Digital Post-production

Academic Year: (2021 / 2022) **Review date: 18-07-2021**

Department assigned to the subject: Communication and Media Studies Department

Coordinating teacher: UTRAY DELGADO, FRANCISCO

Type: Compulsory ECTS Credits : 6.0

Year : 3 Semester : 1

REQUIREMENTS (SUBJECTS THAT ARE ASSUMED TO BE KNOWN)

Subject / s with use of audio visual production equipment: camera, sound, editing and post-production.

OBJECTIVES

1. Knowledge and approach to the video editing basis and the techniques and digital post-production processes.
2. Knowledge of technical and operational systems of the current editing and digital post-production equipments.
3. Ability to identify the various possibilities offered by digital post-production equipments: digital composition, digital effects, 2D/3D graphics & animation.
4. Capacity to operate post-production and video editing equipments.
5. Ability to assume post-production responsibilities in the post-production process.

DESCRIPTION OF CONTENTS: PROGRAMME

M1. Digital Compositing
- Workflow
- Matte creation and editting
- Chroma Key
- 3D compositing
- Motion graphics
- Typographic animation

M2. Digital image compression
M3. Color correction
M4. Motion control

LEARNING ACTIVITIES AND METHODOLOGY

1. Lectures
Theoretical classes to introduce students in the theories of video edition, digital post-production and visual effects. Competences 1, 2 and 3 (1 ECTS).

2. Practical classes
Use and management of digital post-production equipment and software. Problem-based cases about post-production. Competences 4 and 5 (1.5 ECTS).

3. Student work
Active learning whereby students create their own practices based on teaching materials. Analysis of readings to discuss in class. Competencies 1, 2 and 3 (1 ECTS).
Preparation of practical classes and presentation of a practice of post-production. Competences 3, 4 and 5. Credits (2.5 ECTS).

ASSESSMENT SYSTEM

Continuous assessment system based on the development and delivery of work in due time and form, as well as class participation and assessment exercises given by the teacher (up to 60% of final mark). Those students who have not been eligible forcontinuous evaluation system will have the right to the final exam or to the examination of the extraordinary exam if necessary.

- Practice: up to 40% of the total grade. Guided practices are mandatory.

- The student's active participation in the practical and theoretical classes will be assessed for the

purpose of improving the overall grade.

% end-of-term-examination:	60
% of continuous assessment (assigments, laboratory, practicals…):	40

BASIC BIBLIOGRAPHY

- Brinkman, R. The art and science of Digital Compositing. Techniques for visual effects, animation and motion graphics, Morgan Kauffman, 2008
- Dobbert, Tim Matchmoving. The invisible art of Camera Tracking. , Sybex, Wiley, 2013
- Hornung, Erica The Art and Technique of Matchmoving. Solutions for the VFX Artist, Focal Press, 2010
- Hullfish, Steve The Art and Technique of Digital Color Correction (2dn edition) , Focal Press, 2013
- Prieto Souto, X. y Doménech González, G. Respirar con la imagen. Conversaciones sobre montaje con Teresa Font., TECMERIN, 2019
- Rajas, Mario y Álvarez, Sergio (eds.) Tecnologías audiovisuales en la era digital, Fragua, 2014
- Utray, F., Armenteros, M. & Benítez, A.J. Postproducción digital. Una perspectiva contemporánea, Dykinson, 2015
- Van Hurkman, Alexis Color Correction Handbook: Professional Techniques for Video and Cinema (2nd Edition) , Peachpitpress, 2013
- White, T. Animación del lápiz al pixel. Técnicas clásicas para animadores digitales., Omega, 2010
- Wright, Steve Digital Compositing for Film and Video (4th edition) , Routledge, 2017

ADDITIONAL BIBLIOGRAPHY

- Dion Scoppettuolo The Beginner¿s Guide to DaVinci Resolve, Blackmagic Design, 2021
- Selby, Andrew Animación. Nuevos proyectos y procesos creativos., Parramón ediciones., 2009.
- White, Tony Animación del lápiz al pixel. Técnicas clásicas para animadores digitales., Omega., 2010.

BASIC ELECTRONIC RESOURCES

- Utray, F. . Production and delivery in Ultra HD and 4K: https://e-archivo.uc3m.es/handle/10016/23461