VNIVERSITAT Đ VALÈNCIA

COURSE DATA

Data Subject	
Code	43287
Name	Making and editing projects
Cycle	Master's degree
ECTS Credits	10.0
Academic year	2021 - 2022

Study (s)			
Degree	**Center**	**Acad. year**	**Period**
2149 - M.U. en Contenidos y Formatos Audiovisuales 12-V.2	Faculty of Philology, Translation and Communication	1	Second term

Subject-matter		
Degree	**Subject-matter**	**Character**
2149 - M.U. en Contenidos y Formatos Audiovisuales 12-V.2	5 - Making and editing projects	Obligatory

Coordination	
Name	**Department**
GUARDIA CALVO, ISADORA	340 - Language Theory and Communication Sciences
RAUSELL LLEDO, IGNACIO	340 - Language Theory and Communication Sciences

SUMMARY

In this subject we propose to put into practice the theoretical and analytical studies collected in previous modules. The ideation, production, editing and composition applied to the audiovisual sector, specifically in the audiovisual editing and post-production of a pilot episode and/or teaser will become the objectives of the subject. The main concepts and elements that make up digital audiovisual post-production will be described, as well as the practical application of narrative resources and audiovisual language used during editing and post-production. The aim is to master the basic knowledge for the design of interaction and information, as well as the methodology for the development and implementation of interactive applications in recent cultural industries.

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PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

The required previous expertise necessary in order to follow the subject normally will have been already introduced in the master.

OUTCOMES

2149 - M.U. en Contenidos y Formatos Audiovisuales 12-V.2

- Students should apply acquired knowledge to solve problems in unfamiliar contexts within their field of study, including multidisciplinary scenarios.
- Students should demonstrate self-directed learning skills for continued academic growth.
- Students should possess and understand foundational knowledge that enables original thinking and research in the field.
- Adquirir las competencias académicas y profesionales convenientes en el ámbito de la creación, diseño y desarrollo de contenidos audiovisuales para la multidifusión digital.
- Analizar e interpretar les nuevos lenguajes mediáticos asociados a la multidifusión digital.
- Conocer los proyectos y estudios de búsqueda de nuevas tendencias creativas de formatos y contenidos audiovisuales, en la producción y el consumo, dentro del proceso de convergencia mediática de la era digital.
- Administrar las destrezas adquiridas en la proyección y construcción de un diseño curricular coherente.
- Integrar las tecnologías de adquisición, edición, difusión e interactivas propias de la era digital en el diseño y producción de nuevos contenidos y formatos audiovisuales.
- Crear contenidos y diseñar formatos audiovisuales lineales y/o interactivos para el nuevo espacio de la comunicación digital.
- Dominar las diferentes fases de elaboración de una producción audiovisual y los estilos de realización de proyectos en los nuevo espacio audiovisual.
- Crear y desarrollar programas piloto para la génesis de nuevos formatos mediáticos.

LEARNING OUTCOMES

The learning achievements of this subject are those that have been foreseen in the official Verification report of this postgraduate degree:

- Knowledge of the acquisition, editing, dissemination and interactive technologies of the digital era for the design and production of new media.

- Content creation and design of linear and/or interactive formats for the new digital communication space.

- Mastery of the basic knowledge for the design of interaction and information, as well as the methodology for the development and implementation of interactive applications in recent cultural industries.

DESCRIPTION OF CONTENTS

1. Concepts of graphic design and layout. Design of dissemination materials.

Two sessions will be dedicated to implementing notions and concepts of graphic design and layout for the making of the "Bible" and the different dissemination materials of the project.

2. Writing the pilot/teaser script

A total of five sessions are devoted to developing the different parts of the pilot script and teaser. Time will be devoted to defining the structure, building characters, developing the plot, planning the script, and building the dialogues.

3. Pre-production, filming, editing and post-production of the pilot

The entirety of this unit occupies about 12 sessions with an indicative breakdown defined as follows:

Phase I. Pre-production: literary script reading and definition of lists of needs

Phase II. Pre-production: Permits and Documentation Management

Phase III. Pre-production: Elaboration Documentation Production

Definition and formulation of capture, editing and composition technologies: Study of the different tools and their technical composition.

Phase IV. Practical application to the own project of the previous knowledge of phase I

Phase V. Practical application to the project of the previous knowledge of phase II: final pre-production, filming, assembly and post-production of the pilot in the following dimensions:

- Design a collective work
- Role distribution
- Elaboration of technical script
- Casting
- Perform Artistic Production Design
- Shoot pilot
- Assemble
- Digital edition work

4. Definition and formulation of digital technologies for the capture, editing and composition

During approximately 10 sessions, the students will develop all the work phases of the production of an audiovisual piece. This includes the technical breakdown, the realization of a casting, the execution of the production design, the rehearsals and the final shooting.

5. Digital signal processing: digital video

Throughout seven sessions, students learn the fundamentals of non-linear editing. They will learn techniques and user resources for non-linear editing and will begin editing from a pilot. Students are introduced to the management of hardware and software used in digital post-production: color grading, color treatment, sound treatment, and general treatment of the pilot/teaser.

6. Non-linear editing

Review of the principles of non-linear editing. Application to the development of the class project.

7. Digital signal processing: digital video

8. Techniques and user resources in a non-linear edition

9. The hardware and software used in digital post-production

10. Treatment and post-production of the pilot / teaser

WORKLOAD

ACTIVITY	Hours	% To be attended
Laboratory practices	100,00	100
Development of group work	80,00	0
Development of individual work	5,00	0
Study and independent work	90,00	0
Preparation of evaluation activities	30,00	0
Preparing lectures	20,00	0
Preparation of practical classes and problem	35,00	0
TOTAL	360,00	

TEACHING METHODOLOGY

Contents are introduced based on the previous knowledge that the students have acquired in the previous subjects. Students must actively participate in the development of the learning process. Regarding lectures assistance, the subject is structured in 3-hour sessions for theory classes and 4-hours for sessions with experts. In each of the sessions, the teacher will introduce the concepts that are new, will make available to the students the working material considered suitable and will give the appropriate instructions to the correct development of the session.

The class will be participatory and the teacher will constantly challenge the students to take an active part in the discussions. In addition to the direct instructions from the teacher, it is recommended that the student act on their own on the following points:

a) selection and work with diverse documentary sources
b) cooperation with colleagues
c) award technical roles

The teacher agrees to continue helping and guiding the student once the class is over, through personalized tutorials or tutorials through email, virtual classroom, or virtual room in Blackboard Collaborate.

EVALUATION

The students will obtain a final weighted grade through three evaluation systems:

1) Elaboration of a collective work: pilot chapter/teaser. 80%
2) Continuous evaluation: 10%
3) Attendance and participation in class. 10%

Exam date:

The evaluation of the module does not foresee the completion of an exam. As a guide, and depending on the conditions of the academic calendar, all works must be delivered before May 15th to be scored in the 1st. Call for evaluation.

REFERENCES

Basic

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- BARROSO, J. (1992): Proceso de la información de actualidad en televisión. Madrid, IORTV.

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- CURY, I. (2009): Dirección y producción en televisión. Andoain, Escuela de Cine y Televisión.

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- LLORENS V. (1995): Fundamentos tecnológicos de vídeo y televisión. Paidós, Barcelona.

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- MOLLÁ, D. (2012). La producción cinematográfica. Las fases de creación de un largometraje. Barcelona: UOC.

- BESTARD, L. (2011). Realización audiovisual. Barcelona: UOC

- CANCHO GARCÍA, N. E. & GARCÍA TORRES, M. A. (2017). Planificación de proyectos audiovisuales. Barcelona: Ediciones Altaria.

ADDENDUM COVID-19

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

The CCA of the master's degree, meeting on May 26th 2021, has agreed to ratify the contents and evaluations methods of the official teaching guides in force for the 2020/2021 academic year. Changes resulting from the adaptation of face-to-face teaching to virtual teaching do not affect the content or the structure of the sessions, nor the assessment work. The teaching schedule has been reviewed and confirmed. These actions have been communicated to the students of the course, with whom personalised attention has been reinforced with the creation of new workspaces.