UAB
Universitat Autònoma de Barcelona

Audiovisual Language

Code: 105007
ECTS Credits: 6

2024/2025

Degree	Type	Year
2501928 Audiovisual Communication	OB	2

Contact

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Teaching groups languages

You can view this information at the end of this document.

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.

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, multimedia and social media.

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.

Learning Outcomes

1. CM11 (Competence) To apply the technical, narrative and aesthetic procedures of Audiovisual Communication to create innovative products.
2. CM12 (Competence) To validate the feasibility of communication messages based on their potential social and commercial impact.
3. CM13 (Competence) To communicatively assess sound or audiovisual languages based on the type of product created.
4. CM13 (Competence) To communicatively assess sound or audiovisual languages based on the type of product created.
5. KM17 (Knowledge) To identify the different codes of audiovisual expression.
6. KM18 (Knowledge) To determine the communicative value of the different codes of audiovisual expression.
7. SM16 (Skill) To leverage the communicative effectiveness, innovation and aesthetic sensibility of the various rhetorical devices in Audiovisual Communication to construct messages.
8. SM17 (Skill) To adapt the use of audiovisual languages to the professional sector's different content creation needs.

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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.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Laboratory practices	33	1.32	
Master Classes	15	0.6	
Type: Supervised			
Tutorials	7.5	0.3	
Type: Autonomous			
Readings, preparation of practices, preparation of tests	87	3.48	

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.

Assessment

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Laboratory practices	40%	4	0.16	CM11, CM12, CM13, KM17, KM18, SM16, SM17
Practices reports and production documents	30%	1	0.04	CM11, CM12, CM13, KM17, KM18, SM16, SM17
Written exam	30%	2.5	0.1	CM13, KM17, KM18

This subject does not contemplate the single evaluation system.

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.

No average mark will be made if the grade of any evaluation activity is lower than 5.

Re-evaluation

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

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

Students who have participated in the ordinary evaluation and fail may recover the grade if they have obtained a minimum grade of 3.5.

Even if the students achieve a mark higher than 5 in a re-evaluation activity, their maximum mark in this activity will be a 5.

Second Enrolment

In the case of a second enrolment, students can do a single synthesis exam/assignment that will consist of a test with theoreticaland 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

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

- 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

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

- Navarro-Güere, Héctor. 2023. El vídeo en formato vertical. Una revisión de la literatura en comunicación. *Revista Mediterránea de Comunicación/Mediterranean Journal of Communication*, 14(1), 69-81. https://www.doi.org/10.14198/MEDCOM.23028

- 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

- Ross, Miriam. 2020. Reconfigurations of Screen Borders: The New or Not-So-New Aspect Ratio. InSusanne Ø. Sæther y Synne T. Bull (eds), *Screen Space Reconfigured* (pp.105-126).Amsterdam: Amsterdam University Press

- Rozados, Andrés, Calvete-Lorenzo, Sara and Sosa-Fernández, Rocío del Pilar. 2024. Producciones audio-visuales en formato vertical: el caso de Snap Originals. El consumo de ficción en 9:16. *Palabra Clave*, 26(4), e2646. https://doi.org/10.5294/pacla.2023.26.4.6

Complementary Bibliography

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- 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

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

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

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

Language list

Name	Group	Language	Semester	Turn
(PLAB) Practical laboratories	41	Spanish	first semester	morning-mixed
(PLAB) Practical laboratories	42	Spanish	first semester	morning-mixed
(PLAB) Practical laboratories	43	Spanish	first semester	morning-mixed
(TE) Theory	4	Spanish	first semester	morning-mixed