Methods and Techniques of Audiovisual Communication

Code: 100065
ECTS Credits: 6

Degree	Type	Year	Semester
2502758 Humanities	OT	3	0
2502758 Humanities	OT	4	0

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

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Use of Languages

Principal working language: spanish (spa)

Some groups entirely in English: No

Some groups entirely in Catalan: Yes

Some groups entirely in Spanish: Yes

Prerequisites

There are no prerequisites

Objectives and Contextualisation

We all have an extensive experience as spectators of audio-visual products that reach us through different media and communication platforms: cinema, television, mobile screens.

Using multiple audio-visual fragments, the first objective will be to know the languages and techniques by which films, television series, documentaries or commercials, reach, inform and thrill the audience

The second objective will be for students to work creatively and be able to create their own projects, putting into practice the knowledge acquired in ideation, writing skills, planning and realization.

Competences

Humanities
- Critically analysing the contemporary culture.
- Identifying the historical processes of contemporary culture.
- Properly using the resources and methodologies of the study of contemporary culture.
- Respecting the diversity and plurality of ideas, people and situations.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

Learning Outcomes

1. Applying the knowledge of the different cultural genres to the media.
2. Assessing the implications of photography, cinema, video and television as culture spreading media.
3. Defining the value of cultural magazines in the contemporary culture.
4. Identifying the production and realisation techniques in printed, audiovisual and hypermedia.
5. Questioning the established behaviours concerning audiovisual media.
6. Relating the artistic creations from various periods with other cultural phenomena.
7. Using the appropriate terminology and style in the drafting of a journalistic text.

Content

1.- ANALYSIS OF CONTENTS. GENRES AND AUDIOVISUAL MEDIA:

1.1 Cinema

1.2 Series

1.3 Documentary

1.4 Advertising

2.- TECHNIQUES USED TO CREATE CONTENT:

2.1 Idea, theme, point of view

2.2 Script, technical script, story board

2.3 Creation of characters

2.4 Creation of narrative structures and sequences

2.5 Music and sound

2.6 Planning and Implementation

2.7 Presentation techniques: pitching and reel

Methodology

The teaching methodology proposed in the guide may undergo some modification subject to the onsite teaching restrictions imposed by health authorities.

Four types of activities are proposed:

- Classroom sessions to develop theoretical aspects. Professor-directed activity.

- Written exercises: students write down their reflections on what they have learned. Accepted languages for writings: Catalan, Spanish, French, English. Autonomous activity.

- Visualization and analysis of audio-visual products related to the content developed in the theoretical lectures. Autonomous activity.

- Practical work with two goals: (a) to assimilate the knowledge and techniques learned in theory, (b) to apply them in the development of an audio-visual project. Professor-supervised activity.

At the beginning of the course the lines of the audio-visual project will be defined. Moreover, the date of delivery, the date of the exhibition and written presentation, will be provided.

This approach to the subject implies regular class attendance, active participation, the viewing of audio-visual products proposed and the involvement in an audio-visual project, as well as the presentation of the results of this work.

Students who will not be able to follow the course regularly, should notify the teacher before registration to determine if it is possible to establish an alternative and personalized work plan and evaluation.

Type of teaching activity according to possible scenarios:

Autonomous activities: they will not change regardless whether the teaching is face-to-face, virtual or hybrid.

Face-to-face activities: classroom lectures and supervised tutorials would be adapted to virtual or hybrid teaching if necessary through the various existing systems (Teams, narrated powerpoints, videos, podcasts, etc)

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.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Seminar (development of audiovisual projects: topic selection workshop, script writing, presentation workshop in public, preparation for pitching	6	0.24	4, 5, 2
Theory	15	0.6	1, 4, 5, 6, 2
Tutorials	24	0.96	1, 5, 6, 2
Type: Supervised			
Others	3	0.12	1, 4, 5, 2
Pitching	6	0.24	
Written Exercises	35	1.4	1, 3, 7, 4, 5, 6, 2
Type: Autonomous			
Preparing for practical work	38	1.52	1, 5, 6, 2

Assessment

The evaluation proposed in the guide may undergo some modification subject to the onsite teaching restrictions imposed by health authorities.

Students who are unable to follow continuous assessment of the course, as proposed in this guide, should notify it to the teacher prior to registration to establish an alternative work and assessment plan, if possible.

Continuous assessment

Theoretical part:

20% of the grade: Attendance and intervention in classes, seminars and tutorials

30% of the grade: A written exercise for each theoretical class where students must demonstrate an understanding of the ideas presented as well as their application (5 exercises in total)

Practical part:

In this subject there are two modalities of evaluation of the practical part, depending on whether the student's practical work consists on the realization of an audio-visual product (A) or a research work (B)

(A) Realization Audio-visual Project:

- Exhibition: 10%

- Written presentation (dossier of the project): 10%

- Video: 30%

(B) Realization of a research work about some audio-visual aspects of the program

- Exhibition: 10%

- Written work 40%

Plagiarism

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities or a very serious irregularity, the final grade for this subject will be 0.

REVALUATION

Students will be entitled to the revaluation of the subject if he or she has achieved a minimum of 30% of the grade of each sectionspecified above.

Students will be NOT EVALUABLE if they have presented a part inferior to 30% of the requested works (in the theoretical part as well as the practical part).

Students who cannot follow continuous assessment of the course as proposed in this program, should notify the teacher before applying todetermine if it is possible or not to establish a work plan and alternative evaluation (final exam).

Lecturers will inform students (on Moodle) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place

SEVERAL POSSIBLE SCENARIOS

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Practical Work	50	13.8	0.55	1, 3, 4, 5, 6, 2
Theory assignment 1	10%	1.84	0.07	1, 3, 7, 4, 5, 6, 2

Theory assignment 2	10%	1.84	0.07	1, 3, 7, 4, 5, 6, 2
Theory assignment 3	10%	1.84	0.07	3, 7, 4, 5, 6, 2
Theory assignment 4	10%	1.84	0.07	1, 3, 7, 4, 5, 6, 2
Theory assignment 5	10%	1.84	0.07	1, 3, 7, 4, 6, 2

Bibliography

Bibliography

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- Català, Josep Maria (2001): La Puesta en Imágenes. Paidós.

- Davis, Rib (2016) Creating Compelling Characters for Film, TV, Theatre and Radio. Bloomsbury Academic.

- Dunham, Lena (2018): Dueñas del Show. Las Mujeres que están revolucionando las series de television DUEÑAS DEL SHOW. Joy Press / Alpha Decay

- Jenkins, Henry (2008): Convergence Culture: La Cultura de la Convergencia de los Medios de Comunicación. Paidos Ibérica.

- McKee, Robert. (2002) El Guion: sustancia, estructura, estilo y principios de la escritura de guiones; traducción: Jessica Lockhart. Ed Alba, Barcelona

- McGonigal, Jane (2011): Reality Is Broken: Why Games Make Us Better and How They Can Change the World

- Mead, Rebecca Mead et Al. (2019) El cuento de la criada. Ensayos para una incursión en la república de Gilead. Errata Naturae.

- Piñol, Marta et Al. (2019) Imaginar Mundos. Tiempo y memoria en la ciencia ficción 2019. Sans Soleil ediciones

- Rabiger, Michael (2000), Dirección Cinematográfica. Técnica y Estética. 2 edición. 2000, IORTV, RTVE

- Reisz, Karel: Técnicas del montaje cinematográfico (2003). Ed. Plot Ediciones.

- Saló, Gloria (2005) Qué es eso del formato. Cómo nace y se desarrolla un programa de tv. Madrid: Editoral Gedisa.

Webs

www.rtve.es/television/dias-cine/

www.tv3.cat/cinema3

http://www.uhu.es/cine.educacion/

http://www.uab.es/comunicacio/

http://www.documentalcreativo.edu.es/web/

http://blogs.tv3.cat/60minuts

www.tv3.cat/30minuts

http://blogs.tv3.cat/senseficcio

http://www.tv3.cat/documentals

http://www.tv3.cat/coproduccions/presentacio_projecte.htm

http://www.miniput.cat

http://www.arretsurimages.net/

http://www.academiadelcinema.cat/ca/premis-gaudi-ca/vi-premis-gaudi/category/guardonades-vi-premis-gaudi?f

http://www.ecartelera.com/noticias/16700/lista-ganadores-premios-gaudi-2014/

https://www.in-edit.org/webapp/programacion

http://www.cinemadautor.cat/es/

http://alternativa.cccb.org

http://www.festivaldemalaga.com/index.php?seccion=secciones&cat=7

THE INTERNATIONAL CONSORTIUM OF INVESTIGATIVE JOURNALISTS

http://www.icij.org/

CONSELL DE L'AUDIOVISUAL DE CATALUNYA

http://www.cac.cat/web/recerca/index.jsp?NDc%3D&MQ%3D%3D&L3dlYi9yZWNlcmNhL3F1YWRlcm5zL2Rhcn

El periodisme audiovisual a internet: funcions diferents, vídeos diferents.Roger Cassany; Mònica Figueras; Salvador Alsius; Virginia Luzón

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http://pantallaglobalpostexposicio.cccb.org/que-es

Software

Any image and sound editing program that students may have installed on their computers. If not, it is advised to download Davinci Resolve 17 (free version).