

# PHOTOGRAPHY AND VIDEO PRODUCTION

**IE University**

Professor: **DANIEL LOPEZ LEBOREIRO**

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Academic year: 22-23

Degree course: FIRST

Semester: 1º

Category: COMPULSORY

Number of credits: 6.0

Language: English

## PREREQUISITES

### SUBJECT DESCRIPTION

In this course, students will have a first immersion into the basics of photography and video production (pre-production, shooting and post-production). From a practical perspective, they will learn the basic principles for creating image and audiovisual content effectively, thus, developing the necessary skills to take more advanced courses in content creation and video production.

The first third of the course will cover an introduction into the basic principles of still photography, including digital camera functions and exposing images in natural and artificial light, image composition, editing, manipulating and output of images using Adobe Photoshop, and creating sequences and series of images. In this portion of the course, the work will be mainly individual.

The second third of the course will cover video and sound recording, how to plan a video shooting, and to properly light a scene.

The last third of the course will cover the principles of post-production, which include how to organize and transcode the dailies with Adobe Media Encoder and to edit and do basic post-production work in an audiovisual piece using Adobe Premiere Pro. In this portion of the course, the work will be done in groups.

## OBJECTIVES AND SKILLS

### LEARNING OBJECTIVES

Students will learn:

- The basics of image composition, exposure and lighting.
- The basic functions and controls of a digital camera.
- How to use Adobe Photoshop to edit and manipulate images ??
- Learn how to plan and shoot a video recording.
- Learn the proper workflow of a motion picture, advertising campaign or TV show.
- Video editing and post-production basics.

At the end of the course students have to develop the following skills:

- Create high quality photographic images
- The ability and understanding to edit and manipulate digital images
- The ability to work with existing lighting conditions.
- An understanding of how to put multiple images together to create larger meaning.
- Plan a small video production regarding the necessities of storytelling.
- Record a small video piece paying special attention to the importance of composition, light and sound.
- Edit and do basic post-production work with coherence.

## **COURSE CONTENT**

Core topics and Sub-topics:

- PHOTOGRAPHY TECHNIQUES (Composition, exposure, lighting)
- EDITING THE DIGITAL IMAGE (Layers, RGB & CMYK channels, photo editing with Adobe Photoshop)
- VIDEO PRODUCTION (Continuity, 180° rule, how to plan and produce a short video)
- VIDEO EDITING AND BASICS OF DIGITAL POST-PRODUCTION (Post-production workflow, video editing with Adobe Premiere Pro)

## **METHODOLOGY**

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	14.67 %	22 hours
Discussions	12.0 %	18 hours
Exercises	40.0 %	60 hours
Group work	26.67 %	40 hours
Other individual studying	6.67 %	10 hours
<b>TOTAL</b>	<b>100.0 %</b>	<b>150 hours</b>

## **PROGRAM**

### **A) PHOTOGRAPHY TECHNIQUES**

#### **SESSION 1 (LIVE IN-PERSON)**

##### **COURSE OVERVIEW. EXPLANATION OF THE PHOTOGRAPHY INDIVIDUAL ASSIGNMENT.**

During this session students will learn:

- The basics of good image composition.
- The visual representation of the self.

Blocks and activities:

15' Class presentation + 20' Explanation of the individual assignment + 35' Lecture with analysis of photos / videos through live discussion + 10' Wrap up of the session

### **First Individual Assignment:**

Students will submit a photo self-portrait (not a selfie) of their own using the creativity tools and techniques learned in the previous sessions. Examples of professional and student's self-portraits will be shown, explained and discussed in class.

Submission deadline: TBD

## **SESSIONS 2 - 3 (LIVE IN-PERSON)**

### **INTRODUCTION TO COMPOSITION TECHNIQUES. LIGHT AND COLOR THEORY.**

During these sessions students will learn:

- Understanding color as a key component of image making.
- Color Temperature and its manipulations.
- How to analyze and approach existing lighting situations.
- Understanding light as a technical component of image making and content creation.

Blocks and activities:

- Session 02: 30' Lecture on Composition techniques + 30' Analysis and discussion of photos and advertising campaigns + 10' Wrap up of the session.
- Session 03: 15' Lecture on Light theory + 15' Analysis and discussion of photos, films and advertising campaigns + 15' Lecture on Color theory + 15' Analysis and discussion of photos, films and advertising campaigns + 20' Wrap up of the session

## **SESSIONS 4 - 5 (LIVE IN-PERSON)**

### **SPLIT SESSIONS: DSLR CAMERA BASICS & STUDIO LIGHTING TECHNIQUES. (FIRST HALF OF THE CLASS STUDENTS ONLY)**

During these practical sessions at the Media Lab students will learn:

- The theory and basics of photography concepts such as aperture, shutter speed, ISO and focus and how to control them with a DSLR camera.
- How to use artificial equipment to light a portrait and any given scene by using the 3-point light technique.

Blocks and activities:

Session 04: 20' Lecture + 20' Practical demonstration of the theoretical concepts with a DSLR Camera + 40' Photo Studio practice

Session 05: 20' Practical demonstration of the theoretical concepts with natural and artificial lights using a DSLR Camera + 50' Photo Studio practice + 10' Wrap up of the sessions

## **SESSIONS 6 - 7 (LIVE IN-PERSON)**

### **SPLIT SESSIONS: DSLR CAMERA BASICS & STUDIO LIGHTING TECHNIQUES. (SECOND HALF OF THE CLASS STUDENTS ONLY)**

During these practical sessions at the Media Lab students will learn:

- The theory and basics of photography concepts such as aperture, shutter speed, ISO and focus and how to control them with a DSLR camera.
- How to use artificial equipment to light a portrait and any given scene by using the 3-point light technique.

Blocks and activities:

Session 06: 20' Lecture + 20' Practical demonstration of the theoretical concepts with a DSLR Camera + 40' Photo Studio practice

Session 07: 20' Practical demonstration of the theoretical concepts with natural and artificial lights using a DSLR Camera + 50' Photo Studio practice + 10' Wrap up of the sessions

## **SESSIONS 8 - 9 (LIVE IN-PERSON)**

### **SPLIT SESSIONS: EXPOSURE IN DIGITAL PHOTOGRAPHY AND CAMERA LENSES (FIRST HALF OF THE CLASS STUDENTS ONLY)**

During these practical sessions at the Media Lab students will learn:

- How to take professional photos with fast & slow shutter speed.
- The difference between wide-angle lenses and telephotos, as well as which one should be used in order to take a particular picture.
- Depth of field.
- How to properly use a DSLR camera for a creative storytelling.

Blocks and activities:

Session 08: 20' Lecture + 20' Practical demonstration of the theoretical concepts with a DSLR Camera + 40' Photo Studio practice

Session 09: 20' Practical demonstration of the shutter speed theoretical concepts using a DSLR Camera + 50' Photo Studio practice + 10' Wrap up of the sessions

## **SESSIONS 10 - 11 (LIVE IN-PERSON)**

### **SPLIT SESSIONS: EXPOSURE IN DIGITAL PHOTOGRAPHY AND CAMERA LENSES (SECOND HALF OF THE CLASS STUDENTS ONLY)**

During these practical sessions at the Media Lab students will learn:

- How to take professional photos with fast & slow shutter speed.
- The difference between wide-angle lenses and telephotos, as well as which one should be used in order to take a particular picture.
- Depth of field.
- How to properly use a DSLR camera for a creative storytelling.

Blocks and activities:

Session 10: 20' Lecture + 20' Practical demonstration of the theoretical concepts with a DSLR Camera + 40' Photo Studio practice

Session 11: 20' Practical demonstration of the shutter speed theoretical concepts using a DSLR Camera + 50' Photo Studio practice + 10' Wrap up of the sessions

## **B) EDITING THE DIGITAL IMAGE**

### **SESSION 12 (ASYNCHRONOUS)**

#### **FEEDBACK SESSION: PHOTO SELF-PORTRAIT**

Activities:

Professor will give feedback to the students on their photo self-portrait so they can improve it due to the submission of the first assignment.

## **SESSION 13 (ASYNCHRONOUS)**

### **EDITING THE DIGITAL IMAGE I - INTRODUCTION TO ADOBE PHOTOSHOP**

Activities:

With the help of a professor's video and through a guided exercise, students will learn how to start a project in order to edit any digital image using Adobe Photoshop. By working on a practical case, students will learn the basics of image size and resolution as well as file types, layers, color Mode and color Space.

## **SESSION 14 (ASYNCHRONOUS)**

### **EDITING THE DIGITAL IMAGE II – USING ADOBE PHOTOSHOP TOOLS FOR CREATIVE PROJECTS**

Activities:

With the help of a professor's video and through a guided exercise, students will learn online how to use the basic tools of Adobe Photoshop.

## **SESSION 15 (ASYNCHRONOUS)**

### **EDITING THE DIGITAL IMAGE III – WORKING WITH LAYERS IN ADOBE PHOTOSHOP**

Activities:

With the help of a professor's video and through a guided exercise, students will learn online how to work with layers and do simple masks in Adobe Photoshop.

## **SESSIONS 16 - 17 (LIVE IN-PERSON)**

### **SPLIT SESSIONS: EDITING THE DIGITAL IMAGE IV. WORKING WITH CHANNELS IN ADOBE PHOTOSHOP.**

#### **(FIRST HALF OF THE CLASS STUDENTS ONLY)**

In these two synchronous sessions, students will learn the importance of working with channels in Adobe Photoshop. By working on three practical cases, they will learn how to use a histogram, to create simple and complicated alpha channels as well as to save masks as channels.

Blocks and activities:

Session 16: 10' Lecture: color spaces in Adobe Photoshop (RGB vs CMYK) + 10' Introduction to the Channels Workflow + 40' In-class practical exercise 1: creating simple masks with an Alpha Channel. + 20' In-class practical exercise 2: creating challenging masks with a pre-existent color Channel (Part 1)

Session 17: 30' In-class practical exercise 2: creating challenging masks with a pre-existent color Channel (Part 2) + 30' In-class practical exercise 3: creating artistic compositions with Alpha Channels + 20' Wrap up of the techniques and tools learned in the last two sessions.

## **SESSIONS 18 - 19 (LIVE IN-PERSON)**

### **SPLIT SESSIONS: EDITING THE DIGITAL IMAGE IV. WORKING WITH CHANNELS IN ADOBE PHOTOSHOP.**

#### **(SECOND HALF OF THE CLASS STUDENTS ONLY)**

In these two synchronous sessions, students will learn the importance of working with channels in Adobe Photoshop. By working on three practical cases, they will learn how to use a histogram, to create simple and complicated alpha channels as well as to save masks as channels.

Blocks and activities:

Session 18: 10' Lecture: color spaces in Adobe Photoshop (RGB vs CMYK) + 10' Introduction to the Channels Workflow + 40' In-class practical exercise 1: creating simple masks with an Alpha Channel. + 20' In-class practical exercise 2: creating challenging masks with a pre-existent color Channel (Part 1)

Session 19: 30' In-class practical exercise 2: creating challenging masks with a pre-existent color Channel (Part 2) + 30' In-class practical exercise 3: creating artistic compositions with Alpha Channels + 20' Wrap up of the techniques and tools learned in the last two sessions.

It would be very helpful if these two sessions were planned on the same morning that sessions 16 & 17: both double sessions are split sessions, so only half of the class will have to attend to sessions 16 & 17 and the other half to sessions 18 & 19. Thank you!!

## **C) VIDEO PRODUCTION**

### **SESSIONS 20 - 21 (LIVE IN-PERSON)**

#### **DIEGESIS & CONTINUITY: FROM THE STILL PICTURE TO THE MOBILE FRAME**

With the screening of different examples in different audiovisual pieces (music videos, advertising campaigns and movies), students will learn the concepts of diegesis, fourth wall and continuity (raccord) in video production.

Blocks and activities:

Session 20: 60' Introduction to video production: explanation of the final Team assignment with examples and references + 20' Q & A

Session 21: 40' Diegesis and Continuity: concept and examples: lecture with Q & A + 30' Analysis and debate of selected viewings + 10' Wrap up of the theoretical concepts learned in these two sessions.

### **SESSIONS 22 - 23 (LIVE IN-PERSON)**

#### **CINEMATOGRAPHY THEORY**

Students will learn the basic cinematography concepts as well as its importance in video production:

- Framing
- Camera angles
- Camera level
- Camera distance
- The mobile frame
- The 180° rule

Mandatory viewing in preparation for the class:

- The Shining (Stanley Kubrick, 1980)

Blocks and activities:

Session 22: 40' The mobile frame: cinematography theory + 40' The 180° rule: concept and examples

Session 23: 60' Analysis and debate of selected viewings (including the mandatory film) through live discussion + 20' Wrap up of the theoretical concepts learned in these two sessions.

## **SESSIONS 24 - 25 (LIVE IN-PERSON)**

### **THE FILM DIRECTOR'S VISUAL TREATMENT**

Through selected examples, students will learn how to prepare a director's visual treatment for their final project.

Session 24: 20' Lecture with Q&A - 60' First example of a professional Visual Treatment for a real ad campaign with audiovisual references

Session 25: 60' Examples of visual treatments + 20' Wrap up of these two sessions

## **SESSION 26 (LIVE IN-PERSON)**

### **FEEDBACK SESSION: VISUAL TREATMENTS FOR TEAM PROJECT**

Activities:

Feedback session: Professor will give feedback to students on their Treatments for the final project. Office hours will be settled for professor's feedback.

## **SESSIONS 27 - 28 (LIVE IN-PERSON)**

### **SPLIT SESSIONS: CINEMATOGRAPHY AND SOUND TECHNIQUES. FROM THEORY TO PRACTICE**

#### **(FIRST HALF OF THE CLASS STUDENTS ONLY)**

Hands on sessions. In the Media Lab Studio, students will learn how to put into practice the basic cinematography concepts learned in sessions 22 & 23:

- How to use a DSLR camera to record images properly.
- How to light a basic sequence / interview by using the 3 lamps.
- How to record professional sound.

Session 27: 20' Lecture with Q & A + 60' Practical demonstration of the theoretical concepts learned in sessions 22 & 23 with natural and artificial lights using a DSLR Camera

Session 28: 30' Practical demonstration of proper sound recording + 40' In-class exercise + 10' Wrap up of the techniques and tools learned in these two sessions.

## **SESSIONS 29 - 30 (LIVE IN-PERSON)**

### **SPLIT SESSIONS: CINEMATOGRAPHY AND SOUND TECHNIQUES. FROM THEORY TO PRACTICE**

#### **(SECOND HALF OF THE CLASS STUDENTS ONLY)**

Hands on sessions. In the Media Lab Studio, students will learn how to put into practice the basic cinematography concepts learned in sessions 22 & 23:

- How to use a DSLR camera to record images properly.
- How to light a basic sequence / interview by using the 3 lamps.
- How to record professional sound.

Session 29: 20' Lecture with Q & A + 60' Practical demonstration of the theoretical concepts learned in sessions 22 & 23 with natural and artificial lights using a DSLR Camera



Session 30: 30' Practical demonstration of proper sound recording + 40' In-class exercise + 10' Wrap up of the techniques and tools learned in these two sessions.

## **D) VIDEO EDITING AND BASICS OF DIGITAL POST-PRODUCTION**

### **SESSION 31 (ASYNCHRONOUS)**

#### **VIDEO EDITING WITH ADOBE PREMIERE PRO I**

Editing is one of the most creative stages of the production of an audiovisual piece, but a clever use of footage requires developing certain skills. With the help and guidance of some professor's videos and non-class learning activities, students will learn the basic tools of video editing and post-production with Adobe Premiere Pro.

During this practical session students will learn:

- How to create a project with Adobe Premiere Pro.
- The settings, codecs, video formats and different types of compression used in professional projects.
- The importance of the source material organization, back-ups and the Auto-Save folder.
- Hierarchy of units (frame, shot, scene...) and their organization in bins in the editing software.

### **SESSION 32 (ASYNCHRONOUS)**

#### **VIDEO EDITING WITH ADOBE PREMIERE PRO II**

During this practical session students will learn how to sync the video and audio of a fiction scene of a real movie by using the source audio and video clips.

Activities:

- To select and discard material from a source clip.
- To edit a conversation between two characters shot with one camera taking into consideration continuity of image and sound.

### **SESSION 33 (ASYNCHRONOUS)**

#### **VIDEO EDITING WITH ADOBE PREMIERE PRO III**

With the help of a professor's video students will learn the concept of A-rolls and B-rolls while practicing the concepts learned on the previous two asynchronous sessions by editing a "making of" video.

Activities:

- To select A-Rolls using a professional documentary script.
- To select B-Rolls taking into consideration the concepts of continuity and the script's storytelling.

### **SESSIONS 34 - 35 (LIVE IN-PERSON)**

#### **SPLIT SESSION: VIDEO EDITING WITH ADOBE PREMIERE PRO IV**

##### **(FIRST HALF OF THE CLASS STUDENTS ONLY)**

During these 2 practical sessions, students will learn how to finish the fiction scene and short documentary edited in the asynchronous sessions by:



- Using adjustment layers for adding effects in Premiere Pro.
- Color grading with Premiere Pro.
- Using the Effects panel.
- Sound mixing and music editing.

Session 34: 40' Adjustment layers and the Effects panel in Premiere Pro + 40' Basics of color grading for the fiction and short documentary edited for the asynchronous sessions.

Session 35: 40' Sound mixing with Premiere Pro + 20' The export tool: how to export a video with the correct settings + 20' Wrap up of Premiere Pro sessions.

## **SESSIONS 36 - 37 (LIVE IN-PERSON)**

### **SPLIT SESSION: VIDEO EDITING WITH ADOBE PREMIERE PRO IV (SECOND HALF OF THE CLASS STUDENTS ONLY)**

During these 2 practical sessions, students will learn how to finish the fiction scene and short documentary edited in the asynchronous sessions by:

- Using adjustment layers for adding effects in Premiere Pro.
- Color grading with Premiere Pro.
- Using the Effects panel.
- Sound mixing and music editing.

Session 36: 40' Adjustment layers and the Effects panel in Premiere Pro + 40' Basics of color grading for the fiction and short documentary edited for the asynchronous sessions.

Session 37: 40' Sound mixing with Premiere Pro + 20' The export tool: how to export a video with the correct settings + 20' Wrap up of Premiere Pro sessions.

## **SESSION 38 (LIVE IN-PERSON)**

### **FEEDBACK SESSION: TEAM PROJECTS**

Activities:

Professor will give feedback to students on their final Team Assignment. Students should submit the complete first cut of their videos prior this sessions for professor's review.

## **SESSIONS 39 - 40 (LIVE IN-PERSON)**

### **TEAM PROJECT PRESENTATIONS**

Students will present their final Team Assignment to the class.

Wrap up of the course.

Blocks and activities:

Session 39: Team presentations with Q&A.

Session 40: Team presentations with Q&A.

Team project submission:

Short documentary produced in Teams. Project and references will be discussed and screened in session 40.

## BIBLIOGRAPHY

### Recommended

- Henry Carroll. (2014). *Read This If You Want to Take Great Photographs*. Lawrence King Publishing. ISBN 9781780673356 (Digital)
  
- David Bordwell & Kristin Thompson & Jeff Smith. (2016). *Film Art: An introduction*. Eleventh Edition. McGraw Hill. ISBN 9781259534959 (Printed)
  
- Steven D. Katz. (1991). *Film Directing: Shot by Shot*. Michael Wiese Productions. ISBN 9780941188906 (Printed)
  
- Gerald Millerson & Jim Owens. (2008). *Video production Handbook*. Focal Press. ISBN 9780240522203 (Digital)
  
- Michael Rabiger. (2004). *Directing the Documentary*. Focal Press. ISBN 9780240810898 (Digital)
  
- Michael Langford & Anna Fox & Richard Sawdon Smith. (2013). *Langford's Basic Photography*. Ninth Edition. Focal Press. ISBN 9780240521688 (Printed)
  
- Michael Freeman. (2010). *The DSLR Field Guide*. Focal Press. ISBN 9780240817200 (Printed)

## EVALUATION CRITERIA

Criteria	Percentage	Comments
Individual Photo Assignment: Self-portrait	40 %	
Video production assignment: Short documentary	40 %	
Class Participation	20 %	

### EVALUATION SYSTEM

The sessions will consist of lectures and practical application of the contents. At the end of each module, students will have to do a series of individual exercises related to what has been learned in class. These assignments are MANDATORY to pass the course and will constitute students' grades.

#### 6.1. EVALUATION AND WEIGHTING CRITERIA

Each student will be evaluated using the following criteria:

- 1.- Individual Photo Assignment: Self-portrait. (Individual; 40% of the final grade).
- 2.- Video production assignment: Short documentary (Teams; 40% of the final grade).

3.- Class participation: 20%

**RUBRICS FOR THE CLASS PARTICIPATION GRADE**

Participation is graded on a scale from 0 (lowest) through 10 (highest), using the criteria below:

Grade	Criteria
0 – 4.9	Disruptive behavior in class. Not present in synchronous debates or asynchronous forums. No involvement in discussion.
5 - 5.9	Present, not disruptive. Tries to respond when called on but does not offer much. Demonstrates very infrequent involvement in discussion.
6 - 6.9	Demonstrates adequate preparation: knows basic reading facts, but does not show evidence of trying to interpret or analyze them. Offers straightforward information (e.g., straight from the reading), without elaboration or very infrequently (perhaps once a class / synchronous or asynchronous). Does not offer to contribute to discussion but contributes to a moderate degree when called on. Demonstrates sporadic involvement.
7 - 8.9	Demonstrates good preparation: knows reading facts well, has thought through implications of them. Contributes well to discussion in an ongoing way: responds to other students' points, thinks through own points, questions others in a constructive way, offers and supports suggestions that may be counter to the majority opinion. Demonstrates consistent ongoing involvement.
9 - 10	Demonstrates excellent preparation: has analyzed readings / viewings exceptionally well, relating it to other material (e.g., other readings, course material, discussions, experiences, etc.). Offers analysis, synthesis, and evaluation of class material, e.g., puts together pieces of the discussion to develop new approaches that take the class further. Contributes in a very significant way to ongoing discussion: keeps analysis focused, responds very thoughtfully to other students' comments, contributes to cooperative argument- building, suggests alternative ways of approaching material and helps class analyze which approaches are appropriate, etc. Demonstrates ongoing very active involvement.

**6.2. RE-SIT / RE-TAKE POLICY**

Each student has four (4) chances to pass any given course distributed over two (2) consecutive academic years. Each academic year consists of two calls: one (1) ordinary call (during the semester when the course is taking place); and one (1) extraordinary call (or “re-sit”) in June/July.

Students who do not comply with the 70% attendance requirement in each subject during the semester will automatically fail both calls (ordinary and extraordinary) for that Academic Year and have to re-take the course (i.e., re-enroll) during the next Academic Year.

Regarding to the newly implemented 'liquid learning' model, all students must still abide by the same IEU attendance policy, including those students who are connecting remotely to class sessions and not physically in the classroom because they are unable to be physically in Spain, on campus. During the sessions, students connecting remotely are required to fully connect their camera and microphone at all times, and must actively participate during the sessions (using all necessary audiovisual equipment), just as their fellow peers who are physically present in the classroom on campus.

The Extraordinary Call Evaluation criteria will be subject to the following rules:

- Students failing the course in the ordinary call (during the semester) will have to re-sit evaluation for the course in June / July (except those students who do not comply with the attendance rule, and therefore will not have that opportunity, since they will fail both calls and must directly re-enroll in the course during the next Academic Year).
- It is not permitted to change the format nor the date of the extraordinary call exams or deadlines under any circumstance. All extraordinary call evaluation dates will be announced in advance and must be taken into consideration before planning the summer (e.g. internships, trips, holidays, etc.)
- The June/July re-sit will consist of a comprehensive evaluation of the course. Your final grade for the course will depend on the performance in this exam or evaluation only. I.e., continuous evaluation over the semester (e.g. participation, quizzes, projects and/or other grade components over the semester) will not be taken into consideration on the extraordinary call. Students will have to achieve the minimum passing grade of 5 and the maximum grade will be capped at 8.0 (out of 10.0) – i.e., “notable” in the extraordinary call.
- Re-takers: Students who failed the subject on a previous Academic Year and are now re-enrolled as re-takers in a course will need to check the syllabus of the assigned professor, as well as contact the professor individually, regarding the specific evaluation criteria for them as re-takers in the course during that semester (ordinary call of that Academic Year). The maximum grade that may be obtained as a retaker during the ordinary call (i.e., the 3rd call) is 10.0 (out of 10.0).

After exams and other assessments are graded by the professor (on either the ordinary or extraordinary call), students will have a possibility to attend a review session (whether it be a final exam, a final project, or the final overall grade in a given course). Please be available to attend the session in order to clarify any concerns you might have regarding your grade. Your professor will inform you about the time and place of the review session.

- Students failing more than 18 ECTS credits after the June/July re-sits will be asked to leave the Program. Please, make sure to prepare yourself well for the exams in order to pass your failed subjects.
- In case you decide to skip the opportunity to re-sit for an exam or evaluation during the June/July extraordinary call, you will need to enroll in that course again for the next Academic Year as a re-taker, and pay the corresponding tuition fees. As you know, students have a total of four (4) allowed calls to pass a given subject or course, in order to remain in the program.

### 6.3. PLAGIARISM

It is your responsibility to follow IE's policies regarding academic honesty. Plagiarism is, in all cases, a serious academic offence which can result in failing an assignment, failing the course or even expulsion from the University.

### 6.4. USE OF LAPTOP IN CLASS

Personal computers with Adobe Photoshop and Adobe Premiere Pro (installed and running) will be required for Photoshop and Premiere Pro sessions.

Installing and checking the software runs properly on their laptops prior to the mentioned sessions is a student's responsibility. Any problem with the software should be communicated to the professor before session 5.

## PROFESSOR BIO

Professor: **DANIEL LOPEZ LEBOREIRO**

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### **DANIEL LOPEZ LEBOREIRO**

**Ph.D. in Visual Communication at Universidad Complutense de Madrid. BA in Visual Communication at Universidad Complutense de Madrid.**

Daniel is a film editor and a documentary filmmaker. He received his PhD in Visual Communication from the Complutense University in 2008. Since then, he has alternated his professional activity as a film editor and filmmaker with his lectures at IE and U-TAD Universities and an active research work. He has written more than a hundred articles in both scientific and non-scientific publications and has contributed to four edited collections on Film History: "Cien miradas de cine" ("One Hundred Cinema Glances"), "Listas negras en Hollywood" ("Hollywood Blacklists"), "Los mensajeros del miedo" ("Fear Messengers") and "Las películas de Almodóvar" ("The Films of Pedro Almodóvar").

As a film editor, Daniel has edited hundreds of international advertising campaigns for brands such as Coca Cola, Red Bull, Toyota, Nestlé, BWIN, AXA, ING Direct, BBVA, Nationale Nederlanden, Vodafone, Vueling and William Hill, among many others. He has also been senior editor for many Spanish TV Shows broadcast by the four leading Spanish TV private Networks: Antena 3, Cuatro, Telecinco and LaSexta. He has worked as assistant film editor, post-producer and trailer editor for the film "Temporal", directed by José Luis López González "Catxo". He currently collaborates with Condé Nast Publications, editing fashion films.

As a documentary filmmaker, Daniel has filmed some TV documentaries including "Los rostros del olvido" ("The Faces of Oblivion"), produced by Mediaset, and "El precio de los alimentos" ("The Food Price"), produced by Atresmedia.

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## OTHER INFORMATION

### FILMOGRAPHY

Mandatory Film:

Kubrick, S.: *The Shining* (1980)