

POLI ESCOLA SUPERIOR EDUCAÇÃO COMUNICAÇÃO DESPORTO TÉCNICO GUARDA	SUBJECT DESCRIPTION	MODELO PED.012.03
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Course	Multimedia Communication					
Subject	Video and Audio Post Production					
Academic year	2023/2024	Curricular year	3rd	Study period	1st semester	
Type of subject	Compulsory	Student workload (H)	Total: 135	Contact: 67,5	ECTS	5
Professor(s)	Carlos Francisco Lopes Canelas					
☒ Area/Group Coordinator ☐ Head of Department	(select)	Carlos Francisco Lopes Canelas				

PLANNED SUBJECT DESCRIPTION

1. LEARNING OBJECTIVES

- Know what is meant by video and audio post production;
- Understand the importance of video and audio post production;
- Identify the stages of video and audio post production;
- Know and apply the principles of video and audio post production;
- Perform video and audio post production operations.

2. PROGRAMME

1. What is meant by video and audio post production;
2. The importance of video and audio post production;
3. The stages of video and audio post production;
4. The principles of video and audio post production;
5. Video and audio post-production operations.

3. COHERENCE BETWEEN PROGRAMME AND OBJECTIVES

This curricular unit, through the established programmatic contents, aims to contribute to the student's integral formation as a person and professional future. To that end, the content presented helps the students to train and prepare them for the need to know how to be and know how to do, in the field of video and audio post production.

In this way, the syllabus contents that are taught in this curricular unit were established according to the objectives that the students have to achieve. Thus, there is a coherence between the program content presented and the objectives that are sought to achieve.

4. MAIN BIBLIOGRAPHY

- Amiel, V. (2010). *Estética da Montagem*. Lisboa: Texto & Grafia.
- Ang, T. (2005). *Manual de Vídeo Digital*. Porto: Civilização.
- Antero, J. (2007). *Operações de Câmara: gramática da captação de imagens em movimento*. Lisboa: Edições Universitárias Lusófonas.

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- Barata, J. C. (2017). *A Re(e)volução do Vídeo no Cinema e Televisão* (2.ª edição). Lisboa: Edições Universitárias Lusófonas.
- Carvalho, J. C. (2007). *Cinema e Tecnologia: pós-produção e a transformação da imagem*. Lisboa: Edições Universitárias Lusófonas.
- Chion, M. (2011). *A Audiovisão: som e imagem no cinema*. Lisboa: Texto & Grafia.
- Cross, M. (2013). *Audio Post Production for Film and Television*. EUA: Berklee Press.
- Henriques, C. A. (2016). *Televisão com sabor a Cinema: do HD ao 8K*. Lisboa: Colorize.
- Henriques, C. A. (2018). *Caderno Técnico #1 -IP (Internet Protocolo): Televisão mais Flexível*. Lisboa: Colorize.
- Henriques, C. A. (2022). *Cinema e Televisão: porquê o digital*. Lisboa: Colorize.
- Lopes, S. (2015). *Manual Prático de Produção* (2.ª edição). Lisboa: Chiado Editora.
- Marques, V. (2015). *Vídeo Marketing: conquiste mais audiências online*. Lisboa: Actual Editora.
- Monteverde, C. (2019). *Fazer Vídeos com Telemóvel: para as redes sociais*. Lisboa: Livros Horizonte.
- Nogueira, L. (2010). *Manuais de Cinema III: planificação e montagem*. Covilhã: LabCom.
- Pato, L. M. (2012). *Técnicas de Produção Televisiva na Migração para o Digital*. Coimbra: Grácio Editor.
- Ribeiro, N. (2012). *Multimédia e Tecnologias Interativas* (5.ª edição). Lisboa: FCA.
- Schiavone, R. (2003). *Montar um Filme*. Avanca: Cine-Clube de Avanca.

Other materials:

- Canelas, C. (2020). *Conceitos Estéticos sobre VÍDEO*. Produção Audiovisual e Multimédia. Produção Audiovisual e Multimédia. Guarda: Instituto Politécnico da Guarda.
- Canelas, C. (2020). *Conceitos Técnicos sobre VÍDEO*. Produção Audiovisual e Multimédia. Guarda: Instituto Politécnico da Guarda.
- Canelas, C. (2023). *Correção de Cor e/ou Color Grading na Comunicação Audiovisual*. Produção Audiovisual e Multimédia. Guarda: Instituto Politécnico da Guarda.
- Canelas, C. (2023). *Pós-produção de Áudio na Comunicação Audiovisual*. Produção Audiovisual e Multimédia. Guarda: Instituto Politécnico da Guarda.

5. TEACHING METHODOLOGIES (INCLUDING EVALUATION)

The methodology to be followed is based, in general, on practical work to be carried out by students, based on guidelines, working documents and bibliography provided by the professor.

Theoretical-practical classes are preceded by theoretical expositions on the activities to be carried out.

With the apprehension of the different techniques and knowledge, the students carry out practical applications, using, in addition to the resources available in the classroom, the resources of the radio laboratory and the video laboratory, with the support of the professor.

On the other hand, through tutorial guidance, the professor guides, follows and evaluates the learning or the independent and group work of the students.

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EVALUATION

Continuous

*Participation / theoretical-practical activities / commitment / conduct / material requested / punctuality	40%	08 points
Post-production group work video and audio	60%	12 points
Total	100%	20 points

* In this component, the student must obtain at least 3.8 out of 8 points, equivalent to 9.5 on the 20-points scale.

Student-workers

Theoretical-practical activities	30%	06 points
Post-production individual work video and audio	70%	14 points
Total	100%	20 points

Exam

Theoretical part	50%	10 points
Practical part	50%	10 points
Total	100%	20 points

6. COHERENCE BETWEEN TEACHING METHODOLOGIES AND OBJECTIVES

The teaching and learning methodologies seek the integrated development in the students of the knowledge referred to in the syllabus and the achievement of the established objectives and competences.

7. ATTENDANCE

Students who do not attend 2/3 of the hours of classes taught will receive the mention of failing. However, absences with legal justification will be excepted.

8. CONTACTS AND OFFICE HOURS

E-mail: carlos.canelas@ipg.pt

Office hours: Monday, 8:30 am - 12:30 pm

Office: 2.7.

Guarda, November 7, 2023