

RECURSOS AUDIOVISUALS PER AL DISSENY

Felipe De San Pedro Franco, Claudio Gaston Molina

Supervising Teacher: Claudio Gaston Molina

Group: 1,2,3,4

Code: 200653

Credits: 6 ECTS

Course: 2

Semester: 2

Typology: Obligatory

Subject: Applied Computing

Schedules:

Group	Schedules	Teacher
1	Dijous 10:15 - 11:45	Claudio Gaston Molina
		Felipe De San Pedro Franco
	Dimarts 13:00 - 15:00	Claudio Gaston Molina
		Felipe De San Pedro Franco
2	Dijous 10:30 - 12:30	Claudio Gaston Molina
		Felipe De San Pedro Franco
	Dimarts 11:00 - 12:30	Claudio Gaston Molina
		Felipe De San Pedro Franco
3	Dijous 13:30 - 15:00	Claudio Gaston Molina
		Felipe De San Pedro Franco
	Dimarts 10:45 - 12:45	Claudio Gaston Molina
		Felipe De San Pedro Franco
4	Divendres 10:15 - 11:45	Claudio Gaston Molina
		Felipe De San Pedro Franco
	Dijous 13:30 - 15:30	Claudio Gaston Molina
		Felipe De San Pedro Franco

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Subject Presentation

Brief Description:

The subject proposes awareness and experimentation of the audiovisual environment with narrative resources and techniques for motion graphics, video and sound editing.

The sessions comprise two complementary blocks that provide a global theoretical-practical vision applied to the audiovisual project. Discourses of the movement 40% and Audiovisual Laboratory 60%

In the Discourses of Movement sessions, an expanded view of discourse as a working tool is promoted. The structure and elements of the moving image are analyzed through the screen, considering all the elements of the animation phase to develop a discourse through graphic resources and sequential narration.

In the Audiovisual Laboratory, the narrative and aesthetic possibilities of animation and digital video and audio editing tools will be used to support the creative, project and design process. During the course, students are encouraged to research and create their own learning strategy for a full use of the language of animation and sound.

Training Objectives:

Training Objectives

Movement speeches

-Understand the storyboard and moodboard as useful work tools in the development and previsualization in a motion graphics assignment the video.

-Know the main elements of audiovisual language and narrative and effectively work with graphic conventions through storyboarding and development of a visual work moodboard.

-Think of the storyboard and moodboard as their own design results exploring the potential of its visual and artistic appeal.

-Understand the particularities involved in a project of this kind characteristics and acquire the basic foundations of production and development common to all audiovisual projects.

Audiovisual laboratory:

-Learn basic techniques and principles for animating design elements in an audiovisual environment, applicable to any creative project.

-Acquire a complete and solid technical base of creation software audiovisual at the user level.

-Experiment with the possibilities of audiovisual editing tools.

-Investigate the work of creators, artists and design trends related to the

contemporary audiovisual creation.

-Promote research and discovery of own resources with the aim of to go beyond the elements provided in class.

Recommendations

Be familiar with and have minimal knowledge of creation programs vector and bitmap graphics.

Contents and Methodology

Brief Description:

Movement speeches 40%

- Through the work and development of a storyboard and a visual moodboard we value the importance of effectively previewing animation for the correct development of any visual project. We identify and we analyze the elements of language and the basic foundations of visual narrative. We plan and structure the information and explore the creative possibilities of the sequential narration of the image. We acquire the common phases of every audiovisual project and the basic foundations of audiovisual production.

Audiovisual laboratory: 60%

Welcome to Motion graphics. Introduction.

- Investigate the possibilities of motion graphics and animation as means of communication with visual forms. The aim of these sessions is to delve into the basic and fundamental aspects of program for motion graphics After Effects and its tools. the idea is to learn how to animate graphics such as logos, typography, shapes vector, bitmap and drawings. Experience their effects, speed and time. Value 60%

Narratives on the timeline. Editing the video.

- Work with the video editing language and its possibilities visual narratives. The goal is to be able to manage the different elements of a design project within an around video that includes both moving and static images, the configuration and color management, with sound support. The Adobe Premiere software. Value 30%

Sound collage. The sound for non-musicians.

- This section highlights the importance of sound as a fundamental part of audiovisual creations. A library of pre-defined sounds will be used defined as loops. The program functions will allow us to create sound collages for the subject and/or future projects as support for visual creation. Garageband software 10%

NOTE: The contribution of other editing programs is taken into account, previously

validated by the teacher. The software provided must have at least the following possibilities of the standard provided in the school. The use of works is encouraged, sounds and music free of rights or with permission from the author.

Teaching methodology:

Movement speeches

- Master classes and/or presentations.
- Independent work: research and creation of own strategies in the resolution of graphic representation problems.

Audiovisual laboratory

- Master classes and/or presentations.
- Classroom tutorials and exercises with the guidance of the teacher and the rest of the group.
- Importance of independent work: Practices and exercises are complement with research and the creation of a strategy own in problem solving. Creative and technical field.
- Exhibition, presentation and discussion of student work.

Note: Both parts come together in a joint and complementary exercise.

Training activities:

The student's evolutionary process during the course must be evidenced positively through the delivery of punctual orders. These are based on the resolution of projects applying motion techniques graphics, video editing and sound manipulation presented during the course.

Movement speeches | 40%,

Audiovisual laboratory | 60%

Evaluation

General evaluation regulations

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

Continuous evaluation system

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.

The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

Evaluation Criteria

Describe the specific evaluation criteria for the subject.

These aspects are important for organizing the activities that

They will be evaluated during the semester in which the subject is taught.

Movement speeches

- Demonstrate the detection and learning of the main elements of visual language and audiovisual narrative and apply it through from the storyboard.
- Structure and prioritize visual project information, facilitating the understanding of the different levels and the narrative.
- Work effectively and appropriately with the full varied repertoire of graphic resources.
- Formally and conceptually analyze one's own and others' work, demonstrating the capacity for self-criticism, reflection and dialogue.
- Effectively design all visual assets for the project in starting from the description of a conceptual framework.
- Effectively transfer textual and conceptual information to images.

- Adapt formal and technical means to resolve challenges proposed.
- Demonstrate the achievement of the objectives proposed in each activity.

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- Carry out constant and interested monitoring of one's own subject.

- Submit assignments and exercises within the established deadlines.

Audiovisual laboratory

- Apply to the practical project the knowledge learned in the part Movement speeches.

- Demonstrate familiarity and ease of development with the audiovisual creation tools learned.

- Demonstrate positive progress in development of applied techniques of motion graphics, video editing and production of sound collages.

- Understand the issue of synchronization between image and sound.

- Apply the narrative codes of speed, timing and applied sound to the design forms.

- Reflect on the narrative contribution and codes of sound, in relationship with the design forms presented in the project.

- Show maturity, graphic quality and self-criticism in the presentations.

Both blocks must be passed to pass the subject.

-General program of exercises / Evidence / Total value in the subject in %

Ex1: Emotion as identity / 10%

Video Piece + Research PDF

Ex2: Typographic rhythm and synchrony / 15%

Typographic animation piece + research PDF

Ex3: The power of frame by frame / 20%

Animated Gift Piece + Research PDF

Ex4: Marks move / 25%

Brand Video Piece + Research PDF

Ex5: Staging / 30%

Video Piece + Research PDF

Review process

The review can be requested from the teaching staff and will be carried out according to the calendar. teaching

Learning outcomes of the subject

Skills

Apply specialized digital tools throughout the different phases of a design project, producing digital representations of text, images, volumes, and spaces with technical and expressive coherence (ST06)

To use digital audiovisual tools with synchronized animation and sound to represent design ideas in interactive and multimedia formats, following technical and communicative criteria (ST06)

Competencies

Create digital representations of text, images, spaces, and objects using specific software tools for visualization (CT04)

Create digital representations of spaces in two, three, or more dimensions using appropriate software, incorporating technical and aesthetic criteria according to the project type. (CT04)

Knowledge

To associate the use of digital environments in the creation of audiovisual resources, web design, 3D modeling, and spatial representation, identifying their characteristics, functions, and suitability criteria according to different design contexts (KT05)

Learning outcomes of the degree program

Competencies

Propose creative, socially and environmentally sustainable design solutions, aligned with the Sustainable Development Goals (SDGs).

Manage the development of design projects—individually or in teams—with adaptability, within the organisational context of companies and institutions.

Manage design-related tasks autonomously, planning and organising time and processes in professional and/or academic settings.

Skills

Identify design problems through the analysis of objects, graphic communication elements, and spaces, from a perspective rooted in contemporaneity, universal accessibility, and equal opportunities.

Apply plastic expression skills and knowledge of materials and production technologies in accordance with the objectives of a design project.

Propose design solutions (or solutions in related areas) clearly and precisely, using appropriate vocabulary and techniques of expression and representation.

Use digital tools and technologies according to creative and production processes in the field of design

Structure visual information hierarchically and apply typographic families and font architecture appropriately.

Apply ethical and aesthetic criteria and values to design practice, taking into account the formal dimensions of environments and their diversity.

Adapt visual languages, media, and artistic techniques to the communicative goals of each design project.

Make value judgments about design projects by interpreting data and justifying critical analysis using knowledge of graphic communication, space, objects, and reference texts.

Conduct research with a critical spirit in the field of design and related disciplines, considering innovation, experimentation, and the ongoing renewal of the cultural industries, while promoting equality and democratic values.

Synthesize knowledge from diverse sources—studies, fieldwork, literature, direct observation, or practical experience—in the field of design and related disciplines within the cultural industries.

Knowledge

Respond to global issues related to the fields of design and art, cultural industries, their institutional environments, and the agents involved.

Reference essential knowledge of the sciences and auxiliary disciplines of design, such as anthropometry, ergonomics, visual communication, evaluation methods, marketing, and prospecting.

Bibliography and Resources

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Audiovisual laboratory

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- BROWNIE, BARBARA. *Transforming Type. New Directions in Kinetics Typography*. London: Bloomsbury Academic, 2015
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