

**Audiovisual Scripts for Non-Fiction**

Code: 103064  
ECTS Credits: 6

Degree	Type	Year	Semester
2501928 Audiovisual Communication	OT	3	1
2501928 Audiovisual Communication	OT	3	2
2501928 Audiovisual Communication	OT	4	1

### 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: Yes

### Prerequisites

Students must have basic knowledge of certain software, such as text editors, video editors (open source) and audio editors (Audacity).

### Objectives and Contextualisation

The main objectives are:

- Know and understand the fundamental theoretical concepts for the creation of non-fiction scripts.
- Relate and apply theoretical and practical concepts in the creation of non-fiction scripts in the field of radio and television communication mainly.
- Work the process of the idea up to the script.

### Competences

Audiovisual Communication

- Apply narrative and presentation skills specific to audiovisual content.
- Disseminate the area's knowledge and innovations.
- Manage time effectively.
- Show leadership, negotiation and team-working capacity, as well as problem-solving skills.
- Use one's imagination with flexibility, originality and ease.

### Learning Outcomes

1. Design, plan and develop a communication project.
2. Develop aesthetic sensitivity to create audiovisual products.
3. Disseminate the area's knowledge and innovations.
4. Manage time effectively.
5. Promote innovations in the development of audiovisual narratives.

6. Show leadership, negotiation and team-working capacity, as well as problem-solving skills.
7. Use one's imagination with flexibility, originality and ease.

## Content

Bearing in mind that students have studied the Audiovisual Guion of Fiction course, the topics proposed in the temary will focus on the complexity of the production of non-fiction audiovisual scripts.

The topics proposed are:

- The script in non-fiction
- Non-fiction and journalistic genres
- Production and routines
- The construction of non-fiction audiovisual narration
- New forms of non-fiction audiovisual expression

## Methodology

This subject has a theoretical-practical component that is reflected in the approach of the temary. The theoretical classes will provide the basic concepts that the students will have to develop in their work project.

This must be used to verify the contents of the subject. The seminars will mainly facilitate the analysis, reflection and debate about the construction processes of the non-fiction audiovisual script.

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.

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			
Practices	22	0.88	1
Seminars	15	0.6	
Theoretical classes	15	0.6	2, 5
Type: Supervised			
Tutorial	7	0.28	
Type: Autonomous			
Own study	40	1.6	4

## Assessment

The continuous evaluation system is made up of three different parts, each one of which must be passed to pass the subject:

- A) Theoretical exam: 50%
- B) Practices: 40%
- C) Active participation in practices and seminars: 10%

The students that have participated in the continuous evaluation and suspend the theory can recover it whenever they have obtained a minimum score of 3.5 points and have made the ordinary revision.

The mark obtained will be the final note of this part. The result of this activity must not represent the final grade. The practices and seminars are not recoverable.

The student who performs any irregularity (copy, plagiarism, identity theft...) will be qualified with 0 in this assignment or exam. In case there are several irregularities, the final grade of the subject will be 0.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Active participation in practices and seminars	10%	4	0.16	
Practices	40%	3	0.12	7, 6, 2, 4, 1
Theoretical examination	50%	3	0.12	3, 5

## Bibliography

Basic bibliography:

Gifreu, Arnau (2015). "Evolución del concepto de no ficción". Obra digital Revista de Comunicación. <https://dialnet.unirioja.es/servlet/articulo?codigo=5287851>

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Herrera, Susana. (2008). *Cómo elaborar reportajes en radio*, La Crujía, Buenos Aires.

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Mar, M. M., & Pablo MORENO RUÍZ. (2019). 'News from home' de chantal akerman: El documental autobiográfico en el contexto del documental contemporáneo. *Fonseca*, (18), 103-115.

Míguez, Roberto (2014). "Ficción y no ficción en la cultura audiovisual digital". *Telos* 99. <https://bit.ly/2Smolp4>

Peña, Daniel (2016). "Diseño de guiones para audiovisual: ficción y documental" <http://ilitia.cua.uam.mx:8080/jspui/handle/123456789/750>

Rodríguez, Raúl. "Documental Sonoro y Arte Radiofónico." *Historia y comunicación social* 26.2 (2021): 441-451.

Scolari, Carlos A. (2014). "Narrativas transmedia: nuevas formas de comunicar en la era digital". En *Anuario AC/E de Cultura Digital*, pp. 72-81.

[https://www.socialnautas.es/wpcontent/uploads/2016/10/6Transmedia\\_CScolari.pdf](https://www.socialnautas.es/wpcontent/uploads/2016/10/6Transmedia_CScolari.pdf)

Vallejo, Aida (2007), "La estética (ir)realista. Paradojas de la representación documental", *DocOnline*, no2, julio, Pp.82-106, <https://dialnet.unirioja.es/servlet/articulo?codigo=4001053>

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Yañez, María (2012). "El documental que viene nace de la web". <http://antes.embed.at/article81.html>

Further bibliography:

De Lara Rangel, María del Carmen. "El cine documental mexicano hecho por mujeres." *Fonseca (Salamanca)* 18 (2019): 13-23.

Ortells-Badenes, Sara i alt. (2015). "Los magazines de actualidad basados en el infoentretenimiento: nuevos rasgos del lenguaje audiovisual en el periodismo televisivo". En *Signo y Pensamiento*. Avances. 66, Vol. XXXIV. p.44-61.

Rodríguez, Raúl (2014). "El relato por otros medios: ¿un giro transmediático?". En *Cuadernos de Información y Comunicación*, 19, pp. 19-37.

Romero, Laura (2012). "Radio y arte sonoro: ¿es posible la integración?". En Gallego, J. Ignacio y García Leiva, M. Trinidad (coords.) *Sintonizando el futuro: Radio y producción sonora en el siglo XXI*. Instituto RTVE, Madrid

Vilalta, J. (2008). *El reportero en acción*. Comunicación activa, 2. Publicacions i Edicions de la Universitat de Barcelona. Barcelona.

Villegas Vélez, Álvaro Andrés. (2019) "Estrategias Ficcionales En El Documental Contemporáneo En Primera Persona." *Alpha (Osorno, Chile)* 47, 225-236. Web.

## Software

Students will use audiovisual and sound editing.

The use of free software is recommended.