# Audiovisual Production and Post-Production Workshop (Introductory Courses)

## Dr Camilla Cortelazzo; Fabio Piozzi

**Audiovisual Production and Post-Production Workshop (Single-Subject Course)**

Dr. Stefano Bianchi

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***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course aims to provide the student with the basic notions of audiovisual production, enabling them to manage a small video set. Students may choose between two different programmes, one for students enrolled in the Dams media degree course, and the other for students enrolled in the Dams arts and performance degree courses.

* The first programme, for students enrolled in the dams media degree course, is aimed at teaching basic video grammar, will alternate between a theoretical part covering technical terminology and a significant hands-on part in which students will experience in the field how to manage a core set, realising a finished product.
* The second programme, for students enrolled in Dams arts and in the Dams performance degree courses, combines the two profiles in one module, paying particular attention to students who are less familiar with video tools. Some hours will be scheduled for teaching the fundamentals of audiovisual tools.

***COURSE CONTENT***

**MODULE 1 addressed to the students of the Dams for the Media curriculum: (Dr. Piozzi)** The course will have a first mainly theoretical part about the knowledge of the equipment and the video grammar, to make some sets and shots, with the students divided into groups.

* **MODULE 2 for students enrolled in the Dams arts and Dams performance degree courses (Dr. Cortelazzo):** The course focuses on students’ acquisition of practical skills for recognising and editing a basic audiovisual product. Students will be able to engage in shooting with simple video tools. They will also carry out exercises in the classroom and will have the opportunity to come into contact with local media agencies, with an in-depth focus on elementary audiovisual reporting, video shooting, active participation in editing.

***READING LIST***

* Vincenzo Buccheri,*Il film – Dalla sceneggiatura alla distribuzione, Carocci, 2003.*
* Daniel Arijon***,*** *L’ABC della regia – Grammatica del linguaggio cinematografico, Dino Audino Editore, 2005.*

For those who want to deepen, the following texts are recommended (but not mandatory):

*- La guida definitiva di DaVinci Resolve 17 -* the PDF file can be downloaded for free on Blackmagic website

*- Manuale del montaggio. Tecnica dell'editing nella comunicazione cinematografica e audiovisiva - Cassani, Centola*

*- La grammatica del montaggio. Il manuale che spiega quando e perché tagliare - Bowen Thompson*

***TEACHING METHOD***

At the beginning of the academic year, students will be divided into modules according to their specific degree curriculum, assisted by Faculty tutors.

MODULE I:The course includes theoretical and practical fate-to-face lessons or, alternatively, distance lessons of individual students with their own equipment, if available, starting from the smartphone.

MODULE II: The lessons will be divided in two parts. The first part will focus on an introduction to audiovisual tools, covering basic theoretical aspects and set management. Subsequently, students will be expected to carry out a brief exercise on the management of audiovisual production sets based on a real-life case. Students will also participate in small group work to create audiovisual products which will be assessed during the academic year.

***ASSESSMENT METHOD AND CRITERIA***

In the second part of the course, students will have to make and edit interviews in groups, based on what they learned during the workshop, these works will be evaluated and will contribute to the final individual grading. This vote will be expressed in thirtieths and will consider the student's attitude and interest throughout the entire workshop (50%) and the contribution shown during the practical making of the video (50%).

Students who will be unable to follow the course or who will demonstrate an unclassifiable contribution to the making of the practical project will have the possibility of an interview about one of the books in bibliography (including recommended ones).

***NOTES AND PREREQUISITES***

Basic requirements are not necessary, but it is recommended to practice using own equipment, reflex or smartphone.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.

**Audiovisual Production and Post-Production Workshop (Single-Subject Course)**

Dr. Stefano Bianchi

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course aims to develop, from a practical point of view, the theoretical knowledge acquired during the introductory courses of the DAMS curriculum held in semester 1.

The first part of the course (MODULE A - about twelve hours) will be focused on the identification, writing, and pre-production (intended as the analysis, breakdown into a list of points, and creation of a short production plan) of an idea; then, the following twelve hours (MODULE B) will be used for the shooting; finally, during the remaining six hours (MODULE C), students will work on the editing of the video, in front of a single computer, where, according to the tasks assigned, they will manage to contribute to the success of this activity.

**Intended learning outcomes.**

At the end of the course, students will be able to develop their ability to identify the best operational strategy for the development of a concept, as well as the capacity to manage its *mise-en-scène*, after having analysed the problems related to the passage from an idea/a concept to a subject (with an invitation to solve these problems during the pre-production phase, in order to assess and then guarantee its feasibility in terms of means and time available). Thanks to a deep commitment during all the steps of this path, students will be able to become more aware of all the possible and different interpretive and stylistic choices available. Then, the following guided *mise-en-scène*, carried out under the supervision of the lecturer, and the editing of the product obtained, will allow students to improve their skills with an immediate feedback on the work carried out during the workshop, as a means to verify the discrepancy between imagination and practice. The fact of becoming fully aware of this discrepancy will represent a moment of growth in the students’ academic path, and also an important point of reference for their future personal experiences. The lecturer will not fail to intervene, where necessary, thanks to the experience gained while illuminating or personally managing some aspects of the *mise-en-scène*, in order to offer possible alternatives – practical clips realised with his own hands – to the proposals advanced by students, with the idea of broadening their vision through reasoned choices concretely put into practice on the basis of their personal taste.

 ***COURSE CONTENT***

Three short modules, the first two of twelve hours, the third of six, in the form of MODULE A + B + C = 30 hours.

MODULE A, 12 hours: search and writing of a short idea (commercial, fashion film or short film);

MODULE B, 12 hours: shooting, indoors or outdoors.

MODULE C, 6 hours: editing and colour correction.

 ***READING LIST***

There is no compulsory textbook, but students are strongly invited to read different textbooks on this subject, edited by Dino Audino Editore.

Other readings in English:

Set lighting Technicians Handbook by Harry Box, Publisher: Focal Press, Release Date: May 2013, ISBN: 9780240810751

The American Cinematographer Manual, 10th edition, Edited by Michael Goi, ASC

Magazines: The subscription to this magazine is highly recommended: The American Cinematographers (https://ascmag.com/).

For general knowledge: The following reading is not directly related to strictly audiovisual concepts, but it can be useful to acquire broader reasoning skills, therefore ensuring a creative spill-over effect: Jorge Luis Borges, L'Aleph (any edition).

.***TEACHING METHOD***

After the presentation of the course at the University campus, the lectures of MODULE A and C will be held in one or more locations, selected according to the subject, or/and the photographic studio FEBO FILMS s.r.l., located at 49, Sant'Angela Merici Street, 25123 Brescia. The course may also include the organisation of sets outside the university campus, so in this case students will be invited to take part to the shooting in another location for a dedicated practical audiovisual project.

MODULE B will be held at FEBO FILMS s.r.l. or in other locations that will be specified at a later moment.

During MODULE C, the software used for the editing and the colour correction activities will be Davinci Resolve, whose light version can be downloaded for free and fully used also for other professional projects. If, because of technical reasons or external conditions, it is not possible to complete the editing during the six hours of MODULE C, the designated editor (selected according to his/her preferences/aptitudes and/or through a spontaneous application) will commit to completing the editing on his/her own, contacting the lecturer in occasion of one or more intermediate assessment phases, in which he/she will have to submit the drafts and the ultimate version of the audiovisual before the registration of the final mark.

(<https://www.blackmagicdesign.com/products/davinciresolve>).

***ASSESSMENT METHOD AND CRITERIA***

Since this course is based on a practical approach, the assessment of the students’ knowledge will take place during its whole duration, working closely with the students personally involved in the practical activities, according to a hands-on perspective: the assessment will take into account the participation and the contribution provided by students from a creative, interpretive, and technical point of view, considering it not only in some specific moments, but for the entire duration of the practical activities (also in terms of continuity of their contribution and the intentional coherence demonstrated while carrying out the work). Also the students’ ability to collaborate with the team and the readiness to propose and question their own ideas will be evaluated positively. Students will be invited to maintain technical contacts with the lecturer also outside the course timetable, since relational skills are an integral (and fundamental) part of any profession.

***NOTES AND PREREQUISITES***

Students should have a basic knowledge of the concepts related to audiovisual communication (pre-production, production - shooting and basic lighting - and post-production), as well as of the different genres of audiovisual products.

This is an optional course. In order to be admitted to the course, students must get a positive mark and actively participate to the corresponding introductory courses of the DAMS curriculum held during semester 1.

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