

## Liverpool John Moores University

Title: BEYOND THE CAMERA  
Status: Definitive  
Code: **5010MPS** (117613)  
Version Start Date: 01-08-2012

Owning School/Faculty: Liverpool Screen School  
Teaching School/Faculty: Liverpool Screen School

Team	Leader
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**Academic Level:** FHEQ5      **Credit Value:** 24.00      **Total Delivered Hours:** 72.00

**Total Learning Hours:** 240      **Private Study:** 168

### Delivery Options

Course typically offered: Semester 1

Component	Contact Hours
Lecture	10.000
Tutorial	10.000
Workshop	52.000

**Grading Basis:** 40 %

### Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Practice	Grp Pres	Group presentation of artefact	75.0	
Reflection	Reflection	Reflection - individual evaluative report	25.0	

### Aims

1. To introduce a variety of image, audio and digital manipulation tools.

2. *To explore appropriate techniques to enhance the 'story'.*
3. *To provide an opportunity to devise and develop a short film as part of a team.*

## **Learning Outcomes**

After completing the module the student should be able to:

- 1 Demonstrate appropriate application of production and post production techniques to enhance a story.
- 2 Contribute effectively as part of a team to produce a short film.
- 3 Individually reflect and critically evaluate on the completed artefact.

## **Learning Outcomes of Assessments**

The assessment item list is assessed via the learning outcomes listed:

Group Presentation	1	2
Individual Evaluative Report	2	3

## **Outline Syllabus**

*Explore the ubiquity of compositing in digital moving image creation.*

*Investigate the creative and narrative extent of post-production tools including audio and green screen techniques.*

*Overview of the technical and creative requirements for different distribution platforms and interactive media.*

## **Learning Activities**

Through lectures, workshop, and short practical sessions students will gain an understanding of the narrative and creative extent provided by post-production techniques. Regular group critiques and peer review sessions will share good practice.

## **References**

<b>Course Material</b>	Book
<b>Author</b>	Altman, R.
<b>Publishing Year</b>	1992
<b>Title</b>	Sound Theory/Sound Practice
<b>Subtitle</b>	

<b>Edition</b>	
<b>Publisher</b>	London, UK: Routledge
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Chion, M.
<b>Publishing Year</b>	1994
<b>Title</b>	Audio Vision: Sound on Screen
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Columbia University Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Holman, T.
<b>Publishing Year</b>	2007
<b>Title</b>	Surround Sound: Up and Running: 2
<b>Subtitle</b>	
<b>Edition</b>	2nd Edition
<b>Publisher</b>	Focal Press
<b>ISBN</b>	

<b>Course Material</b>	CD/DVD
<b>Author</b>	Drate, S., Robbins, D., Salavetz, J.
<b>Publishing Year</b>	2007
<b>Title</b>	Motion by Design
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Laurence King Publishing; Har/DVD edition
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Meyer, T., Meyer, C.
<b>Publishing Year</b>	2010
<b>Title</b>	Creating Motion Graphics with After Effects, 5th Edition: Essential and Advanced Techniques
<b>Subtitle</b>	
<b>Edition</b>	5th Edition
<b>Publisher</b>	Focal Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Rickitt, R.
<b>Publishing Year</b>	2006
<b>Title</b>	Special Effects: The History and Technique
<b>Subtitle</b>	
<b>Edition</b>	

<b>Publisher</b>	Aurum Press Ltd
<b>ISBN</b>	

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## Notes

This module serves as both a general introduction to the technical and creative solutions currently employed in compositing and as a more specific introduction to the use of Adobe After Effects as the ubiquitous and industry standard software package. It also helps to contextualise the creation of audio and provides students with an understanding of sound production.

Compositing is the combining of multiple visual elements into a single image and is applied to the moving image. It is the moving image equivalent of photomontage. This can be more often employed to give the illusion that all elements do belong together in the same scene but sometimes the artifice is obvious and a more abstract moving image photomontage is created.

Live action footage is often shot 'green screen'....this allows chromakeying or a matte to be pulled. This is an important aspect of the craft and will therefore be taught within this module.

Workshops will vary in length and will involve some independent study. Students will be expected to conduct 168 hours of private study for this module.