



Universitat de Lleida

DEGREE CURRICULUM
AUDIOVISUAL PRODUCTION

Coordination: ORIOL CANAMASAS, JOSE MARIA

Academic year 2023-24

Subject's general information

Subject name	AUDIOVISUAL PRODUCTION			
Code	101966			
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Audiovisual Communication and Journalism	2	COMPULSORY	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRALAB	PRAULA	TEORIA
	Number of credits	1.5	1.5	4.5
	Number of groups	2	2	1
Coordination	ORIOI CANAMASAS, JOSE MARIA			
Department	PHILOLOGY AND COMMUNICATION			
Teaching load distribution between lectures and independent student work	65 HP: 13 face-to-face sessions of 5 hours that include 60 min of theoretical training and preparation of the practice that will be developed next. 90 TA: Distributed in 5 jobs to which 7 hours each will be allocated. The final exercise involves a dedication of 50 hours.			
Important information on data processing	Consult this link for more information.			
Language	Catalan			
Distribution of credits	Each session will have a theoretical content of about 30 minutes and a preparation of the practice of the session. The practical part will divide the large group into two or four medium ones, some will work with the multi-camera equipment and others with the post-production and recording equipment. The theoretical content of the sessions is quite dense and requires further autonomous review, especially for the final exam. In the course of the semester the student must submit 5 assignments that will be specified in class and a personal assignment that must be submitted at the end of the semester but should begin to develop immediately. You will also participate in a collective project that will be defined at the beginning of the course according to interests and technological availability. Finally, you must submit a report of the practices performed.			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
MANYOSES CARLES, OSCAR	oscar.manyoses@udl.cat	1,5	
ORIOI CANAMASAS, JOSE MARIA	pep.oriol@udl.cat	7,5	
VIÑALS SÁNCHEZ, ÁLEX	alex.vinyals@udl.cat	1,5	

Subject's extra information

Students who have a camera and headphones (better closed) should bring them to class. Pending jobs cannot be left on the computer. The exercises will be delivered on the stipulated day. Some students find it difficult to upload the exercises on the server, it is advisable not to leave it to the last minute, any questions can be resolved with the tutorial provided on the website of the subject (see below) or by consulting the technicians (César or Xavi).

The quality in the exercises will demand from the beginning. Those who have difficulty with technology will have to make a complementary effort (which means more dedication).

Notes and more information on the day to day of the subject in:

<https://peporioludl.wixsite.com/ripa-1>

Given the situation of uncertainty (it is not yet known if there will be more changes), all the planning contained in the document (the teaching guide) can still be altered for health reasons.

Learning objectives

The objective of this subject is the technical and especially expressive knowledge of audiovisual technology. The acquisition of a joint vision that allows the future producer or producer to establish the necessary means to achieve a certain production. The knowledge of the departments involved in a production and the function of each one.

It is taught at the MAGICAL complex, located in the Park of Gardeny, and is structured so that the students doing this first part of the course become familiar with the audiovisual technology, especially the one destined to broadcasting. It is assumed that, besides vocation, the student has the basic knowledge of a video camera and the editing software.

Regarding the technical aspects, the student must assess their degree of relationship with technology, there are students who opt for a specific aspect (graphics and FX, music and sound, photography ...) and others They prefer a more global vision. Thus there is the possibility of choosing and following a specialization or making a preparation more aimed at the production and production design.

Around the multicamera production will work with the concepts involved (technical script, staging, graphics, sound recording, recording ...) and a program will be implemented where teamwork is put into practice.

This subject is situated in the middle of the syllabus, once basic knowledge about audiovisual technologies has

been achieved. It is necessary to say that this is a subject matter with technical and theoretical questions in permanent evolution, this requires the personal contact of the student with the evolution of this office that develops the subject while dedicating itself.

Relationship with other subjects

In this subject, we work with the obvious conviction that all students take the subject of sound as well as photography, at least (being interesting the one of graphic design), and therefore, although there may be recurring elements, these aspects are treated only from the expressive point of view.

Projection to professional fields

In the two courses that the subject lasts, the student will be able to experiment with the audiovisual technology, placing us in a double objective: to know this technology in order to apply it in a professional future and acquire the necessary skills to make productions Own professional level.

Competences

CB2. The basic competence is the obtaining of a professional level criterion, both of the realization and of the direction, on the way to produce an audio-visual appropriate to the conceptual characteristics of the project and its budget, besides knowing the peculiarities of the The team that will intervene, the way of directing it and managing it.

CG2. Participation in working groups divided into large teams and sub-teams, which will produce a multi-camera television program; and small groups (of 4-5 students) who will develop a project as a practical work of the course. Both activities will be carried out at the MAGICAL professional facilities. The formation of groups (or subgroups) will require the organization and planning of these groups. Development of teamwork. Informative Also experience production under pressure.

CG3. The theoretical knowledge will be applied especially to the exercises that are requested, where the use of this knowledge is contemplated. This concept includes personal exercises, continuous practice in the classroom and multi-camera production.

CG4. Obtaining strategies and technical resources for professional audiovisual production through the knowledge of the technologies involved in capturing image and sound, especially the narrative possibilities of digital technology. Acquisition of the formal correction and observation of the optimum utilization of the available material.

CG6. Development of creativity, both in open proposals as in personal exercises or proposals subject to technical or temporal conditions. The creative aspect under technical control

CE9. Conceive, plan and, in some cases, develop audiovisual projects.

CE11. Design the formal and esthetic aspects of the audiovisual.

CE12. Domain of the technologies and systems used to process, produce and distribute audiovisual productions.

CE13. Identify and apply the theoretical and practical foundations of information technologies.

CE14. Identify and apply logics and narrative and expository skills specific to informative and non-informative audiovisual content.

CE15. Develop creative capacity in the audiovisual production of various genres.

CT3. Acquire training in the use of audiovisual technologies.

CT4. Acquire basic knowledge of entrepreneurship and professional environments.

CT6. Apply a gender perspective to tasks related to specific professional settings.

Subject contents

TEMARI

THE STARTING POINT. The profession. The audiovisual professional. The contents: innovation. Enumeration of the works to be carried out. Knowledge of the facilities. Preparation of the exercises. Digital workflows. The central fact of the narrative, the structure.

CINEMATISM. The particularities that define the most suitable aspects so that a subject can have audiovisual development. The movement. The persecution. The choreography. The blind spots of the mind. Affinities. Desteatralization. The casual and the fortuitous. The endless. Perception of movement. The treatment of genres.

THE POINT OF VIEW. The central idea. The decision on what the viewer will see. The establishment of the camera positions according to their expressiveness (Plant of cameras). Visual design. Types of plans. The height of the camera. Types of movements. Optics: depth of field.

GEOGRAPHY OF THE SHOT. Narrative orthodoxy. The establishment of visual references that allow the viewer to understand the space and the characters. Narrative series. The cinematic axis. Mobile tracking. Counterplane plan. Offside. Choreography in the shot. Movement of actors and cameras. Musical cinema. Action cinema. Preparation of a scene. Shots and directions. Combination of movements. Generic features.

ASSEMBLY PRINCIPLES. Film editing technique. Multicamera methodology. Connection, continuity and syntax. The causal chain. Time control, pace. Spatial references. Scene / sequence / play.

AUDIOVISUAL TECHNOLOGY (more linked to the practical sessions and more transversal). Image and sound capture and generation. Technical particularities of the audiovisual capture. Graphics and special effects. Forms of image generation. Image capture systems. Sound capture. Image manipulation. Multilayer post production. Digital image generation. Photographic concepts. The treatment of light intended to obtain views that respond to dramatic intentions. Lighting for television programs. The color: Color temperature. Types of lighting. Types of sources. Light orientation. Basic lighting. Accessories. Post production. Treatment of recorded visual and sound material. Preparation for distribution. Edition. Distribution.

Methodology

There are three lines of work:

The technical control, that can be obtained with the knowledge of the hardware and its technical peculiarities.

The qualitative progress of the personal audiovisual discourse through the knowledge of narrative and expressive resources.

Obtaining a work method focused on professionalization. The student must address this subject with a professional attitude, both in the respectful treatment with the material in the practices, as well as in the active participation in the theoretical sessions and the team work. Without leaving aside the absolute correction of the presented works.

The methodology combines several elements that advance at the same time: the theoretical field, the technical field, the personal or team practice and a space for the achievable creativity.

The main objective is formal and expressive correction. The subject is a certain basic knowledge of audiovisual technology and thanks a certain vocation. It must be kept in mind that it requires more time than usual, so the exercises do not reach the technical level sufficient.

The sessions are totally practical except for 30 minutes in alternative sessions to comment on the theoretical

materials that will be given to work in person.

Development plan

DEVELOPMENT

Each session will consist of a theoretical part and one of practice. The theoretical sessions aim to ensure that the student achieves a professional level of efficiency both in the approach of audiovisual ideas and in their realization. The practical sessions aim to obtain sufficient knowledge of audiovisual technology to obtain a global criterion for its use. To the extent that the course progresses, the knowledge of professional hardware is incorporated as much from the technical point of view as expressive. On the other hand, several exercises and team work are proposed in which the student can choose the tasks that most interest him in his personal professional project.

GENERAL OPERATION

The subject, in its professional field, demands from the students the attitude that is assumed in any work environment: responsibility, neatness and proactive attitude ...

The machinery of the MAGICAL is not a material of practices in the strict sense, it is delicate material, which must be used as such.

That is why every job that is carried out requires all the attention of the one responsible for the results and the team. It is necessary to review the material when collecting it and when returning it, and to communicate any deficiency or breakdown.

Evaluation

EVALUATION

The assessment will be based on the assignments, internships and final exam and will be calculated as a percentage of the grade according to the following provision:

Exercises.

Throughout the course 5 works are proposed that will suppose 5% of the note each. The mere fact that the work is admitted already represents the achievement of this 5%. In the correction of the work the teacher establishes mentions that later will serve to correct the notes of the works of group. These jobs involve an average of 7 hours of dedication each. Practical work in the classroom is also compulsory and is graded on the internship report.

Personal work.

The student will have to carry out by own means (or of the faculty) a work of between 3 and 5 minutes of free subject and focused to the own preferences (journalism, narration, publicity, documentary ...) The aim of the work is to obtain an absolute technical and expressive correction, from the chosen theme. The work accounts for 25% of the final grade.

Multicamera.

The bulk of the students will be divided into three or four groups that will perform a series of scheduled internships and a multi-camera program.

Face-to-face work: Technical equipment. Production design. Camera rehearsals. Graphics. Integration of continuity elements. Recording.

Non-contact work: Screenplay. Articles. Program design. Essays.

Exam.

Finally and also for 25% of the mark there will be an examination of the subjects worked in the subject (or a personal work if, for health reasons, the examination cannot be carried out).

SUMMARY

Exam: 25%

Personal work 50%

Teamwork: 25%

Mentions: As specified above, excellence in individual exercises can compensate for a low grade in any team work that has not been suspended. In this way, a student can reach the maximum grade even if group work does not allow it on average.

Students who combine their degree with a full time job or a part-time job with schedules coinciding with classes have the right to ask for alternative assessment within 5 days after the beginning of the semester. For information, please send an e-mail to academic@lletres.udl.cat or ask for information at the Faculty's office (Secretaria de la Facultat de Lletres)

Bibliography

In the University Library you can find many texts that deal with aspects of the syllabus, too extensive to make a useful bibliography. Also on the Internet you can find works that develop practically all the parts of the subject, especially the marks of professional material. In each session, a collection of presentations includes links of interest. The sources will be expanded if necessary.