Commentary and Presentation

Code: 103056
ECTS Credits: 6

Degree	Type	Year	Semester
2501928 Audiovisual Communication	OB	1	2

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.

Contact

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Use of Languages

Principal working language: spanish (spa)

Some groups entirely in English: No

Some groups entirely in Catalan: No

Some groups entirely in Spanish: No

Teachers

María Luz Barbeito Veloso

Prerequisites

This subject don't have specific prerequisites. It's a continuity of knowledge, competences and skills acquired in two subjects in the previous half year: Audiovisual and Written Comunicative Languages and Audiovisual Script.

Classes will held either in Catalan or in Spanish, but the main vehicular language is the Spanish.

Objectives and Contextualisation

This subject is in the field of the Audiovisual Language. This field consists of six subjects, the main aim of which is providing specific expertise about creative strategies in the use of different audiovisual languages (TV, movies, radio, multimedia). In the particular case of Speaking and Hosting, students will be trained for making a professional and creative use of voice in audiovisual media.

Competences

- Be familiar with and use different audiovisual languages.
- Demonstrate a critical and self-critical capacity.
- Demonstrate a self-learning and self-demanding capacity to ensure an efficient job.
- Demonstrate ethical awareness as well as empathy with the entourage.
- Develop autonomous learning strategies.
- Develop critical thinking and reasoning and be able to relay ideas effectively in Catalan, Spanish and a third language.
- Disseminate the areas knowledge and innovations.
- Generate innovative and competitive ideas in research and professional practice.
- Manage time effectively.
- Show leadership, negotiation and team-working capacity, as well as problem-solving skills.

- Use advanced technologies for optimum professional development.
- Use ones imagination with flexibility, originality and ease.
- Value diversity and multiculturalism as a foundation for teamwork.

Learning Outcomes

1. Apply theoretical principles to audiovisual processes.
2. Demonstrate a critical and self-critical capacity.
3. Demonstrate a self-learning and self-demanding capacity to ensure an efficient job.
4. Demonstrate ethical awareness as well as empathy with the entourage.
5. Develop autonomous learning strategies.
6. Develop critical thinking and reasoning and be able to relay ideas effectively in Catalan, Spanish and a third language.
7. Develop quality audiovisual products and introduce an innovative aesthetic therein.
8. Disseminate the areas knowledge and innovations.
9. Generate innovative and competitive ideas in research and professional practice.
10. Manage time effectively.
11. Master technological tools in audiovisual production.
12. Show leadership, negotiation and team-working capacity, as well as problem-solving skills.
13. Use advanced technologies for optimum professional development.
14. Use ones imagination with flexibility, originality and ease.
15. Value diversity and multiculturalism as a foundation for teamwork.

Content

Syllabus

1. The sound in Audiovisual Communication.
2. Specific features of the microphone-voice.
3. Speech, phonation, breathing, attitude.
4. Rhythm voice. Rhythmic function of pauses. Music dimension of Voice. Melodic contrast.
5. Interrelationship between writing and speaking.
6. Voice and perception factors. Voice stereotypes.
7. Voice improvisation. Narrative and expressive strategies.
8. Dialogue. Communicative and expressive strategies of voice in the interview and talking shows.
9. Speaking in TV. Reading with teleprompter.
10. The monologue and TV talk show. The voice performance in hosting TV programs.

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.

Methodology

Methodology

This training area about the creative process in speaking and hosting is one of the first stages for a good knowledge of the radio and TV voice.

Theoretical contents in master class are at the service of practical exercises in Laboratory. Master classes will need of listening to the different exercises.

The practical exercises are oriented to the planning, production and recording different audio clips.

Time devoted to preparing practical exercises belongs to the students' autonomous tasks as well as readings and listening proposed by the professor.

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			
Laboratory practice	30	1.2	1, 14, 3, 12, 4, 5, 2, 6, 8, 11, 9, 10, 7, 13, 15
Master class	15	0.6	1, 14, 4, 2, 6, 8, 9, 10, 15
Type: Supervised			
Assessment activities	7.5	0.3	1, 14, 2, 6, 8, 11, 9, 10, 7, 13
Tutorial	7.5	0.3	14, 3, 4, 5, 2, 6, 8, 9, 10
Type: Autonomous			
Readings, listenings, planning exercises	82.5	3.3	1, 14, 3, 4, 5, 2, 6, 10, 7, 13, 15

Assessment

Assessment

Assessment system is divided in three different parts. The share of this different parts is:

a) Attendance to Seminars: 20%

a) Theoretical exercise: Written test about acquired knowledge throughout school year: 30%

b) Laboratory practice: 50%

Assessment criteria are directly related to the learning achievements. The final grade of students will be determined by the weighted average between marks acquired in different asessment activities. All laboratory exercises are mandatory.

The proposed teaching methodology and evaluation activities may undergo some modifications depending on the health authorities' attendance restrictions.

Reassessment activities

The last three weeks of the academic year are dedicated to reassessment activities for students who have obtained a grade lower than 5 in the final weighted average. In any case the reassessment activities are available to increase marks.

They aren't revalued tests: the previous exercises to the final exercise.

The main features of this reassessment activities will be promptly communicated.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes

Attendance to Seminars	20%	1.5	0.06	12, 4, 2, 6, 8
Laboratory practice	50%	3.75	0.15	1, 14, 3, 12, 4, 5, 6, 11, 9, 10, 7, 13, 15
Written test	30%	2.25	0.09	1, 14, 2, 6, 8, 10

Bibliography

Basic:

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Balsebre, Armand (2007): *Voces microfónicas para una historia de la radio y la televisión*, pp. 205-244, en BUSTOS SÁNCHEZ, Inés (ed.), *La Voz. La técnica y la expresión*, Barcelona, Paidotribo (2ª edició).

Balsebre, Armand (2008): *La entrevista en Radio*, en Balsebre, Armand; Mateu, Manel y Vidal, David: *La entrevista en radio, televisión y prensa*, Madrid, Cátedra (2ª edició).

Blanch, Margarita; Lázaro, Patrícia (2010): *Aula de locución*. Madrid. Cátedra.

Gutiérrez, María y Perona, Juanjo (2002): Teoría y técnica del lenguaje radiofónico, Bosch, Barcelona.

Huertas, Amparo y Perona, Juanjo (1999). *Redacción y locución en medios audiovisuales: la radio*. Barcelona, Bosch.

Merayo Pérez, A. (1992): *Para entender la radio. Estructura del proceso informativo radiofónico*. Publicaciones Universidad Pontificia de Salamanca.

Rodríguez, Ángel (1998): *La dimensión sonora del lenguaje audiovisual*. Barcelona. Paidós.

Serna, Assumpta (2002): *El trabajo del actor de cine*, Madrid, Cátedra.

Software

1. Speech, phonation, breathing, attitude, speed control.
2. Voice and perception factors. Function of breaks. Specific features of the microphone-voice. Knowing how to speak, knowing how to listen.
3. Function short sentences, word repetitions. Melodic contrast. Descriptive chronicle as a tool to promote mental imagery.
4. Verbal improvisation.
5. On-camera voice-over. Teleprompter reading. Narrative and expressive strategies of on-camera stand-up