



Eina Centre Universitari  
Fundació Eina  
Disseny Art Barcelona

Passeig Santa Eulàlia 25  
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## IMATGE EN MOVIMENT

Pol Mallafre Fernandez, Andres Pe?uela Betancur

Supervising Teacher: Andres Pe?uela Betancur

Group: 1

Code: 105739

Credits: 6 ECTS

Course: 3

Semester: 2

Typology: Obligatory

Subject: Applied Computing

Schedules:

| Group | Schedules | Teacher |
|-------|-----------|---------|
|-------|-----------|---------|



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## Subject Presentation

### **Brief Description:**

The course will be based on 4 fundamental parts: language, filming, editing and exposition (XXSS).

In the first part, students will learn the basic resources of audiovisual language to be able to express themselves through moving images. The analytical approach will allow them to see with their own eyes the main narrative and expressive resources that are used to explain anything with images. The review will be historical, the selection of examples will range from the oldest classics to the most contemporary authors.

In the second part, we will learn how to film. How to position the camera. How to use it. Students will be able to get an idea of the roles involved in a professional shoot. The intention will be to know what we need for each style of production. Interior/exterior. Lighting. Tripods. Chroma. Sound. Performers. Etc.

In the third part (and the most extensive), students will become familiar with the main tools of editing and post-production software. We will begin with the construction of a piece of narrative fiction in continuity, based on the contents of the first two parts of the course. On the other hand, concepts such as narrative writing from editing, the creation of emotions, the construction of characters or the editing of dialogues will be worked on in class. Also technical aspects such as the animation of texts on the screen, the creation of subtitles, effects and aesthetic resources and sound and color retouching.

Finally, the last part of the course will focus on the exhibition of audiovisual pieces. We will talk about export and audiovisual formats (to the world and on the networks), creation of thumbnails/covers and basic graphics. Students will learn to distinguish a film festival from a YouTube channel. In other words, we will need to understand who and where our audiovisual creation is aimed at and how to achieve maximum audience attention.

### **Training Objectives:**

- Know and understand the basic principles of audiovisual language.
- Educate the eye towards audiovisual content of all kinds: documentaries, films, reports, parodies, video clips or internet virals.
- Introduce the basic concepts for a shoot: lights, camera, sound, action!
- Know the main resources of non-linear editing that professional software allows us.
- Organize media, edit in multi-camera, use proxies and know how to use effects with a narrative sense.
- Know how to finish an audiovisual piece with basic post-production resources. Editing titles, subtitles, sound editing, basic color grading and exporting for different platforms.

- Understand the workflow between the different audiovisual creation departments. That is, understand the journey and steps that go from the initial idea to publication.
- Practical exercises to familiarize yourself with professional editing software.

## Recommendations

- It is essential to have an interest in discovering audiovisual language.
- It is recommended to have a computer equipped with Adobe Premiere Pro 2024 or higher.
- You will also need a mobile phone with a camera to be able to carry out some of the course's practical exercises.

## Contents and Methodology

### **Brief Description:**

In February - Presentation, digital organization, creation of workspace. Understanding the workspace.  
Language: Distinguish between shots and camera movements. Distinguish between linear and elliptical time. Analysis: educate the cinematic eye through the analysis of films in detail with specific examples. Barry Lyndon. Seven. Shame. Up. 400 hits or Madison Bridges. Kuleshov editing exercise in a comic key and parallel editing of Porter's firefighters.

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In March - Edition of a musical piece with image banks.  
Language: Distinguish between continuous editing and parallel editing.  
First practice. Narrative piece in continuity.

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In April - Analysis of the practices.  
Exercise in editing a fiction. A dialogue about filmed material. We enter the world of filming. We distinguish roles and workflows.  
Synchronization. We follow a written script.

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In May - Exercise in editing a video clip with multi-camera. Videopodcast and television language.  
Creation of titles and posters. Basic animations.  
Color retouching - calibration.

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In June - Exercise in sound construction of a short animated film. Distinguish the different audiovisual narratives according to each social network. We will work on the topic of the final exhibition, that is, where can we publish what we do?  
Second Practice: creation of a filmic correspondence. A piece very similar to a filmed diary.  
Common analysis of the practices presented.

### **Teaching methodology:**

The intention of the course is to be participatory and analytical. Learn to stop, look and reflect. Analyze every aspect of each frame, each photogram. The aim is to establish a dynamic where everyone can present their pieces and we can delve into their successes and failures, and thus, highlight the basic concepts worked on in class.

### **Training activities:**

EXERCISES to do in class/at home (with the material (media) provided by the school):

Creation of a pdf with the different film shots.  
Edit a piece with simple animations.  
Edit a Kuleshov effect in comic key.

Edit in parallel a classic piece by Porter.

Edit the sound construction of an animated short.

Multi-camera edit a video podcast or original video clip.

Edit a fictional dialogue following a script.

Basic color retouching and grading.

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PRACTICES to do at home (with each student's own material):

3-minute practice of basic narrative to work on continuity.

Practice of 3 min. from a filmed newspaper. self portrait

## 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.

The evaluation system will be based on these percentages:

50% Presentation of class exercises.

20% Presentation of the practice of narrative continuity.

20% Presentation of audiovisual creativity practice.

10% Proactive and participatory attitude and regular class attendance.

### **Review process**

The teacher will be attentive to any request for revision from students.

The review can be requested at any time by sending an email to the teacher.

## Learning outcomes of the degree program

### **Skills**

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

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

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**

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

### **Competencies**

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

Apply acquired knowledge to the execution of design and art projects with professional standards, considering user and audience diversity.



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## Bibliography and Resources

### Bibliography

At the moment of the blink. Walter Murch.

The cinematographic montage. Joan Marimón

Sculpting in time. Andrei Tarkovsky.

What is cinema? André Bazin.

How to write a script. Michel Chion.

Cinema according to Hitchcock. Francois Truffaut

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### Resources

From the first week, you will need to have the main work tools ready to start with a good dynamic. Internet connection and access to Adobe Premiere Pro will be essential for the smooth running of classes.