ACADEMIC PROGRAM

ELEMENTS OF VISUAL AND CINEMATOGRAPHIC COMPOSITION

B.F.A. IN **ANIMATION**

MODALITY: ON CAMPUS

ACADEMIC YEAR: 2023-2024

Name of the course:	Elements of Visual and Cinematographic Composition	
Degree :	Animation	
Location:	Centro Universitario de Tecnología y Arte Digital	
Area:	Audiovisual Language	
Year:	1º	
Teaching period:	1	
Type:	OB	
ECTS credits:	3	
Teaching modality:	On campus	
Language:	English	
Lecturer / Email	Marc Morueco García / marc.morueco@u-tad.com	
Web page:	http://www.u-tad.com/	

SUBJECT DESCRIPTION

Area description

The subject provides students with the body of knowledge related to the creation and fundamentals of storytelling through sound and moving image, from the formal and symbolic elements of visual composition of the still image to the narrative resources and their meaning, and the theory of editing and montage. It also provides the necessary context for the identification of the main artistic currents and the historical evolution of audiovisual narrative language.

Subject description

The course "Elements of Visual Composition and Cinematography" aims to foster in the student the skills and competencies related to the composition of the shot and the scene, as well as the acquisition of the fundamentals of audiovisual language, as a previous step to its subsequent representation and interpretation in different media. The importance of this subject lies in its interrelation of shot composition, lighting and camera movements in the articulation of an effective narrative structure.

COMPETENCIES AND LEARNING OUTCOMES

Competencies
BASIC AND GENERAL

CG4 - Apply the fundamentals of aesthetics and image perception in terms of structure, form, color and space in the representation of digital content.

CG6 - Apply the creative fundamentals of idea generation in audiovisual projects for digital environments.

CB1 - That students have demonstrated to possess and understand knowledge in an area of study that starts from the base of general secondary education, and is usually found at a level that, while relying on advanced textbooks, also includes some aspects that involve knowledge from the forefront of their field of study.

CB2 - That students know how to apply their knowledge to their work or vocation in a professional manner and possess the skills that are usually demonstrated through the development and defense of arguments and problem solving within their field of study.

CB3 - That students have the ability to gather and interpret relevant data (usually within their area of study) to make judgments that include reflection on relevant social, scientific or ethical issues.

CB4 - That students can transmit information, ideas, problems and solutions to both specialized and non-specialized audiences.

CB5 - That students have developed those learning skills necessary to undertake further studies with a high degree of autonomy.

TRANSVERSALS

CT5 - Demonstrate versatility, flexibility and creativity in the development of projects, activities and work.

SPECIFIC

CE15 - Identify and differentiate the styles and periods in the history of cinema and animation.

CE1 - Execute drawing with traditional and digital techniques of artistic creation both for the ideation and representation of images.

CE7 - Create audiovisual pieces applying the principles of composition, audiovisual narrative and graphics animation to the realization, planning, editing and post-production of sequences and shots.

SC13 - Knowing the methodology of synthesizing sound elements and the application of sound techniques in a digital product.

CE14 - To develop different types of scripts according to the target media.

Learning outcomes
At the end of the degree, the graduate will be able to:

- Understand the fundamentals of audiovisual language composition for the critical analysis of moving images and sounds.

- Create audiovisual narratives through the application of the principles of shot and scene composition of audiovisual language.

- Apply visual language to different animation techniques to transmit ideas.

- Integrate basic editing and montage techniques for a proper understanding of audiovisual narrative structures.

- Distinguish between sound effects, musical compositions and dubbing for a narrative of an animation production.

- Edit the sound tracks of an audiovisual montage in such a way that they reinforce the narrative or expressiveness of the project.

- Correctly use the phases of documentation, synopsis, treatment, rundown, literary script and technical script in the writing of an audiovisual script.

- Use camera movements, types of shots, staging and other formal resources in the creation of an audiovisual script.

- Create storyboards and animatic that transmit narrative situations through the image.

- Recognize the different cultural, technological, economic and historical factors that can influence an audiovisual production.

- Know the stylistic differences generated throughout the history of the different animation techniques to be used in a contemporary production.

- To develop an analytical and discursive sense in relation to other audiovisual works.

CONTENTS

· Graphic composition.

· Structural elements of the image: dots, lines and planes.

· Shape and structure.

· The frame and the camera angle.

· Focal distance, depth of field and field of vision.

· Color, shading and space.

· Illumination as a narrative element for composition.

SUBJECT SYLLABUS

Topic 1. PRINCIPLES OF COMPOSITION

1.1. Principles of audiovisual composition: introduction

1.2. The points of interest: framing and balance

1.3. Symmetries and asymmetries

1.4. Laws of Gestalt

Topic 2. SPACE

2.1 Basic keys for the composition of space

2.2 Lines and form

2.3 The expressive value of space: working with terms

2.4. The off-screen space

Topic 3. DYNAMIC ELEMENTS

4.1. Movement of elements and characters within the shot

4.2. Camera movements

4.3. Narrative uses of dynamic elements

4.4. Entering and leaving the frame

TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

TRAINING ACTIVITIES

LEARNING ACTIVITIES	Total hours	Hours of presence
Theoretical / Expository classes	15,45	15,45
Practical classes	11,82	11,82
Tutorials	2,73	1,37
Independent study and autonomous work of the student	24,09	0,00
Elaboration of work (group or individual)	18,18	0,00
Evaluation Activities	2,73	3,00
TOTAL	75	31,64

Teaching methodologies

Expository method or master class

Case method

Problem-based learning

Cooperative or collaborative learning

Inquiry-based learning

Flipped classroom or inverted classroom methodology

Gamification

TEMPORAL DEVELOPMENT

Theme 1. PRINCIPLES OF COMPOSITION. 2 weeks

Theme 2. SPACE 4 weeks

Theme 3. COLOUR AND LIGHT 4 weeks

Theme 4. DYNAMIC ELEMENTS. 4 weeks.

EVALUATION SYSTEM

ASSESSMENT SYSTEM	MINIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)	MAXIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)
Assessment of participation in class, exercises or projects of the course	10	20
Assessment of assignments, projects, reports, memos	20	60
Objective test	30	70

GRADING CRITERIA

ASSESSMENT SYSTEM	ORDINARY EVALUATION	EXTRAORDINARY EVALUATION
Assessment of participation in class, exercises or projects of the course	10	10
Assessment of assignments, projects, reports, memos	60	60
Objective test	30	30

General comments on the evaluations/assessments

Ordinary evaluation:

In order to pass in ordinary call, the student must obtain an average grade equal to or higher than 5.00 in the sum of all grades.

In order to obtain the average, the student must obtain at least a 5.00 in the final project and a 5.00 in the exam. It will be necessary to have delivered each of the practices carried out during the course to proceed to the total grade.

Extraordinary evaluation:

Students who have failed any of the parts corresponding to both the exam and the final work may sit for the extraordinary evaluation.

IMPORTANT NOTES

The exam in the extraordinary exam will have the same percentage value as the exam failed or not presented during the course.

The final project in the extraordinary exam will have the same percentage value as the project failed or not presented during the course.

The percentage destined to attendance, participation and delivery of activities in the classroom will not be recoverable in the extraordinary call.

It is crucial to hand in the assignments on time. There will be 10 minutes of courtesy in which the delivery will be considered on time. After that time, work may be handed in within 24 hours after the deadline, but with a penalty on the grade that will be determined by the teacher. No work will be accepted after 24 hours.

Any detection of plagiarism in a paper or exam will imply the failure of that paper with a zero, the report to the faculty and academic coordinator and the application of the current regulations, which can lead to very serious penalties for the student.

LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):

Basic:

SÁNCHEZ ESCALONILLA, A. (2016). Del guión a la pantalla. Ariel.

BORDWELL, D. (1985). Narration in the Fiction Film. Wisconsin: University of Wisconsin Press

DONDIS, D. A. (2012). La sintaxis de la imagen. Introducción al alfabeto visual. Editorial Gustavo Gili.

Recommended:

ARNHEIM, R. (1983). The Power of the Center: A Study of Composition in the Visual Arts. Berkeley. University of California Press.

BALLÓ, J. (2000). Las imágenes del silencio. Los motivos visuales en el cine. Anagrama.

BORDWELL, D., THOMPSON, K. (1993). Film Art: An Introduction. McGraw Hill.

HALL, B. (2015). Understanding Cinematography. Ramsbury: The Crowood Press.

HUBERMAN, D. (2018). The Eye of History. When images take position. Cambridge: MIT Press. KANDINSKY, V. (2005). Punto y línea sobre el plano. Andrómeda.

KATZ, S. (2000). Plano a plano. De la idea a la pantalla. Plot.

KLEE, P. (2012). Bases para la estructuración del arte. México: Coyoacán.

MALKIEWICZ, K. (1992). Film Lighting: Talks with Hollywood's Cinematographers and Gaffer. Prentice
QUIJANO, J. (2019). The Composition of Videogames. Narrative, Aesthetics, Rhetoric and Play. Jefferson: Mc
Farland.

REQUIRED MATERIALS, SOFTWARE AND TOOLS

Type of classroom
Theory

Materials:
Display - Digital whiteboard, Laptop

Software:
Software básico