UAB
Universitat Autònoma de Barcelona

Audiovisual Animation

Code: 103039
ECTS Credits: 6

2025/2026

Degree	Type	Year
Audiovisual Communication	OP	3

Contact

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Teaching groups languages

You can view this information at the end of this document.

Prerequisites

Basic knowledge of script and of television / film language

Objectives and Contextualisation

To learn:

The technological evolution of animation creation techniques.

The theoretical principles of audiovisual animation.

The complexity of the production process involving an animation piece.

The importance of the different previous phases that intervene before starting to animate.

The practical applications and the expressive possibilities of animation.

Create and produce an audiovisual piece using some of the animation techniques.

Learning Outcomes

1. CM14 (Competence) To come up with ideas for audiovisual messages for different audiences and platforms, emphasizing the different gender relations and sexual and gender identity.
2. CM14 (Competence) To come up with ideas for audiovisual messages for different audiences and platforms, emphasizing the different gender relations and sexual and gender identity.
3. CM14 (Competence) To come up with ideas for audiovisual messages for different audiences and platforms, emphasizing the different gender relations and sexual and gender identity.
4. CM14 (Competence) To come up with ideas for audiovisual messages for different audiences and platforms, emphasizing the different gender relations and sexual and gender identity.
5. CM15 (Competence) To organise the production of audiovisual messages for different audiences and platforms.

6. CM15 (Competence) To organise the production of audiovisual messages for different audiences and platforms.
7. CM15 (Competence) To organise the production of audiovisual messages for different audiences and platforms.
8. KM19 (Knowledge) Apply audiovisual communication theories to industrial audiovisual productions.
9. KM19 (Knowledge) Apply audiovisual communication theories to industrial audiovisual productions.
10. SM18 (Skill) To apply organisational and logistics models to animation productions.
11. SM18 (Skill) To apply organisational and logistics models to animation productions.

Content

Theme 1

Introduction to animation:

-Generators of movement: ("pose to pose", "stop-motion" and rotoscopy / capture movement)

-Techniques

-Basic animation vocabulary.

-Principles of animation.

Theme 2

-Optimal organizational model of an animation production.

-Different practical organizational models of producing companies.

-Other production models

-Structures more or less consolidated:

American and Japanese product

-Structures to consolidate:

European product

-Structure of services

Asian models.

Theme 3

-The logistics:

-Control mechanisms.

-Responsible for the process

-Coordination between the different areas involved.

-Production equipment needed.

Theme 4

-Sound reinforcement

-The music in the cartoon.

-Work methodology

-The locutions.

-The FX.

-The mixtures.

Theme 5

-The creation process, from the idea to the broadcast copy.Comparison between the different techniques.

-Common processes and differential elements.

5.1 Preproduction

-Idea-argument-script

-Story-board (different models).

-The creation of the characters (model sheets).

-The modeling (3D).

-The definition of scenarios.

-The Concept Art.

-The Animatic / leica reel.

-The layouts of scenarios.

-Animation layouts

-The XSheets.

-Lipsing

5.2 Production

-Backgrounds.

-The direction of the animation.

-Animation (2D and 3D)

-Assistance (2D).

-Int / Clean-up (2D).

-Ink & Paint (2D).

-Composition.

5.3 Postproduction

-Edition.

-Sound andmixes.

-Final copy.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Practice	22.5	0.9	CM14, CM15, KM19, SM18, CM14
Seminars	15	0.6	KM19, KM19
Theoretical sessions	15	0.6	CM14, KM19, CM14
Type: Supervised			
Tutorials	7.5	0.3	CM14, CM15, SM18, CM14
Type: Autonomous			
Creation of a piece	60	2.4	CM14, CM15, KM19, SM18, CM14
Presentation preparation	11	0.44	KM19, SM18, KM19
Viewing recommended material	11	0.44	KM19, KM19

The theoretical sessions are complemented with practical lectures.

The calendar will be available on the first day of class. Students will find all information on the Virtual Campus: the description of the activities, teaching materials, and any necessary information for the proper follow-up of the subject. In case of a change of teaching modality for health reasons, teachers will make readjustments in the schedule and methodologies.

Once these sessions are given, the students, in pairs or groups of three (depending on the number of students enrolled) will develop an animation, of at least 1 minute. The teacher will follow the production through tutorials, three of which will be compulsory, these sessions dates will be apointed during the development of the short film. In these three tutorials, which will be evaluated, students must bring the material requested by the teacher in order to check the correct development of the short film and be able to solve the problems that have arisen and advise on the production.

Note: The course content will be sensitive to issues related to gender perspective and the use of inclusive language.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes

Partial deliveries	45%	6	0.24	CM14, CM15, KM19, SM18
Participation in the classes	10%	0	0	CM14, CM15, KM19, SM18
Presentation of the project	45%	2	0.08	CM14, CM15, KM19

1) The course will be assessed through the presentation of a group-produced animated audiovisual piece, along with the submission of the required production materials such as storyboard, animatic, concept art, etc. (45% of the final grade).

2) Throughout the course, there will be several mandatory individual submissions of practical assignments, which will serve as an additional assessment tool (45% of the final grade).

3) 10% of the final grade will be based on attendance and participation in class.

Resit:

Students will have the right to resit the course if they have been assessed in activities that account for at least two-thirds of the total course grade.

This reassessment will take place on the dates set in the academic calendar. To be eligible for the resit, students must have obtained a minimum average grade of 3.5.

Non-Assessable

Following point 9 of Article 266 of the UAB Academic Regulations, if it is determined that the student has not provided sufficient evidence to be evaluated, the subject will be classified as *non-assessable*.

This course/module does not offer a single assessment option.

If a student commits any irregularity that could significantly affect the outcome of an assessment, that assessment will be graded with a 0, regardless of any disciplinary proceedings that may be initiated. If multiple irregularities occur in the assessments of the same course, the final grade for the course will be 0.

For this course, the use of Artificial Intelligence (AI) technologies is permitted exclusively for specific tasks defined by the instructor at the beginning of the course. Students must clearly identify the parts generated using AI, specify the tools used, and include a critical reflection on how these tools influenced the process and the final outcome of the activity. Lack of transparency in the use of AI in this graded activity will be considered academic dishonesty and may result in a partial or total penalty on the grade, or more severe sanctions in serious cases.

Bibliography

BASIC REFERENCES*:*

MacLean, Fraser 2011. *Setting the Scene. The Art and Evolution of Animation Layout*. Chronicle Books, San Francisco.

Other references:

Bakedano, José J. 1987. *Norman McLaren. Obra completa. 1932-1985.* Museo de Bellas Artes. Bilbao.

Levitan, Eli L. 1980. *Generación electrónica de imágenes*. Ediciones Bellaterra, S.A. Barcelona.

Mealing, Stuart 1992. *The Art and Science of Computer Animation*. Intellect Books. Oxford.

Rondolino, Gianni 1974. *Storia del cinema d'animazione*. Giulio Einaudi editore s. p. a., Torino.

Solomon, Charles: 1994.*Enchanted Drawings. The History of Animation*. Wings Books. New York.

Vivar Zurita, Hipólito 1988. *La imagen animada: Análisis de la forma y del contenido del dibujo animado.* Editorial de la Universidad Complutense. Madrid.

Software

The first day the specific software for practice will be specified.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this link. To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PLAB) Practical laboratories	41	Catalan	second semester	morning-mixed
(TE) Theory	4	Catalan	second semester	morning-mixed