

**Methods and Techniques of Audiovisual
Communication**

Code: 100065
ECTS Credits: 6

Degree	Type	Year	Semester
2502758 Humanities	OT	3	2
2502758 Humanities	OT	4	2

Contact

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Teaching groups languages

You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject. Please note that this information is provisional until 30 November 2023.

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 sequences, the first objective will be to know the languages and techniques used in films, television series, documentaries or commercials, in order to reach, inform and thrill the audience. Gender perspective will be taken into account, presenting examples of audiovisual works by women screenwriters and filmmakers.

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 filming

2.7 Edition of an audiovisual project

Methodology

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 will have to follow the course methodology as proposed in this program

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

This subject does not contemplate a final examination.

Continuous assessment

Theoretical part:

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 theoretical part of the subject if he or she has achieved a minimum of 30% of the grade of each sectionspecified above. The practical part of the subject, given its characteristics, does not allow revaluation.

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

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

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

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	0,60%	1.84	0.07	1, 3, 7, 4, 6, 2

Bibliography

Bibliography

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- Català, Josep Maria (2021): Posdocumental. La Condición Imaginaria del Cine Documental. Shangrila
- Cruz, Coral (2014): Imágenes narradas. Como hacer visible lo invisible en un guion de cine. Laertes Ediciones.
- 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. Paidós 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: Editorial 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&L3dIYi9yZWNIcmNhL3F1YWRIcm5zL2Rhcn>

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

CENTRE DE CULTURA CONTEMPORÀNIA DE BARCELONA

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

Software

It is recommended to work with Davinci Resolve 17 (free version) or Adobe Premiere. If this is not possible, any image and sound editing program that students may have installed on their computers, will do.