion of individual and collective creativity
- ☐ Social and communicative skills.
- ☐ Capacity for synthesis, attention and effort.
- ☐ Capacity for observation.
- ☐ Critical spirit and ability to self-criticise.
- ☐ Ability to assimilate any kind of knowledge.
- ☐ Students will be aware of local and international environments in which they will be contributing.
- ☐ Knowledge of other languages.

SPECIFIC SKILLS:

- ☐ Understand the fundamentals of digital video systems with emphasis on production and broadcasting.
- ☐ Work with digital video editing tools.
- ☐ Creative and professional production methods.
- ☐ Understand the system design principles of video broadcasting.
- ☐ Knowledge and skills in the area of video/moving image production and to develop the ability to transfer these skills into the workplace.
- ☐ The modules provide an underpinning knowledge of the moving image industry, film theory and the production process from scriptwriting to filming and editing.
- ☐ Ability to incorporate into and adapt to a professional audiovisual team to assume different roles, including project leadership, managing them efficiently, looking after the project's interests and ensuring social responsibility.
- ☐ Knowledge of professional ethics and codes of conduct as well as legal regulations of information affecting both professional practice and the tasks of a communicator.

TRANSVERSAL GENERIC SKILLS

- ☐ Theoretical and practical knowledge of organizational structures in the field of audiovisual communication, as well as the nature and interrelationships between active agents within it: authors, institutions, companies, media, formats, and audiences.
- ☐ Decision making.
- ☐ Ability to succeed in situations of uncertainty.
- ☐ Assumption of responsibilities.
- ☐ Ability to fluidly write texts, news content, play lists, and scripts within the fields of film, television, video, and multimedia fiction.
- ☐ Ability to organize and distribute work.
- ☐ Promoting Entrepreneurship.
- ☐ Promoting equality and diversity

SPECIFIC OBJECTIVES

- ☐ Gaining experience in TV studio production, film and video production and sound production, students are able to build up portfolios of work throughout the course.
- ☐ We will provide the students with the knowledge to use DSLR (Digital Single-Lens Reflex) equipment.
- ☐ Audiovisual Production process from start to end: pre-production, production and post-production technics.
- ☐ Students gain experience in video production across a number of genres including drama and documentary.
- ☐ The course gives you the opportunity to gain a grounding in a wide range of production methods and styles: from narrative fiction to fine art films and installations, and from documentaries to multi-camera television drama.

5. COURSE CONTENTS OR THEMATICS SECTIONS

PART I: INTRODUCTION TO DIGITAL VIDEO

PART II: FUNDAMENTALS OF SHOOTING VIDEO WITH DSLR CAMERAS

PART III: POST PRODUCTION FOR DIGITAL VIDEO

6. LIST OF TOPICS

PART I: INTRODUCTION TO DIGITAL VIDEO**A. LECTURE TOPICS**

1. Introduction
2. Elements of a video production and broadcasting system.
3. Fundamentals of video digital Production
4. Video production and Recording Equipment
5. Codecs and Containers
6. What is a pixel?
7. Spatial Resolution
8. 24 fps progressive-scan video
9. Video Formats and Timecode
10. About Color Correction in digital video

PART II: FUNDAMENTALS OF SHOOTING VIDEO WITH DSLR CAMERAS

1. Introduction to DSLR cameras
2. The anatomy of a Digital SLR
3. Equipment and accessories
4. Lighting
5. Audio
6. Lents
7. Shooting Techniques
8. Visualization and Security for Video Sharing and Transfer over Networks

PART III: POST PRODUCTION FOR DIGITAL VIDEO

1. Introduction
2. Non-linear editing
3. Colour grading to alter / enhance the colour of images
4. Sound Post Production
5. Audience theory
6. Influence of Post Production on contemporary design and communication
7. The new world of digital filmmaking
8. *(Due to the constantly changing nature of Digital Media Design technologies and applications, up to date reading guides and examples will be available at the beginning of the module.)*

B. LABORATORY TOPIC

1. Analysis of audiovisual products
2. Planning video production strategies
3. Developing a ideas and case of studies

7. METHODOLOGY AND TEACHING TECHNIQUES

Production Methods span a broad range of art, design, communication, business, media, science and communication subjects. So the ways in which you learn and how your time is used will be a mixture of all these areas. Methodology may include studios, labs, classes, involve working alone, learning from peers in pairs or groups, or with external partners, so you will learn not only about this module but also about how you learn and how to increase your knowledge base.

- ☐ **Lecture:** Pass on knowledge and activate cognitive processes in students, encouraging their participation.
Case studies: Learning through the analysis of actual or simulated cases in order to interpret and resolve them by employing various alternative solution procedures.
- ☐ **Project-based learning:** Realization of a project to solve a problem, applying acquired learning and promoting abilities related to planning, design, performing activities, and reaching conclusions.

The practical part will be developed both in individual practices and groupal practices. In both cases, the teacher will explain the instructions, he will ask for feedback, a summary will be uploaded to the virtual classroom, and the teacher will mentor the students' processes. Students will be able to correct their work until the final deadline of the practice. In groupal practices, students will include a short dossier in which they explain what they did and report any misbehavior of the partners.

- ☐ This module will be assessed by three coursework components. These components will provide an opportunity to assess students understanding of the principles of Digital Video and their ability to work both individually and in teams to produce high quality practical projects.: In-class' presentations of workshop projects and Final Portfolio.

8. ASSESSMENT CRITERIA

OPTION A

Attendance (> 75%)	
Attitude and participation	10 %
Practices	50 %
Theoretical evaluation:	40 %

The average of the practices and the theoretical evaluation have to get half of their grade to pass the subject. Extra practices can be approved by the teacher to those who have approved all the practice to increase the general grade until 10%.

Spelling and grammar mistakes in works and exams can reduce their individual grades.

OPTION B

Attendance (< 75%)	
Adapted practices	50 %
Mandatory essay	10 %
Theoretical exam	40 %

The three evaluation elements have to get at least half of their grade to pass the subject. The adapted practices will be made to ensure the acquisition of the skills, including the "Order and Method" transversal generic skill by doing the proper communication in advance with the teacher. The mandatory essay could require some readings about teamwork advantages and techniques.

Spelling and grammar mistakes in assignments and exams can reduce their individual grades.

- SECOND EVALUATION:

The assessment criteria will be the same one that was indicated for the first evaluation. Before or during July 2021, the teacher will indicate the new audio-visual works to be analyzed.

Students who fail to pass the subject will keep their grades for those practices or the theoretical evaluation or exam if they are already approved.

Specific cases that have to be approved by the teacher could change the theoretical exam with another practice.

- THIRD EVALUATION:

The assessment criteria will be the same one that was indicated for the first evaluation. Students will have to contact the teacher at least two months before the theoretical exam to receive instructions to adapt the practices.

9. REFERENCES

SPECIFIC

- Carlson, S (1993) *Professional Cameramen Handbook*, 4th edn, Amphoto, New York.
- Eisenstein, S (1947) *The Film Sense*, Harvest Books, San Diego.
- Eisenstein, S (1949) *The Film Form: Essays in Film Theory*, Harvest Books, San Diego.
- Fitt & Thornley (2002) *Lighting Technology*, Focal Press.
- Foster, H (Ed.) 1988 *Vision and Visuality*, Bay Press, Seattle.
- Thompson, R (1997) *Grammar of the Shot: A Media Manual*, Focal Press, London.
- Owens, Jim and Millerson, Gerald. (2013). Television production. 15th Ed. Burlington, MA ; Abingdon : Focal Press
- Singleton-Turner R. (2011) Cue and cut: a practical approach to working in multi-camera studios. Manchester: Manchester University
- Bordwell David and Thompson Kristin. (2012) Film Art: An Introduction Paperback ISBN-13: 978-0073535104 ISBN-10: 0073535109 Edition: 10th
- Dancyger, K. (2011) The Technique of Film and Video Editing, History, Theory, and Practice Focal Press
- Treske Andreas (2015) Video Theory: Online Video Aesthetics or the Afterlife of Video; Transcript Verlag ISBN-13 978383763058
- York, John. (2014) Into the woods – How stories work and why we tell them. Penguin Books Ltd

GENERAL

- Bellour, Raymond.: 2000, "The Unattainable Text." Analysis of Film. Bloomington and Indianapolis: Indiana University Press: pp. 21-27.
- Ciller Tenreiro, Carmen, Palacio Arranz, Manuel (2016) Producción y desarrollo de proyectos audiovisuales, Editorial Síntesis.
- Bellour, Raymond.: 2012, Between-the-Images. Zurich: JRP/Ringier and Les Presses du Réel.
- Keathley, Christian.: 2011, "La cámara-stylo: Notes on Video Criticism and Cinephilia." In The Language and Style of Film Criticism, ed. Alex Clayton and Andrew Klevan. London: Routledge.
- Blum, Eleanor. (1990) *Mass Media Bibliography: An Annotated Guide to Books and Journals for Research and Reference*. Urbana, IL: University of Illinois Press.