

## COURSE SPECIFICATION

---

<b>Course Code:</b>	<b>CINE 1044</b>	<b>School:</b>
<b>CMS</b>		
<b>Course Title:</b>	<b>Post Production</b>	
<b>Course Co-ordinator:</b>	<b>Julie Watkins</b>	
<b>Level:</b>	<b>M</b>	<b>Credit: 30</b>
<b>Department:</b>	<b>Information Systems &amp; Digital Media</b>	
<b>Pre-requisites:</b>	<b>Undergraduate degree in digital media or equivalent experience.</b>	
<b>Date Effective from:</b>	<b>September 2009</b>	

---

### Aims

The new demands created by the rapidly evolving post-production area will be explored from several viewpoints: technology, creativity and collaboration. This course progresses the student through a comprehensive programme of post-production topics: editing, motion graphics, colour correction and compositing. At the same time fundamental issues, such as flexibility and quality are addressed. The student will use advanced techniques, used in industry, whilst developing their knowledge, creativity, and skills.

### Learning Outcomes:

At the end of the course the student will be able to:

- A. Critically evaluate production and post-production of their own work and that of others.
- B. Originate, research, develop and present ideas for post-production in response to a brief.
- C. Optimally use an extensive range of post-production techniques.
- D. Demonstrate a high level of creativity and technical ability.

### Indicative Content:

- Changing roles within post-production: process and issues in the creation of broadcast media products
- Collaborating with clients and colleagues.
- Working on broadcast media projects to a client's brief.
  - Analysing briefs, generating solutions and presenting them
  - Planning, budgeting and scheduling. Maximising your resources.
- Post-Production Topics
  - Visual Narrative
  - Designing and shooting for post-production
  - The Language of Editing
  - Non-linear Editing
  - Colour Correction
  - Motion Design
  - Combining footage appropriately
  - Compositing
  - Working flexibly with elements from 3D animation
  - Achieving quality objectives
  - Working in a tapeless environment
  - Quality, flexibility and cost issues; comparing film, HD, SD and DV

## Main Learning and Teaching Activities:

Total student effort for the module: 200 hours on average.

Teaching & Learning: Formal contact will consist of between 60-70 hours over the course.

This will comprise Studio based workshops, Lectures, Seminars and Labs. The remaining time, 130-140 hours, will need to be spent in independent research, studio work and project development. Students will present their work to the class for discussion.

## Assessment Details:

Individual Coursework: 100%

A practical development task that includes a product (60%), report: length 5,000 words (30%) and presentation (10%)

(Learning outcomes A, B, C, D)

## Key Texts

ISBN Number	Author	Date	Title	Publisher
0714834491	A. Fletcher	2001	The Art of Looking Sideways <i>Guide to visual awareness</i>	Phaidon
0077098676	F. McLeod and R. Thomson	2001	Non-stop Creativity and Innovation: How to Generate Winning Ideas <i>How to experiment with your thinking and implement your ideas</i>	McGraw-Hill
0240809602	J. Hart	2007	The Art of the Storyboard: storyboarding for film, TV and animation 2 <sup>nd</sup> Ed <i>Essential components of storyboarding, illustrated and with exercises</i>	Focal Press
024004023	S. Browne	2002	Video Editing: A Post Production Primer, fourth edition <i>A comprehensive practical guide</i>	Focal Press
1879505622	W. Murch	2001	In the Blink of an Eye: A Perspective on Film Editing 2Rev Ed edition <i>Essay on the aesthetics and practical concerns of cutting</i>	Silman-James Press
1578202493	C.Meyer and T.Meyer	2004	Creating Motion Graphics with After Effects: 3Rev Ed edition <i>Concepts and techniques, step by step.</i>	R&D
0240519922	A.Taylor	2006	Creative After Effects 7: Workflow Techniques for Animation, Visual Effects and Motion Graphics <i>Practical tutorial lessons.</i>	Focal Press
0123706386	R. Brinkmann	2008	The Art and Science of Digital Compositing 2 <sup>nd</sup> Ed <i>Comprehensive technical and artistic reference book</i>	Morgan Kaufmann

