

Audiovisual and Multimedia Languages

Code: 104724
ECTS Credits: 6

Degree	Type	Year	Semester
2503873 Interactive Communication	FB	1	2

Contact

Name: Arnau Gifreu Castells
Email: arnau.gifreu@uab.cat

Use of Languages

Principal working language: catalan (cat)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: No

Teachers

Francesc Xavier Ribes Guardia

Prerequisites

Being first year subject there are no access requirements beyond the knowledge of the vehicular language (Catalan) and Spanish and English in order to be able to study the bibliography and materials.

Objectives and Contextualisation

The basic objectives of the subject are:

- Provide the general concepts and the theoretical foundations of audiovisual language as an effective message and content production tool.
- Provide basic knowledge about languages in digital media, with special emphasis on their specificities from a technological and cultural perspective.
- Deepen in the techniques and specific knowledge necessary for the creation of contents in digital media.
- Acquire a greater knowledge of the technological aspects linked to the production, publication and dissemination of digital content.

Competences

- Act with ethical responsibility and respect for fundamental rights and duties, diversity and democratic values.
- Act within one's own area of knowledge, evaluating sex/gender-based inequalities.
- Display ethical concerns and empathy towards others.
- Distinguish between and apply the principal theories, conceptual frameworks and approaches regulating interactive communication.
- Integrate knowledge of design, language and photographic and audiovisual techniques to bring meaning to different types of content.
- Introduce changes in the methods and processes of the field of knowledge to provide innovative responses to the needs and demands of society.

- Manage time efficiently and plan for short-, medium- and long-term tasks.
- Search for, select and rank any type of source and document that is useful for creating messages, academic papers, presentations, etc.
- 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 collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- Take account of social, economic and environmental impacts when operating within one's own area of knowledge.

Learning Outcomes

1. Communicate using language that is not sexist or discriminatory.
2. Create stories through fragmentation into shots and subsequent montage.
3. Cross-check information to establish its veracity, using evaluation criteria.
4. Define the theoretical concepts of light, composition and aesthetics in photography.
5. Discuss data from social behaviours in the interconnected society.
6. Distinguish the salient features in all types of documents within the subject.
7. Identify situations in which a change or improvement is needed.
8. Identify the social, economic and environmental implications of academic and professional activities within one's own area of knowledge.
9. Pay attention to the ethical aspects of developing photographic and audiovisual products, respecting the rights of all groups and organisations.
10. Plan and conduct academic studies in the field of audiovisual and multimedia languages.
11. Propose new methods or well-founded alternative solutions.
12. Propose projects and actions that are in accordance with the principles of ethical responsibility and respect for fundamental rights and obligations, diversity and democratic values.
13. Propose projects and actions that incorporate the gender perspective.
14. Propose viable projects and actions to boost social, economic and environmental benefits.
15. Recognise and differentiate between theories on audiovisual and multimedia languages as a mode of expression.
16. Submit course assignments on time, showing the individual and/or group planning involved.

Content

1. Subject presentation
2. Current context
3. Fundamentals of audiovisual language
 - 3.1. Audiovisual narrative (how we tell stories)
 - 3.2. Audiovisual language (technique, plans, composition)
 - 3.3. Script (timeline, literary script, technical script, storyboard)
 - 3.4. Audiovisual rhetoric (tropes and figures)
4. Fundamentals of multimedia-interactive language
 - 4.1. Interactive narrative (interactive structures)
 - 4.2. Information architecture (sitemap, workflow)
 - 4.3. Interface design (wireframing, prototyping)
5. Expanded - Extended Narratives (XR)

- 5.1. Augmented Reality
- 5.2. Interactive narratives
- 5.3. Interactive video
- 5.4. Video games
- 5.5. Transmedia Narratives
- 5.6. Immersive experiences / Virtual Reality

Methodology

The methodology for this course includes master classes, lab practice, study and research, lab practice preparation, assessment activities and tutoring.

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			
Lab Practice	33	1.32	9, 3, 2, 6, 10, 16, 15
Master Classes with ICT Support	15	0.6	9, 3, 2, 4, 6, 15
Type: Supervised			
Assessment Activities	3	0.12	9, 4, 6, 10, 16, 15
Tutoring	2	0.08	9, 6, 16
Type: Autonomous			
Lab Practice Preparation	30.5	1.22	9, 3, 2, 4, 6, 10, 16, 15
Study and research	30.5	1.22	9, 3, 2, 4, 6, 15

Assessment

The assessment of the subject will be based on 3 axes: theory (50%) and practical exercises (40%) and seminars (10%). To pass the course, all 3 axes must be passed independently.

Re-assessment activities are contemplated. Of theory, in accordance with the regulations of the faculty, for all the students that fail the examination with 3 or more out of 10. Of the practical exercises, for those students who have submitted all the practical exercises.

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

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Practical exercises	40	33	1.32	9, 1, 3, 2, 4, 6, 5, 8, 7, 10, 16, 11, 12, 13, 14, 15
Seminars	10	0	0	9, 1, 6, 8, 7, 10, 16, 11, 12, 14, 15
Test	50	3	0.12	1, 2, 4, 5, 8, 7, 10, 11, 12, 13, 14, 15

Bibliography

AARSETH, Espen J. (2003). "Nonlinearity and Literary Theory". In: Wardrip-Fruin, N.; Montfort, N. *The New Media Reader*. MIT Press, 762-780.

ASTON, Judith, GAUDENZI, Sandra i ROSE, Mandy (2017). *i-Docs: The Evolving Practices of Interactive Documentary*. Columbia University Press. ISBN: 023118123X.

BARROSO, Jaime (2008). Realización audiovisual. Ed. Síntesis.

BOLTER, David., i GRUSIN, Richard (2000). Remediation. Understanding New Media. MIT Press.

BURGUESS, Jean; GREEN, Joshua (2013). "YouTube: Online video and participatory culture". John Wiley & Sons.

CAIRO, Alberto (2012). The Functional Art: An introduction to information graphics and visualization. New Riders.

CÓRDOBA, Carlos; ALATRISTE, Yadira (2012). Hacia una taxonomía de investigación entre Visualización de Información y Diseño.

http://www.nosolousabilidad.com/articulos/taxonomia_visualizacion.htm

CRAWFORD, C. (2002). *The Art of Interactive Design*. No Starch Press.

EDGAR-HUNT, Robert; MARLAND, John i RAWLE, Steven (2011). El Lenguaje cinematográfico. Parramón Ediciones.

FELDMAN, Tony (1994). Multimedia. Blueprint.

FIDLER, Roger. (1998). *Mediamorfosis. Comprender los nuevos medios*. Granica.

GUTIÉRREZ, Maria; PERONA, Juan José (2002). Teoría y técnica del lenguaje radiofónico. Ed. Bosch.

JENKINS, Henry. (2006). **Convergence culture: Where old and new media collide**. New York University Press.

KOROLENKO, Micahel D. (2001). *Writing for Multimedia. A Guide and Sourcebook for the Digital Writer*. Wadsworth Publishing Company.

LANDOW, George P. (2005). *Hipertexto 3.0: teoría crítica y nuevos medios en la era de la globalización*. Paidós.

MANOVICH, Lev (2005). El lenguaje delos nuevos medios de comunicación. La imagen en la era digital. Paidós.

- MEADOWS, Mark Stephen (2003). *Pause and Effect. The art of interactive narrative*. New Riders.
- MONFORT, Nick y WARDRIP-FRUIN, Noah (2003). *The new media reader*. MIT Press.
- MILLERSON, Gerald (2009). Realización y producción en televisión. Ed. Omega.
- MURRAY, Janet (1998). ***Hamlet on the Holodeck: The Future of Narrative in Cyberspace***. MIT Press.
- PARISER, Eli (2011). *The Filter Bubble: What the Internet Is Hiding from You*. Penguin Press, New York.
- PRATTEN, Robert. (2011). *Cross-Media Communications: An Introduction to the Art of Creating Integrated Media Experiences*. London: ETC Press.
- RYAN, Marie Laurie (2005). *Narrative across media. The languages of storytelling*. University of Nebraska Press.
- SCOLARI, C. Alberto (2018). *Las leyes de la interfaz: Diseño, ecología evolución, tecnología* (Vol. 136). Editorial Gedisa.
- SÁNCHEZ B., Teresa (2012). *Nuevos modelos narrativos. Ficción y transmediación* (Vol. 1). Madrid:Comunicación. SHIFMAN, Limor. (2014). *Memes in Digital Culture*: MIT Press.
- YOUNGBLOOD, Gene (1970). ***Expanded Cinema***. Studio Vista Limited.

Software

OFFICE

- * Word
- * Powerpoint

IMAGE - VÍDEO & AUDIO EDITING - POSTPRODUCTION

- * Da Vinci / Premiere / Final Cut
- * Affinity Photo / Photoshop
- * Audacity / Audition

INFORMATION ARCHITECTURE

- * DRAW IO - Diagrams
<https://app.diagrams.net/>
- * Miro
<https://miro.com/>
- * Canva
<https://www.canva.com/>
- * Invisionapp
<https://login.invisionapp.com/>
- * Figma
<https://www.figma.com/>

PROTOTYPING - MULTIMEDIA EDITOR

* Klynt
<http://klynt.net/>

* Shorthand
<https://shorthand.com/>

* Twine
<https://twinery.org/>

* Metaverse
<https://studio.gometa.io/landing>

* Korsakow
<http://korsakow.com/>