UAB
Universitat Autònoma de Barcelona

2022/2023

Audiovisual Language

Code: 105007
ECTS Credits: 6

Degree	Type	Year	Semester
2501928 Audiovisual Communication	OB	2	1

Contact

Name: Fernanda Pires de Sa

Email: fernanda.pires@uab.cat

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

Other comments on languages

Catalan may be used in classes, as well as in teaching materials, bibliography and audiovisual examples. Both bibliography and audiovisual examples will make use of the English language.

Prerequisites

The course doesn't have specific prerequisites, but it is considered as a continuity of specialised subjects such as Written and audio-visual communication languages, Audio-visual narrative and Technologies in Audiovisual Communication.

Classes are taught in Catalan and/or Spanish.

Objectives and Contextualisation

The course is integrated into the topic "Audiovisual Language". This topic in Audio-visual Communication degree provides advanced knowledges about expressive structures and audio-visual language uses to build messages in television, cinema, radio and multimedia.

The course, within the training block, is aimed to provide the general concepts and the theoretical foundations for the creative conception and production of television and cinema products.

Competences

- Be familiar with and use different audiovisual languages.
- Disseminate the area's knowledge and innovations.
- Manage time effectively.
- Show leadership, negotiation and team-working capacity, as well as problem-solving skills.
- Use advanced technologies for optimum professional development.
- Use one's imagination with flexibility, originality and ease.

Learning Outcomes

1. Apply theoretical principles to audiovisual processes.
2. Develop quality audiovisual products and introduce an innovative aesthetic therein.
3. Disseminate the area's knowledge and innovations.
4. Manage time effectively.
5. Master technological tools in audiovisual production.
6. Show leadership, negotiation and team-working capacity, as well as problem-solving skills.
7. Use advanced technologies for optimum professional development.
8. Use one's imagination with flexibility, originality and ease.

Content

1. Camera Movements and its functions

2. *Mise-en-scène*

3. Composition

4. Production organization

5. Editing, construction of discourse and narrative temporality

6. Audiovisual language, interactive media and social networks

The course will foster gender perspective in all its activities.

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

The acquisition of knowledge will be done through various methodological procedures that include lectures and laboratory practices.

The methodology will project-based learning (PBL), which transversely will back all the training activities of the subject.

In the theoretical lectures, there will be an exposition of the contents of the course. As for the practices, they will be carried out in groups at the university television studios and in editing rooms. These practices will aid to apply into real cases what was learned in the previous theoretical sessions. The design and practices preparation and the different related documents are part of the autonomous work of the students.

An exam will be applied with the aim of knowing the degree of theoretical knowledge achieved, as well as the ability to apply this knowledge.

Students will be able to take optional tutorials sessions with teachers.

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 practices	33	1.32	1, 8, 6, 5, 4, 2, 7

Master Classes	15	0.6	1, 3
Type: Supervised			
Tutorials	7.5	0.3	4
Type: Autonomous			
Readings, preparation of practices, preparation of tests	87	3.48	8, 5, 4, 2

Assessment

There will be three types of assessment: A) written examination, B) laboratory practices and C) practices' reports and production documents.

THE EVALUATION ACTIVITIES ARE:

A) Written exam, 30% in the final grade.

Project-based learning (PBL) will be implemented, which consists of the design, preparation and elaboration of an audiovisual project with several deliveries from different parts of the project with feedback and the possibility of improving these deliveries. This project will be developed throughout the course through various evaluable activities of analysis and audiovisual creation that consist of:

B) Laboratory practices, 40% in the final grade.

C) Practical activities' reports, production documents, 30% in the final grade.

Students need to be evaluated on the different parts of the course to get a final grade. The final grade will be the result of the weighted sum of the partial grades.

Revaluation

Students will be entitled to the revaluation of the subject. They should present a minimum of activities that equals two-thirds of the total grading.

The practices are excluded from the revaluation process(competencies and skills not acquired throughout the course can hardly be achieved in a couple of weeks).

Second Enrolment

In the case of a second enrolment, students can do a single synthesis exam/assignment that will consist of a test with theoretical and practical questions. The grading of the subject will correspond to the grade of the synthesis exam/assignment.

Plagiarism

In the event that the student performs any irregularity that may lead to a significant variation of an evaluation act, this evaluation act will be graded with 0, regardless of the disciplinary process that could be instructed. In the event, that several irregularities occur in the evaluation acts of the same subject, the final grade for this subject will be 0

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Laboratory practices	40%	4	0.16	1, 8, 6, 3, 5, 4, 2, 7

Practices reports and production documents	30%	1	0.04	1, 8, 6, 5, 4, 2, 7	
Written exam	30%	2.5	0.1	1, 4	

Bibliography

Mandatory Bibliography

- Cancho García, Nuria E. and García Torres, Marco A. 2018. *Planificación de proyectos audiovisuales.* Publicaciones Altaria: Barcelona. (Cap 3, 4, 6)

- Castillo, José María. 2016. *Televisión, realización y lenguaje audiovisual.* Madrid: Instituto RTVE.(Cap 1, 5, 7, 10, 12)

- Clayton, Rafe. 2019. Filmmaking Theory for Vertical Video Production. En *The European Conference on Media, Communication & Film. The International Academic Forum.* Disponible en: http://papers.iafor.org/wp-content/uploads/papers/euromedia2019/EuroMedia2019_52556.pdf

- Fernández Díez, Federico and Martínez Abadia, José. 2018. *Manual básico de lenguaje y narrativa audiovisual.* Barcelona: Ed. Paidos (Cap. 3, 6, 13, 15)

- Consell de l'Audiovisual de Catalunya. 2019. *Recomanacions per a una publicitat igualitària: Els beneficis d'incloure la perspectiva de gènere en la comunicació publicitària* Disponible enhttps://www.cac.cat/sites/default/files/2019-07/Recomanacions_publicitat_igualitaria_CA.pdf

- Consell de l'Audiovisual de Catalunya. 2013. *Superar els estereotips en els mitjans de comunicació audiovisual: Recomanacions.* Disponible en: https://www.cac.cat/sites/default/files/2018-04/Superar_estereotips.pdf

- Nielsen, Jakob Isak. 2007. *Camera Movement in Narrative Cinema-Towards a Taxonomy of Functions [Tesis doctoral, Aarhus Universitet].* https://pure.au.dk/portal/en/publications-research/camera-movement-in-narrative-cinema(2db25920-e87a-11dd-8

- Poell, Thomas, David B. Nieborg, and Brooke Erin Duffy. 2022. *Platforms and cultural production.* Cambridge: Polity

- Scolari, Carlos A.. 2013. *Narrativas Transmedia: Cuando todos los medios cuentan.* Barcelona: Deusto

Complementary Bibliography

- Barroso, Jaime. 2008. *Realización audiovisual.* Madrid: Ed. Síntesis

- Bestard, María Luciano. 2011. *Realización audiovisual.* Barcelona: UOC

- Bordwell, David. and Thompson, Kristin. 1995. *El arte cinematográfico.* Barcelona: Ed. Paidós.

- Cury, Ivan. 2009. *Dirección y producción en televisión.* Un enfoque basado en el formato. Andoain: Escuela de Cine y Video

- Millerson, Gerald. 2009. *Realización y producción en televisión.* Barcelona: Ed. Omega

- Morales, Fernando. 2013. *Montaje audiovisual. Teoría, técnica y métodos de control.* Barcelona: Ed. UOC

- Quintana, Ángel. 2011. *Después del cine. Imagen y realidad en la era digital.* Barcelona, Acantilado

- Sánchez, José. 2016. P*oéticas del entretenimiento: imagen, movimiento y narración en el cine de Steven Spielberg.* Available: https://eprints.ucm.es/id/eprint/39200/1/T37797.pdf

- Scheleser, Max. 2021. *Smartphone Filmmaking: Theory and Practice.* New York: Bloomsbury Academic.

Software

Da Vinci Resolve or Similar Video Editing Software

Ganesha (UAB platform for sharing/adding audiovisual files).

It is recommended to consult the tutorials published on the Faculty's website: https:
//www.uab.cat/web/coneix-la-facultat/serveis-de-la-facultat/laboratoris-audiovisuals/tutorials-videos-laboratoris-au
-fcc-1345828154136.html