SOUND AND IMAGE LABORATORY

MSc Degree in Illustration and Animation

Code: 21810

Main Scientific Area: Audiovisuais

Lecturer: Marta Alexandra da Cruz Madureira

Language of Instruction: Portuguese

Regime: S2

Contact Hours: 20h Total Workload: 85h

ECTS: 4,0

Objectives

Know the specificities of the medium of communication that is the animation: technique and theory. • Apply properly the nomenclature of animation cinema: structural, imagery and continuity concepts. • Develop structuring and planning capacities (pre-production). • Acquire skills in the production and capture of images in sequence: camera manipulation, framing, depth of field, light, concerns with art direction and with raccord / continuity. • Achieve a coherent product (post-production) of the shot plans. • Establish a bridge between all stages of production: pre-production, production and post-production.

Learning Outcomes

To enable students to use digital technologies and tools to carry out animation projects, in their various aspects of graphic representation and visual and aesthetic creation. Apply this knowledge in the accomplishment of several exercises culminating in the realization of final project that focuses essentially on stop-motion and pixilation.

Course Contents

1 - Shots, angles, lenses

2 - Composition

3 - Continuity

4 - Cinematography

5 - Art direction

6 - Historical Background

6.1. Stop-motion animation and pixilation

6.2. Video clips

7. Pre-Production

7.1. Synopsis

7.2. Storyboard

7.3. Filming order

7.4. Moodboards

8. Production

8.1. Dope sheets

8.2. Stop-motion / pixilation animation

9. Post-production

9.1. Types of cut and editing

9.2. Audio

9.3. Export

Recommended Bibliography

Arnheim, R. (1989). A arte do cinema. Lisboa : Edições 70.

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Locher, P., Martindale, C., Dorfman, L. (2006). New directions in aesthetics, creativity and the Arts. New York: Baywood Publishing company, Inc.

Mausfeld, R., Heye, D. (2003). Colour perception: Mind and the physical world, Oxford : University Press.

Furniss, M. (1998) Art in Motion Animation Aesthetics. Indiana University Press.

BEAUCHAMP, Robin, (2005). Designing Sound for Animation, Burlington , Focal Press.

FOSTER, Jeff, (2004). AfterEffects Photoshop, San Francisco, Sybex.

SITTER, Martin, (2008). Apple Pro Training Series Dvd Studio Pro 4 (2nd Edition), Berkeley, Peachpit Press.

TEAGUE, Jean Cranford, (2004). Final Cut Pro 4 and the Art of Filmmaking, San Francisco , Sybex.

AUGUSTO, Maria de Fátima, (2005). A montagem cinematográfica e a lógica das imagens.

ALTMAN, Rick editor (1992) AAVV, Sound Theory/Sound Practice, New York: Routledge.

CHION, Michel (1990) Audio-vision: sound on screen, New York: Columbia University Press (1994).

CHION, Michel (1998) El sonido, Barcelona: Ediciones Paidós Ibérica (1999).

CHION, Michel (1985) La música en el cine, Barcelona: Ediciones Paidós Ibérica 1997.

SIDER, Larry e Diane Freeman e Jarry Sider [editores]. Soundscape, The School of Sound Lectures 1998-2001, London: Wallflower Press, 2003.

ALTMAN, Rick; Sound Theory/Sound Practice; AFI Film Readers, 1992, Routledge; ISBN: 0-415-90456-0.

AUMONT, Jacques e MARIE, Michel; Dicionário teórico e crítico do Cinema; 2008, Armand Colin; ISBN: 978-989-95884-4-8. ~

BARTLETT, Bruce BARTLETT, Jenny; Recording Music On Location, Focal Press, 2007, ISBN 13: 978-0-240-80891-8.

Learning and Teaching Methods

The in-depth study of the relationships between the various instances of pre-production, production, directing and post-production of an animation project. This is part of the Curricular Unit's objectives which provides the practical experiences that constitute the syllabus of the UC. The review of the relationships between sound and image present in different visual languages, which make up the work of an animated cinema film, both analog and digital, will be a matter of investigation through the making of exercises and a final project is intended, therefore, through this laboratory perspective to explore the various technical and formal relationships between sound and image.

Assessment Methods

OPERATIONAL REGIME

Students should consult the Academic Regulation (RA) of the IPCA and the Regulation of Assessment of Knowledge and Competencies (RACC) of the ESD.

The curricular unit works on a face-to-face basis.

LEARNING ASSESSMENT

Continuous evaluation
The assessment regime in this curricular unit is based on continuous assessment (according to point 1 of article 3 of the ESD RACC)
Continuous assessment integrates the following elements of learning assessment with weighting:

Student attendance and participation= 10%
Weekly exercises, individual, practical, laboratory and homework assignments= 45%
Evaluation proposal= 45%

The studentmust attend a minimum of 75% of the classes taught, to obtain classification in the period of continuous assessment.
In the case of students covered byspecial attendance regimes(section 1, article 135.2 of the Academic Regulations of the IPCA), attendance and participation in the classroom may be replaced by alternative contact time with the

teacher, during office hours or other schedule combine, as long asensuring full compliance with the objectives defined in the curricular unit, as well asequal treatment between students.

Evaluation during exams - 2nd semester):
This curricular unitdoes not allow the exam period of the 1st or 2nd semester(according to point 4 of article 4 of the RACC of the ESD)

Special season evaluation
Only students who are in a special frequency regime have access to this period (as described in section I, article 135.º and in point 5, article 209.º, of the Academic Regulation of the IPCA).

The student must inform the teacher about his intention to enroll in aspecial season. The expecteddate for the "exam" corresponds to the day of delivery of the project prepared by the student. Student and teacher must combine the means of contact, during office hours or other hours to be agreed, to guarantee themandatory monitoringof the projectand thefull fulfillment of the objectives defined in the curricular unit.

Assessment in this special season integrates thefollowing elements of learning assessmentwith weighting:

Monitoring, interest= 30%
Animated sequence= 70%

Grade improvement
In this curricular unit, grade improvement works by continuous assessment (according to point 2 of article 6 of the ESD RACC)
The assessment integrates the following elements of learning assessment with weighting:

Student attendance and participation= 10%
Weekly exercises, individual, practical, laboratory and homework assignments= 45%
Evaluation proposal= 45%