



Universitat de Lleida

DEGREE CURRICULUM **DIGITAL EDITION**

Coordination: LEGA LLADOS, FERRAN JOAN

Academic year 2023-24

Subject's general information

Subject name	DIGITAL EDITION			
Code	102182			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Digital Design and Creative Tehcnologies	2	COMPULSORY	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRALAB	TEORIA	
	Number of credits	3	3	
	Number of groups	2	1	
Coordination	LEGA LLADOS, FERRAN JOAN			
Department	COMPUTER ENGINEERING AND DIGITAL DESIGN			
Teaching load distribution between lectures and independent student work	60H. teaching classes. 90H. Personal work			
Important information on data processing	Consult this link for more information.			
Language	Catalan Spanish			
Distribution of credits	3 theoretical credits 3 practical credits			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
LEGA LLADOS, FERRAN JOAN	ferran.lega@udl.cat	3	Office 122. To consult with the teacher
RUE RAMON, FRANCESC XAVIER	francesc.rue@udl.cat	6	

Learning objectives

- Skills for the creation and reproduction of digital documents.
- Acquire the techniques and skills of photography, video and sound editing.
- Have knowledge of audiovisual culture and its role in society and culture.
- Know how to organize the informative corpus that allows the dissemination of content in physical supports or through the Web.
- Appropriate choice of suitable formats for the creation, storage and dissemination of digital documents.
- Planning, maintenance and evaluation of the usability and accessibility of digital documents based on the norms and standards in force.

Competences

Basic Competences (CB)

CB3. That students demonstrate, possess and understand knowledge of their area of study that starts from the base of general secondary education, and is usually at a level that although it is supported in advanced textbooks, including- * also some aspects that imply knowledge from the forefront of your field of study.

General Competences (CG)

CG1. Ability to create and develop responses to communication problems for different digital content.

CG4. Apply the concepts and methods of digital technologies.

CG5. Ability to design and evaluate systems that guarantee accessibility and usability.

CG7. Ability to analyze and develop digital technologies for the visualization of information

Specific Competences (CE)

CE8. Ability to create and exploit virtual worlds, and to create, manage and distribute multimedia content.

CE9. Know the methodologies, programs, techniques, norms and standards, in addition to being able to use the knowledge base acquired with specific elements.

CE10 web development. Prototype an interactive system from a design.

Transversal Competences (CT)

CT1. Acquire an adequate oral and written comprehension and expression of Catalan and Spanish.

CT3. Acquire training in the use of new technologies and information and communication technologies.

CT6. Apply the gender perspective to the tasks of the professional field.

Subject contents

Photography; A history of light and shadow.

Art and science of light. The capture of the image.

The photographic process and storytelling. Image editing.

The script and the audiovisual pre-production.

Image capture techniques and digital development.

Audiovisual culture. iLighting and composition.

Introduction to sound editing.

The sound as audiovisual narrative.

Sound art.

Video edition.

The postproduction.

Methodology

The teaching and learning methodology is linked to the following organizational modalities:

- The course is organized into classes where the technical contents of the subject are exposed. In these sessions the techniques and methods that are applied in the image, sound and video editing processes are disclosed. In addition, practical exercises are carried out with the objective that the students assimilate and verify the knowledge applicable in the context and the specific scope of work of the subject.
- Theoretical exposition of the teaching staff through audiovisual support and work proposals according to the thematic blocks to be developed.
- Projection and comment images, films and acoustic pieces as conceptual reinforcement.
- Debates and reflections around the analytical observation.
- Theoretical analysis and practical application of morphological concepts to understand the digital edition.
- Discussions about the application of the different techniques to obtain expressive and creative results in order to promote the understanding of creation processes.
- Regular delivery of works related to each block of finished content.
- Discuss about work done in a group and / or teacher-student with regard to the adequacy of the objectives.
- Work and development of all the phases of creation of an audiovisual project to be exhibited in an exhibition or film festival.
- Continuous follow-up in group or individually in the field of work or tutorial spaces.

- Assistance control in the classroom, as well as in the delivery of chronologically scheduled work.

SOFTWARE UTILIZADO:

Adobe Premiere.

Adobe Lightroom.

Adobe Photoshop.

Garageband.

Audacity.

Development plan

Week	H.	Theme	Description	Prof.	delivery	Day
1 13-14 Set	2Teo 2Pra	Photography		Xavi Ferran	Members group	17 OCT
2 20-21 Set	2Teo 2Pra	Art and science of light	.	Xavi		
3 27 Set	2Teo	Lighroom.	.	Xavi	Idea / Sinopsis	1 OCT
4 4-5 Oct	2Teo 2Pra	Visual narrative		Xavi		
5 11 Oct	2Teo	storytelling.		Xavi	References / Characters style	15 OCT
6 18-19 Oct	2Teo 2Pra	Composition.		Xavi	Book reading	
7 25-26 Oct	2Teo 2Pra	Audacity and Garageband		Ferran	Literary Script / Scene Playbills	29 OCT
8 2Nov	2Pra	Sound Art		Ferran		
9		Exam week			PHOTO	10 NOV

10 15-16 Nov	2Teo 2Pra	Sound as a narrative	Ferran	Technical Script / Guon Breakdown / Shooting Plan	19 Nov
11 22-23 Nov	2Teo 2Pra	BSO.	Ferran		
12 29-30 Nov	2Teo 2Pra	Video edition	Xavi		
13 6-7 Des	NO CLASS	NO CLASS	SOUND PRACTICE	10 DES	
14 13-14 Des	2Teo 2Pra	Photo post-prodcution	Xavi		
15 20-21 Des	2Teo 2Pra	Tutorships Shortfilm presentation	Xavi Ferran	Shortfilm 3:30"	20 DES
16		Exam week	FINAL EXAM		
17		Exam week			
18		Tutorships			
19		RECOVERY EXAM			

Durante las clases teóricas los alumnos tendrán que coger apuntes de los contenidos que se expondrán en el aula. El profesor librará y colgará en el campus virtual algunos materiales expuestos en el aula, pero es responsabilidad del alumnado realizar las lecturas, y coger los apuntes de clase.

Evaluation

The assessment instruments are based on the observation, monitoring and control of the change processes produced in the work carried out by the students, as well as on the development of the design and creative process.

ACR	Evaluation activities	Ponderation	Minium note	in grupo	Obligatory	Recoverable
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PRA 1	Sound project.	15%	No	No	Yes	No
PRA 2	Foto project.	15%	No	No	Yes	No
PRA 3	Short Film Project.	30%	No	yes	Yes	Yes*
P1	Final Exam.	40%	No	No	Yes	Yes

Final Note = P1 (0,40) + PRO 1 (0,15) + PRO2 (0,15) + PRO 3 (0,30).

In order to pass the course, the **FINAL_NOTE** must be equal or higher than 5.

In case the **FINAL_NOTE** is lower than 5, students can take a recovery exam during the period indicated on the EPS website.

If the student has to take the recovery exam, the **FINAL_NOTE** will be calculated with the following weighting:

Recovery Note = Recovery exam* (0,40) + PRO 1 (0,15) + PRO2 (0,15) + PRO 3 (0,30). The recovery exam will have a minimum grade of 5. In case of not reaching the 5, even if the average with the practices is higher than 5, the grade that will remain in the minutes will be 4.9 as indicated in the evaluation regulations.

**** The Alternative Evaluation**, which can be used by students who meet the requirements established in the UDL evaluation regulations, will involve the completion of an exam with 100% of the content of the theoretical framework of the subject, and also will have to meet a design project to be agreed with the teacher. The weighting will be: FINAL SCORE 50% Exam (minimum grade of 5) + 50% project. In case of having to recover the subject, the recovery exam and the recovery of the artistic creation project can be done. The recovery exam will have a minimum grade of 5. If this minimum grade is not exceeded in the exam and the average with the practices is approved, the grade that will be subtracted from the record will be 4.9 as established in the evaluation regulations.

Bibliography

Required Bibliography:

Sanchez, A. (2019). Las estructuras elementales de la narrativa.

Bibliography

Cage, J. (2012). *El silencio*. Madrid: Ediciones Ardora.

Hunter, F., Biver, S., Fuqua, P. (2015). *La luz. Ciencia y magia*. Photoclub

Lega, F. (2014). *La cimática como herramienta de expresión artística*. Barcelona.
<https://www.tdx.cat/handle/10803/146136#page=1>

Litch, A. (2007). *Sound Art*. New York: Rizzoli.

Mellado, J.M. (2018). *Lightroom revolution*. Fotografía de alta calidad. Photoclub

Mellado, J.M. (2017). *Fundamentos de la Fotografía*. Photoclub

McKee, Robert. (2015). *El Guión Story*. Alba Minus

Szendy, P. (2015). *En lo profundo de un oído*. Una estética de la escucha. Santiago de Chile. Ediciones Metales pesados.

Recommended FILMS:

Steven Spielberg:

"A.I. Inteligencia Artificial". 2001

"Ready Player One". 2018

James Cameron:

"Abyss". 1989

"Terminator 2". 1991

"Titánic". 1997

"Avatar". 2009

Ridley Scott:

"Els duelistes". 1977

"Alien". 1979

"Blade Runner". 1982

Andrei Tarkovsky:

"Solaris, 1972"

"El espejo, 1975"

"Stalker, 1979"

"Nostalgia" 1983

Alex Proyas:

"Dark City". 1998

Andrew Niccol:

"Gattaca". 1997

Vicenzo Natali:

"Cube". 1997

Bong Joon-ho:

"Parásitos". 2019

Maite Alberdi:

"El agente topo". 2020

Samuel Kishi:

"Los lobos". 2019

Carla Simón:

"Estiu 1993". 2017