COURSE DESCRIPTION

COURSE/SUBJECT: PRODUCTION WITH SINGLE CAMERA SETUP
YEAR 3 | SEMESTRAL COURSE
SEMESTER: 1ST
DEGREE: AUDIOVISUAL COMMUNICATION
MODALITY: ON-CAMPUS
ACADEMIC YEAR 2017/2018
FACULTY OF HUMANITIES AND COMMUNICATION SCIENCES
1. COURSE/SUBJECT IDENTIFICATION

1.- COURSE/SUBJECT:

Name: Production with Single Camera Setup
Code: b309; l310; n311; p410; t311
Year (s) course is taught: 3rd
Semester (s) when the course is taught: 1st
Type: Compulsory Subject
ECTS of the course: 6
Hours ECTS: 30
Language: English
Modality: On-campus
Degree (s) in which the course is taught: Audiovisual Communication
School which the course is taught: Humanities and Communication Sciences

2.- ORGANIZATION OF THE COURSE:

Department: Audiovisual Communication and Advertising
Area of knowledge: Audiovisual Communication and Advertising

2. LECTURERS OF THE COURSE/SUBJECT

1.-LECTURERS:

Responsible of the Course
Name: Dr. Gonzalo Fuentes Cortina
Phone (ext): Tfno. 914539529 Ext. 4529
Email: gonzalo.fuentescortina@ceu.es
Office: 5
Teaching and Research profile: Lecturer
Research Lines: Film, Television

Lecturer(s)
Name: Dª. Berta García Castiella
Phone (ext): Tfno. 914539500 Ext. 4547
Email: berta.garciacastiella@ceu.es
Office: 12

Lecturer(s)
Name: D. José Luis de la Calle Muñoz
Phone (ext): Tfno. 914564200 Ext. 4532
Email: jcalle.fhm@ceu.es
Office: 1
2.- TUTORIALS:

For any queries students can contact lecturers by e-mail, phone or visiting their office during the teacher’s tutorial times published on the students’ Virtual Campus.

3. COURSE DESCRIPTION

It provides an overview of the elements involved in the creation and elaboration of an audiovisual work: radio and television production and postproduction, photography, lighting, radio and television, non-linear editing and graphics, through technical skills and abilities through practical experimentation. Technical and aesthetic knowledge related to the language of sound, light and photography in audiovisual works, which enables students to reflect and critically analyze any audiovisual creation. Knowledge related to the phases of production, locution, staging, recording, non-linear editing, graphics and postproduction, which constitute the process of creating an audiovisual work or product and whose conjunction defines the style, whether of the creator or work.

4. COMPETENCIES

1.- COMPETENCIES

<table>
<thead>
<tr>
<th>Code</th>
<th>Basic and General Competencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>BS1</td>
<td>Students should have demonstrated that they have gained knowledge of and understand an area of study that starts from the base of general secondary education, and is usually seen as a level that, even though based on advanced text books, it also includes certain aspects that imply knowledge deriving from the vanguard of their field of study.</td>
</tr>
<tr>
<td>BS2</td>
<td>Students should know how to apply their knowledge to their work or vocation in a professional manner and should have the skills that are usually demonstrated by compiling and defending arguments and resolving problems within their area of study.</td>
</tr>
<tr>
<td>BS3</td>
<td>Students should have the capacity to collect and interpret relevant data (normally within their area of study) to give opinions that include reflection on relevant topics of a social, scientific or ethical nature.</td>
</tr>
<tr>
<td>BS4</td>
<td>Students should be capable of transmitting information, ideas, problems and solutions to both a specialist and non-specialist public.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Code</th>
<th>Specific Competencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>SC33</td>
<td>Acquisition of theoretical and practical knowledge of how the different processes of audiovisual creation and production function in radio and television productions by providing students with the pertinent technical skills and dexterity.</td>
</tr>
<tr>
<td>SC34</td>
<td>Capacity to plan and manage efficiently the human, technical and budget resources of audiovisual products in the different media.</td>
</tr>
<tr>
<td>SC35</td>
<td>Capacity to use the different techniques of lighting, sound, voice, production, non-linear editing, graphic design and post-production as well as their aesthetic and creative applications according to the different types of audiovisual products.</td>
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2.- LEARNING OUTCOMES:

<table>
<thead>
<tr>
<th>Code</th>
<th>Learning outcomes</th>
</tr>
</thead>
</table>
To develop a global vision about the elements involved in the creation and elaboration of an audiovisual work in the production work.

Understand the stages of production in the process of creating a work or audiovisual product and whose conjunction defines the style, either the creator or the work.

Ability to plan and efficiently manage the human, technical and budgetary resources of audiovisual products in the different media and media.

### 5. LEARNING ACTIVITIES

#### 1.- DISTRIBUTION OF STUDENTS` ASSIGNMENT:

<table>
<thead>
<tr>
<th>Code</th>
<th>Name</th>
<th>Total hours of the course</th>
<th>On-campus hours</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>180</td>
<td></td>
</tr>
<tr>
<td>LA2</td>
<td>SEM - Seminar</td>
<td></td>
<td>30</td>
</tr>
<tr>
<td>LA3</td>
<td>TL - Workshop</td>
<td></td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>TOTAL Presence Hours</td>
<td></td>
<td>60</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Code</th>
<th>Name</th>
<th>Not on-campus hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>LA7</td>
<td>Self student work</td>
<td>120</td>
</tr>
</tbody>
</table>

#### 2.- DESCRIPTION OF LEARNING ACTIVITIES:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>LA2 Seminar</td>
<td>Educational activity that strengthens the participation of students in the reasoned interpretation of the knowledge and the sources of the area of study. It is aimed preferably at the skill of applying knowledge (skill 2 MECES), and the capacity to collect, interpret and give opinion on relevant data and information (skill 3 MECES). It is representative of areas or activities of a mixed profile, theoretical and practical.</td>
</tr>
<tr>
<td>LA3 Workshop</td>
<td>Educational activity aimed preferably at the acquisition of skills for the transmission of knowledge (skill 4 MECES) and representative of areas of a more methodological nature. It prepares students for written and oral communication and the transmission of knowledge.</td>
</tr>
<tr>
<td>LA7 Self-Student Work</td>
<td>Educational activity in which students independently manage their own learning by virtue of study of educational material.</td>
</tr>
</tbody>
</table>

### 6. ASSESSMENT OF LEARNING

#### 1.- CLASS ATTENDANCE:
In order to be eligible for examination by continuous assessment students must attend at least 75% of scheduled class time (attendance sheets will be used). As students may be absent 25% of the classes, no attenuating circumstances will be accepted for absences.

80% attendance at practical classes is required.

Attendance to conferences organized by the Faculty, specific to the degree or linked to a subject, are considered of great interest for the training of students and the acquisition of skills. Therefore, accredited assistance to these activities may be recognized by the teacher as part of teaching imparted.

2.- ASSESSMENT SYSTEM AND CRITERIA:

<table>
<thead>
<tr>
<th>ORDINARY EXAMINATION (continuous assessment)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Code</td>
<td>Name</td>
</tr>
<tr>
<td>AS2</td>
<td>EX - Written Exam</td>
</tr>
<tr>
<td>AS2</td>
<td>EX - Written Exam (midterm)</td>
</tr>
<tr>
<td>AS5</td>
<td>TR - Assessment of Papers and Projects</td>
</tr>
<tr>
<td>AS5</td>
<td>TR - Assessment of Papers and Projects</td>
</tr>
<tr>
<td>AS4</td>
<td>PR - Assessment of Practical Activities and Simulations</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RE-TAKE EXAM/EXTRAORDINARY EXAMINATION</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Code</td>
<td>Name</td>
</tr>
<tr>
<td>AS2</td>
<td>EX - Written Exam</td>
</tr>
<tr>
<td>AS4</td>
<td>PR - Assessment of Practical Activities and Simulations</td>
</tr>
<tr>
<td>AS4</td>
<td>PR - Practical Exam</td>
</tr>
<tr>
<td>AS5</td>
<td>TR - Assessment of Papers and Projects</td>
</tr>
</tbody>
</table>

3.- DESCRIPTION OF ASSESSMENT CRITERIA:

<table>
<thead>
<tr>
<th>Assessment criteria</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS2 Written Exam</td>
<td>Tests, short-question and essay-question exams, exercises, case studies and analysis of legal matters.</td>
</tr>
<tr>
<td>AS4 Assessment of Practical Activities and Simulations</td>
<td></td>
</tr>
<tr>
<td>AS5 Assessment of Papers and Projects</td>
<td>Reviews, research projects, reports, opinion articles…</td>
</tr>
</tbody>
</table>
## 7. COURSE PROGRAMME

### 1.- COURSE PROGRAMME:

#### THEORETICAL PROGRAM:

**Unit 1 AUDIOVISUAL NARRATION**
- Audio-visual rhythm
- Continuity and raccord. The figure of the script
  "Planning. Typology of planes and camera movements
- The sequences
- The space and time

**Unit 2 THE TECHNICAL GUIDE**
- The technical script
- Guide documentary
- The breakdown
- Shooting Schedule
- Order of filming

**Unit 3 THEORY AND TECHNIQUE OF THE TELEVISION SIGNAL**
- The TV signal
  - Cathodic tubes, LCD, feedback
  - Digitization of the signal.
  - Sampling, quantification, coding
  - Appearance relationship
  - Resolution

**Unit 4 TECHNICAL MEANS FOR IMAGE COLLECTION**
- Sampling, color depth, cadence
- The camera
- Optics and objectives
- The capture elements (CCD's)
- Sports and storage, tapes, cards, discs
- Accessories for camera

**Unit 5 TECHNICAL MEANS FOR SOUND CAPTURE**
- Historical evolution of sound pickup
- Foundations of sound physics
  - Microphone types

#### PRACTICE PROGRAM:

**Practice 1 REVIEW CAMERA MANAGEMENT AND EDITING**
- Explain the P2 HPX301E and P2 HPX250EJ cameras
- Explanation of the non-linear editing program Final Cut Pro 7

**Practice 2 DIRECT SOUND RECORDING**
- Direct sound recording with different types of microphones

**Practice 3 PREPRODUCTION REPORTING / DOCUMENT SHORT FILM**
- Organization of equipment
- Election of topic, documentation and search of interviewees
- Record recording schedule
- Shows examples of reports and documentary short films

**Practice 4 RECORDS / DOCUMENT SHORT FILM**
- Recording of resources and totals for the report or short documentary
Practice 5 DOCUMENTARY REPORTING / SHORT EDITION
- Editing and delivery of the documentary or short film

Practice 6 SHORT FILM: PREPRODUCTION
- Casting of actors
- Guide in plant
- Technical guide
- Needs of production

Practice 7 SHORTCUTS: BREAKING
- Drawing plans for short films

Practice 8 SHORT FILMING: ROTATING / ASSEMBLY
- Recording or editing short films

Practice 9 SHORT FILM: MOUNTING 2
- Montage of the short films

Practice 10 CAMERA EXAM

8. RECOMMENDED READING

1.- ESSENTIAL BIBLIOGRAPHY:

CASTILLO, José María (2009) Televisión realización y lenguaje audiovisual, Madrid, IORTV.

MARTINEZ ABADIA, José (2009), Manual básico de tecnología audiovisual, Barcelona, Paidós.


2.- ADDITIONAL BIBLIOGRAPHY:

Arijon, Daniel, (1997), Gramática del lenguaje audiovisual, Guipúzcoa, Escuela de cine y video de Andoain.


LAMARCA, Manuel y VALENZUELA, Juan Ignacio (2008): Cómo crear una película. Anatomía de una profesión, Madrid, T&B.

NICOLAS, Francisco (1999), Colorimetría, Madrid, IORTV.

PAREJA CARRASCAL, Emilio, (1999), Sensores y cámaras CCD, Madrid, IORTV.

PAREJA CARRASCAL, Emilio, (2004), Tecnología actual de televisión, Madrid, IORTV.

RABIGER, Michael (2001): Dirección de cine y video. Técnica y estética, Madrid, IORTV.

Steven D. Katz, (1999), Rodando. La planificación de secuencias, Madrid, Plot Ediciones.

4. WEB RESOURCES:

http://www.audiovisual451.com/
https://innovacionaudiovisual.com/
http://www.blogdecine.com
http://www.cameraman.es/
http://www.cinemania.es
http://www.fotogramas.es
http://www.imdb.com/

9. ATTITUDE IN THE CLASSROOM

1. REGULATIONS

Any irregular act of academic integrity (no reference to cited sources, plagiarism of work or inappropriate use of prohibited information during examinations) or signing the attendance sheet for fellow students not present in class will result in the student not being eligible for continuous assessment and possibly being penalized according to the University regulations.