

Academic Year: (2023 / 2024)

Review date: 18-07-2023

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

Digital Compositing

- Workflow
- Matte creation and editing
- Chroma Key
- 3D compositing
- Motion graphics
- Typographic animation

Digital image compression

Color correction

Motion control

This subject is recognised as experimental, and has seven additional hours in audiovisual laboratory workshops. Recording with chroma key for VFX. Creative workshop to learn how to record video with chroma key backgrounds for visual effects. These experimental practice sessions will be held on the sets of the laboratories that are available and with portable chroma key backgrounds for outdoors.

LEARNING ACTIVITIES AND METHODOLOGY

- THEORETICAL AND PRACTICAL CLASSES. Theoretical classes for the acquisition of basic notions of audiovisual image technology and technique.
- TUTORIALS. Individual (individual tutorials) or group (group tutorials) assistance to students by the teacher.
- INDIVIDUAL OR GROUP WORK BY THE STUDENT
- WORKSHOPS AND LABORATORIES

ASSESSMENT SYSTEM

The continuous evaluation consists of different tests throughout the course:

- 3 theory quizzes taken in class. (10% each).
- Publication of 3 video assignments and peer review of classmates' work (10%).
- Participation in the experimental workshop (10%)
- Participation in the SPOC of the course (10%).

For the continuous evaluation to be considered valid, it will be necessary to achieve an average grade equivalent to or higher than 3/6.

In the case of not having passed the continuous evaluation the student will have to take a theory exam on the day of the ordinary call with a value of 60% of the final grade. In this test it will be necessary to achieve a grade equivalent or higher than 3/6.

In this subject the final exam consists of the delivery of a corrected portfolio with the 3 videos of the continuous evaluation. This delivery will be done through the Google Drive folder shared with the teacher on the day and time of the official exam. It is a mandatory requirement, and it will be necessary to achieve in this test a grade equivalent or higher than 2/4 to pass the course.

Percentage value of the continuous evaluation and the final exam:

60% continuous evaluation

40% final exam

In the extraordinary call the student can use the same evaluation system as in the ordinary call.

Additionally, the student has the possibility of choosing to be evaluated by means of a theoretical-practical exam with a value of 100% of the grade.

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

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
- Zwerman, S. The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures, Focal press, 2020

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

- Francisco Utray . Video postproduction with Davinci Resolve: <https://www.youtube.com/@Francisco.Utray.UC3M>
- Utray, F. . Production and delivery in Ultra HD and 4K: <https://e-archivo.uc3m.es/handle/10016/23461>
- Varios autores . UC3M Communication Lab: <https://www.youtube.com/@laboratorioscomunicacionuc145>