Course guide
804330 - PBL1-A - Project I

Last modified: 18/05/2026

Unit in charge: Image Processing and Multimedia Technology Centre
Teaching unit: 804 - CITM - Image Processing and Multimedia Technology Centre.

Degree: **Academic year:** 2026 **ECTS Credits:** 6.0
Languages: Catalan, Spanish

LECTURER

Coordinating lecturer: López Caballero, Carolina

Others: Bigas Tañà, Miquel

DEGREE COMPETENCES TO WHICH THE SUBJECT CONTRIBUTES

Specific:
CEAAD 8. Relate and apply the principles of audiovisual narrative and use the various associated techniques.
CEAAD 2. Schematically and visually represent complex concepts, ideas and/or data based on personal skills and external references, in order to convey attractiveness, originality and creativity.
CEAAD 4. Have a command of the basics of lighting, photography and digital treatment to design and carry out artistic, audiovisual and animation products.
CEAAD 12. Implement and manage design and animation projects, including planning, direction, execution and evaluation.
CEAAD 7. Apply advanced modelling and animation, post-production and special effects techniques in the development of digital content and/or its inclusion in professional fields of digital art such as the film and video game industries.
CEAAD 3. Master the wide range of professional tools in the sector for developing all kinds of digital content.
CEAAD 10. Identify the process involved in directing and producing different artistic projects in the digital field, the existing methodologies, the roles involved and their functions.

Transversal:
04 COE. EFFICIENT ORAL AND WRITTEN COMMUNICATION. Communicating verbally and in writing about learning outcomes, thought-building and decision-making. Taking part in debates about issues related to the own field of specialization.
02 SCS. SUSTAINABILITY AND SOCIAL COMMITMENT. Being aware of and understanding the complexity of social and economic phenomena that characterize the welfare society. Having the ability to relate welfare to globalization and sustainability. Being able to make a balanced use of techniques, technology, the economy and sustainability.
06 URI. EFFECTIVE USE OF INFORMATION RESOURCES. Managing the acquisition, structure, analysis and display of information from the own field of specialization. Taking a critical stance with regard to the results obtained.
03 TLG. THIRD LANGUAGE. Learning a third language, preferably English, to a degree of oral and written fluency that fits in with the future needs of the graduates of each course.
01 EIN. ENTREPRENEURSHIP AND INNOVATION: Knowing about and understanding how businesses are run and the sciences that govern their activity. Having the ability to understand labor laws and how planning, industrial and marketing strategies, quality and profits relate to each other.
05 TEQ. TEAMWORK. Being able to work as a team player, either as a member or as a leader. Contributing to projects pragmatically and responsibly, by reaching commitments in accordance to the resources that are available.
07 AAT. SELF-DIRECTED LEARNING. Detecting gaps in one's knowledge and overcoming them through critical self-appraisal. Choosing the best path for broadening one's knowledge.

TEACHING METHODOLOGY

LEARNING OBJECTIVES OF THE SUBJECT

STUDY LOAD

Type	Hours	Percentage
Self study	90,0	60.00
Guided activities	28,0	18.67
Hours medium group	18,0	12.00
Hours large group	14,0	9.33

Total learning time: 150 h

CONTENTS

Fase 1. Introducción al stop motion

Description:

1. Introducción a la animación stop motion
2. Autores y títulos destacados
3. Gestión de proyectos 1
4. Introducción a la técnica del stop motion
5. Idea y Storyline

Full-or-part-time: 30h
Theory classes: 10h
Self study : 20h

Fase 2. Preproducció: Localizaciones y plan de rodaje

Description:
1- Software y equipación fotográfica
2- Guion gráfico: Storyboard
3- Técnica fotográfica aplicada al stop motion (enfoque, profundidad de campo, nitidez)
4- Gestión de proyecto 2
5- Pitch de proyecto (2 sesiones)

Full-or-part-time: 35h
Theory classes: 15h
Self study : 20h

Fase 3. Producción: Producción de imágenes

Description:
1- Producción de imágenes en localización exterior. Iluminación natural.
2- Producción de imágenes en localización interior. Iluminación natural e iluminación artificial.
3- Monográfico stop motion.
4- Producción de imágenes a plató y recursos técnicos.
5- Gestión de proyectos. Revisión plano de rodaje.
6- Análisis y revisión de imágenes producidas.

Full-or-part-time: 45h
Theory classes: 25h
Self study : 20h

Fase 4. Postproducción

Description:

1- Montaje
2- Efectos visuales
3- Sonido y música
4- Corrección de color

Full-or-part-time: 40h
Theory classes: 15h
Self study : 25h

ACTIVITIES

name english

Full-or-part-time: 5h
Guided activities: 2h 30m
Self study: 2h 30m

name english

Full-or-part-time: 10h
Guided activities: 2h 30m
Self study: 7h 30m

name english

Full-or-part-time: 5h
Guided activities: 2h 30m
Self study: 2h 30m

name english

Full-or-part-time: 5h
Guided activities: 2h 30m
Self study: 2h 30m

name english

Full-or-part-time: 5h
Guided activities: 2h 30m
Self study: 2h 30m

name english

Full-or-part-time: 15h
Guided activities: 5h
Self study: 10h

name english

Full-or-part-time: 5h
Guided activities: 2h 30m
Self study: 2h 30m

name english

Full-or-part-time: 10h
Guided activities: 2h 30m
Self study: 7h 30m

GRADING SYSTEM

Any academic fraud, plagiarism or use or possession of unauthorised means in an assessment activity leads to a mark of zero (0) for the affected test or assignment. Furthermore, in accordance with the University's regulations, if disciplinary proceedings are initiated the subject is recorded as "Pending Assessment" until a decision is reached. These incidents are managed in accordance with the **Action Framework for Academic Integrity in Assessment at the UPC**.

BIBLIOGRAPHY

Basic:
- Chion, Michel. Como se escribe un guión. Madrid: Cátedra, 1998. ISBN 8437607647.
- Culhane, Shamus. Animation from Script to Screen. 1ª. New York, United States of America: A Thomas Dunne book, 1988. ISBN 0-312-05052-6.
- Kniberg, H. [et al.]. Kanban y Scrum: obteniendo lo mejor de ambos. C4Media Inc, 2010.
- McKee, Robert. El guión story: sustancia, estructura, estilo y principios de la escritura de guiones. 7ª ed. Barcelona: Alba, 2012. ISBN 9788484284468.
- Purves, Barry. Stop motion. 1ª. Barcelona: Blume, 2011. ISBN 9788480769617.
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- Sibley, Brian. Wallace & Gromit: A close shave. 1ª. London: BBC Children's Publishing, 1997. ISBN 0-563-38058-6.
- Shaw, Susannah. Stop motion: craft skills for model animation. Boca Raton, 2017. ISBN 9781138779310.
- Schwaber, K.; Sutherland, J. La guía de Scrum: La guía definitiva de Scrum: las reglas del juego [on line]. 2016 [Consultation: 18/04/2018]. Available on: http://www.scrumguides.org/docs/scrumguide/v2016/2016-Scrum-Guide-Spanish.pdf#zoom=100.
- Ternan, Melvyn. Animación stop motion: como hacer y compartir videos creativos. Barcelona: Promopress, 2014. ISBN 9788415967033.

Complementary:
- Duran, Jaume. El cine de animación estadounidense. Barcelona: UOC, 2016. ISBN 9788491161318.
- Encinas Salamanca, Adrián. Animando lo imposible: Los orígenes de la animación stop-motion (1899-1945). 1ª. Madrid: Diábolo Ediciones, 2017. ISBN 978-84-947700-6-7.
- Maureen Furniss. Animation: The Global History. 1ª. London: Thames & Hudson, 2017. ISBN 978-0-500-25217-8.
- Moins, Phillipe. Les Maîtres de la Pâte. 1ª. París: Dreamland éditeur, 2011. ISBN 2-910027-73-2.
- Penso, Gilles. Stop-motion: L'animation image par image dans le cinéma fantastique. 1ª. París: Dreamland éditeur, 2002.

- Specter, Michael. The Making of Fantastic Mr. Fox . 1ª. New York, United States of America: Rizzoli International Publications, Inc, 2009. ISBN 978-0-8478-3354-2.