

Audiovisual Languages

Code: 104983
ECTS Credits: 6

Degree	Type	Year	Semester
2501933 Journalism	FB	1	2

Contact

Name: Maria Carmen Ávalos Del Pino

Email: mariadelcarmen.avalos@uab.cat

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.

Teachers

Montserrat Santamarina Blanco

Prerequisites

Theory: attendance at the 5 theory sessions is very important due to the methodology of the theory classes (multiple viewings and analysis of audiovisual works).

Practice: maximum involvement in group work, attending the weekly tutorials for the correction of projects and the rest of the group activities

Objectives and Contextualisation

This course provides the general concepts and theoretical bases of audiovisual language as an effective tool for the production of journalist messages and contents. It is the first approximation in the degree of the students towards the sound and audiovisual language, its characteristics, its potential and its limitations, etc. This is a basic subject that must provide the student with the specific vocabulary and basic concepts that he/she will later have to apply and complete in the rest of the subjects related to the creation of messages and the production of sound and audiovisual contents that he/she will study throughout the degree in Journalism.

Competences

- Act with ethical responsibility and respect for fundamental rights and duties, diversity and democratic values.

- Demonstrate a critical and self-critical capacity.
- Demonstrate a self-learning and self-demanding capacity to ensure an efficient job.
- Differentiate the discipline's main theories, its fields, conceptual developments, theoretical frameworks and approaches that underpin knowledge of the subject and its different areas and sub-areas, and acquire systematic knowledge of the media's structure.
- Disseminate the area's knowledge and innovations.
- Identify modern journalistic traditions in Catalonia, Spain and worldwide and their specific forms of expression, as well as their historic development and the theories and concepts that study them.
- Manage time effectively.
- Research, select and arrange in hierarchical order any kind of source and useful document to develop communication products.
- Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.
- Take account of social, economic and environmental impacts when operating within one's own area of knowledge.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.

Learning Outcomes

1. Communicate using language that is not sexist or discriminatory.
2. Critically analyse the principles, values and procedures that govern the exercise of the profession.
3. Demonstrate a critical and self-critical capacity.
4. Demonstrate a self-learning and self-demanding capacity to ensure an efficient job.
5. Differentiate the specificities of audiovisual languages.
6. Disseminate the area's knowledge and innovations.
7. Explain the development of modern international journalistic traditions.
8. Identify the social, economic and environmental implications of academic and professional activities within one's own area of knowledge.
9. Identify the structural foundations of the communication system.
10. Link social analysis and impacts of new communication technologies.
11. Manage time effectively.
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. Research, select and arrange in hierarchical order any kind of source and useful document to develop communication products.
14. Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
15. Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.
16. Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.
17. Weigh up the impact of any long- or short-term difficulty, harm or discrimination that could be caused to certain persons or groups by the actions or projects.

Content

1. Introduction to the fundamentals of audiovisual languages
2. Creation of the sound space
3. Creation of the audiovisual space
4. Composition of the image
5. Narrative structures (sounds and audiovisuals)
6. Expressive elements of sound discourse
7. Production of audiovisual products
8. Editing of audiovisual products

The content of the course will be sensitive to aspects related to the gender perspective

Methodology

The acquisition of knowledge will be done through various methodological procedures that include master classes (Lectures) and practices.

In the theoretical sessions, the contents of the programme will be presented, thus providing the necessary elements to carry out the practical exercises.

As for the practices, they will be used to apply to real cases what was learned in the previous theoretical sessions.

A written test will be taken at the end of the academic term to find out both the degree of achievement of the theoretical knowledge and the ability to apply it.

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

The calendar will be available on the Virtual Campus: description of activities, teaching materials, and 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			
Lectures	15	0.6	5, 7, 9, 10
Practical activities	33	1.32	4, 5, 9, 15, 10
Type: Supervised			
Tutorials	10.5	0.42	5, 9, 14

Type: Autonomous

Definition and Planning of the practical works	16	0.64	2, 5, 9, 8, 12, 14
Execution of commissioned works	38	1.52	5, 6, 9
Search, reading and synthesis of documentation	15	0.6	5, 6, 9, 15
Study: Elaboration of schemes, concept maps and summaries	15	0.6	13, 1, 5, 11, 9, 15, 17

Assessment

Given the practical content of this course, a single final assessment is not considered.

The final grade of the continuous evaluation will result from the weighted sum of the grades obtained in the different procedures:

- final exam of the theoretical part
- practice note 1
- practice note 2
- practice note 3

To be eligible for this weighted sum, each procedure must be approved independently.

Recuperation: Students must meet the following two criteria to be entitled to the revaluation of the subject.

- Students should present a minimum of activities that equals two-thirds of the total grading.
- Students who have participated in the continuous assessment and fail the written test (theoretical part) may take a recovery exam (as long as they have obtained a minimum mark of 3.5 in the test and have completed the ordinary review).

The mark obtained in the recovery of the theoretical part will be the final mark of this part.

The practical part of the subject (given the complexity of its organization by groups and subgroups) cannot be recovered, except in very exceptional and justified cases.

Plagiarism: 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 and follow-up of practical work 1	20%	2	0.08	5, 7, 9, 16, 15, 14, 10
Active participation and follow-up of practical work 2	20%	2	0.08	13, 4, 3, 5, 6, 11, 9, 10
Active participation and follow-up of practical work 3	20%	2	0.08	2, 13, 1, 4, 3, 5, 11, 12
Written test	40%	1.5	0.06	2, 1, 5, 7, 9, 8, 12, 10, 17

Bibliography

Fundamental Literature

Blanch, Margarita; Lázaro, Patricia (2010). Aula de locución. Madrid: Càtedra.

Barroso, Jaime (2008). Realización audiovisual. Madrid: Síntesis.

Català, Josep Maria (2021): Posdocumental. La Condición Imaginaria del Cine Documental. Shangrila

Cebrián Herreros, Mariano (1995). Información audiovisual: concepto, técnica, expresión y aplicaciones. Madrid: Síntesis.

Fernández, Federico; Martínez, José (1999). Manual básico de lenguaje y narrativa audiovisual. Barcelona: Paidós,

Franco, Fernando (2017): Narrativa y Lenguaje Cinematográfico. Guía Didáctica. ECAM.

Gutiérrez, Maria; Perona, Juan José (2002). Teoría y técnica del lenguaje radiofónico. Barcelona: Bosch.

Millerson, Gerald (2009). Realización y producción en televisión, Barcelona: Omega.

Morales Morante, Fernando (2013). Montaje audiovisual. Teoría, técnica y métodos de control. Barcelona: UOC.

Rabiger, Michael (2000), Dirección Cinematográfica. Técnica y Estética. 2 edición. 2000, IORTV, RTVE

Reisz, Karel: Técnicas del montaje cinematográfico (2003). Ed. Plot Ediciones.

Rodero, Emma (2005). Producción radiofónica, Madrid: Cátedra.

Complementary Literature

Balsebre, Armand (2004). El lenguaje radiofónico. 4a edició. Madrid: Cátedra.

Barea, Pedro (1992). Redacción y guiones. Bilbao: Servicio Universidad del País Vasco.

Beltrán Moner, Rafael (1984). La ambientación musical. Madrid: IORTV.

Brown, Larry A (2018): How Films Tell Stories. The Narratology of Cinema. Creative Arts Press

Castillo, José Maria (2016). Televisión, realización y lenguaje audiovisual. Madrid: Instituto RTVE.

Chion, Michel (1993). La Audiovisión. Introducción a un análisis conjunto de la imagen y el sonido. Barcelona: Paidós.

Comas Arnal, Eva (2009). La ràdio en essència. Els sons de la realitat a la ràdio informativa. Barcelona: Trípodols.

Huertas, Amparo; Perona, Juan José (1999). Redacción y locución en medios audiovisuales: la radio. Barcelona: Bosch.

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

Rodero, Emma. (2011). Creación de programas de radio. Madrid: Síntesis.

Scolari, Carlos (2013): Narrativas transmedia: cuando todos los medios cuentan. Barcelona: Deusto.

Zabaleta, Iñaki (2005). Teoría y lenguaje de la información en la TV y la radio. Barcelona: Bosch Comunicación.

Software

Students should have basic knowledge of certain software, such as text editors (Word, etc.), video editors Da Vinci, Premiere, etc.), audio editors (Audacity, Zara Studio, etc.) and network tools such as the Google environment (Google docs, Gmail, etc.) and hostings such as YouTube or Soundcloud.