



Universitat de Lleida

DEGREE CURRICULUM  
**AUDIOVISUAL  
POSTPRODUCTION**

Coordination: ORIOL CANAMASAS, JOSE MARIA

Academic year 2018-19

## Subject's general information

<b>Subject name</b>	AUDIOVISUAL POSTPRODUCTION			
<b>Code</b>	101975			
<b>Semester</b>	1st Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	Degree	Course	Character	Modality
	Bachelor's Degree in Audiovisual Communication and Journalism	3	COMPULSORY	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA	TEORIA	
	<b>Number of credits</b>	1.5	4.5	
	<b>Number of groups</b>	2	1	
<b>Coordination</b>	ORIOI CANAMASAS, JOSE MARIA			
<b>Department</b>	CATALAN STUDIES AND COMMUNICATION			
<b>Teaching load distribution between lectures and independent student work</b>	The theoretical content of the sessions is quite dense and requires a subsequent independent review, especially in the face of the final exam. In the course of the semester the student will have to deliver 5 works that will be specified in class and a personal work that must be delivered at the end of the semester but should begin to develop immediately.			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			
<b>Language</b>	Catalan/Castilian			
<b>Distribution of credits</b>	Each session will have theoretical content and a practical one that will be shared equally in time. This second practice session will divide the large group into two or three media, some that will work with the multi-camera equipment and the others in the post-production and recording equipment.			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
ORIOI CANAMASAS, JOSE MARIA	oriol@filcat.udl.cat	7,5	

## Subject's extra information

The students who will be present will bring their camera and headphones (better enclosed). You can not leave pending jobs on your computer. The exercises must be submitted on the stipulated day. Some students find it complicated to upload the exercises to the server, it is advisable not to leave it for the last minute, you can solve it with the tutorial provided on the subject's website (see below) or consult the technicians (Cèsar or Xavi).

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

You will find notes and more information about the day to day of the subject at:

<https://peporioludl.wixsite.com/ripa-2>

## 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.

## Subject contents

### Starting point.

Incorrect actions. The contents: innovation. Enumeration of the work to do. Knowledge of the new equipment. Preparation of the exercises.

### Audiovisual design Construction of the narration

The step to the technical script is a process that turns an intentional script into a production line where all the aspects involved are foreseen. Between the literary treatment and the technical script there is the creative knot of the audiovisual design, which defines the audiovisual form with its stylistic features.

### Special effects

The work of design and preparation of special effects. Knowledge of software. The practices at MAGICAL for this course will consist in the design and production of a scene with special effects. As you can assume, it's about knowing technology that allows us to have some autonomy when it comes to incorporating effects into our own

productions, but at the same time, connect with the professional world.

## **The images of silence**

There are a whole series of staging or situations that suggest readings that are difficult to alter. The very force of the approach overlaps itself as meaning. The shape of these scenes represents an important reflection on the interaction of artistic aspects.

## **Staging**

Observation of the expressive resources provided by each technical or artistic aspect that we have available. The necessary combination of these elements in a narrative sense.

## **Animation**

Fundamental principles of the animation of characters. This is an aspect that you can also work on the MAGICAL practices in the design of special effects.

## **The suspense**

Maintaining the viewer's attention is the fundamental pretension of every narrator; Drive it to moments of tension and calm until the end. The suspense is a tool to have the viewer interested in what is happening in front of him.

## **Choreography**

It is a tool to establish how players will move to the screen. A scene with four characters can be more complicated than the choreography of dancers for a spot. The recording of dance performances does not require dancers the same in a scenario that faces the camera.

## **Multicamera II**

The production of the multicamera project has higher demands than what is done in the second year. Needless to say, the organization of the program and the work on the set should serve to polish and improve the result. At the same time, the program will be recorded and broadcast live, so it will also need a promotion to capture viewers.

## **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.

## **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 work, the practices and the final exam will be calculated percentually on the final grade according to the following provision:

Exercises.

Throughout the course 5 works are proposed that will suppose a 5% of the note each. The mere fact of presenting the work already means that this 5% is achieved. In the correction of the work the professor establishes mentions that later will serve to correct the notes of the works in group. Practical work in the classroom is also mandatory and has no qualification.

These works represent an average of 7 hours of dedication each.

Personal work

The student will have to make a work of between 5 and 10 minutes of free themes focused on their own preferences (journalism, narration, advertising, documentary ...). The objective of the work is the one to obtain an absolute technical correction beyond the chosen subject. The work represents 25% of the final mark. The presentation of these works in a contest will be valued as a corrective mention. (must be spent at least 40 hours)

Camcorder

The thickness of the students will be divided into two groups that will perform a multicamera program that will be recorded in false direct.

Face-to-face work: technical equipment. Production design. Camera essays. Graphic Integration of continuity elements. Recording.

Non-contact work: Script. Reports. Program design. Trials (this implies a 25 hour dedication)

Review

Finally, and also by 25% of the mark will be a review of the subjects worked on the subject.

## SUMMARY

Exam 25%

Personal work 50%

Teamwork 25%

Mentions: As stated above, excellence in individual exercises may compensate for a low score in any team work that has not been suspended. Thus, a student can reach the maximum grade, although group work does not allow for the average.

## 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.

These two books, if you like, allow us to go into more practical narrative concepts:

PLANE TO PLANE

KATZ, STEVEN DOUGLAS

Plot Ediciones / 978-84-86702-46-5 /

RODANDO

KATZ, STEVEN DOUGLAS

Plot Ediciones / 978-84-86702-47-2 /