COURSE DATA

Data Subject

Code	33426
Name	Television direction
Cycle	Grade
ECTS Credits	6.0
Academic year	2021 - 2022

Study (s)

Degree	Center	Acad. year	Period
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	4	First term
1407 - Degree in Multimedia Engineering	School of Engineering	4	First term

Subject-matter

Degree	Subject-matter	Character
1301 - Degree in Audiovisual Communication	12 - Processes of audiovisual creation, production and direction	Obligatory
1407 - Degree in Multimedia Engineering	19 - Optatividad	Optional

Coordination

Name	Department
SANCHEZ CASTILLO, SEBASTIAN	340 - Language Theory and Communication Sciences

SUMMARY

This course will focus on the analysis of various audiovisual techniques performing professional, with special interest in performing with multi-configuration. The television producer presents itself as the professional responsible for the entire production and technical process in a television program broadcast quality. In addition, the artistic, technical and creative director value is recognized, as director of television content of various kinds. The director would direct the study, coordinating the staging, the movement of actors and figuration, assembly processes running / editing and post-production of audiovisual programs. This course will enable students to analyze and interpret adequately documentation projects realization, identifying their formal and expressive characteristics and resources necessary to carry it out, and to anticipate and instruct verbally and in writing to members technical and artistic team on performances during the execution of works and / or audiovisual programs, multimedia and entertainment. It is to develop new audiovisual narrative strategies coming from a new multi-platform

stage in search of an effective visual appeal.

PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

Background and consolidated:

1. Non-linear video editing,
2. Theory of image and audiovisual narrative,
3. Structure of the audiovisual system,
4. Communication Technology I and II,
5. Ideation and television production.

OUTCOMES

1301 - Degree in Audiovisual Communication

- Knowledge of the different languages, codes and representation methods of the different technological and audiovisual media: photography, cinema, radio, television, video and electronic image, the Internet, etc. through their aesthetic and industrial proposals and their evolution over the years, which should generate a capacity to analyse audiovisual narratives and works, taking into account iconic messages such as the texts and products of the socio-political and cultural conditions of a given historic era.

- Knowledge and applications of the different stages of audiovisual production and broadcasting techniques and the processes from the conception of a project until it is put into practice. This knowledge will bring about the development of the ability and skills to plan and manage human resources, budgets and technical means, including all the processes involved in audiovisual direction and management in the different fields:
  - cinematographic & videographic production,
  - single- and multiple-camera TV productions
  - radiophonic, discographic and other sound production,
  - photographic production, as well as other creative processes in the field of still images in general, paying special attention to its development in digital environments,
  - production of multimedia narratives and contents and interactive materials

- Knowledge and applications of the different stages of audiovisual production and broadcasting techniques and processes, both in the cinema and in television, video and multimedia from the viewpoint of the mise-en-scène from the initial idea to the finished product. This will lead to the ability to create and direct the whole mise-en-scène of audiovisual cinematographic, videographic or televisual productions, directing actors and following the script, work plan or storyboard.

- Knowledge and applications of the different mechanisms and elements of scriptwriting in different formats, technologies and production supports. It also includes theoretical and practical knowledge of the analyses, sistematisation and codification of iconic contents and audiovisual information in different supports and technologies. The ability to create texts, script outlines or scripts fluidly in the fields of cinematographic, televisual, videographic, radiophonic or multimedia fiction.

- Knowledge and the ability to apply resources, elements, methods and procedures of the construction processes and analysis of the linear and non-linear audiovisual narratives, including the design, establishment and development of strategies, as well as the applications of persuasive communication policies in audiovisual markets.

- Knowledge of spatial imagery and iconic representations in space, both in still and moving images, as well as the elements involved in art direction. The ability to analyse and plan the relationships between images and sounds from an aesthetic and narrative viewpoint in the different audiovisual supports and technologies. The ability to apply image composition techniques and procedures to the different audiovisual supports, based on knowledge of the classical laws and aesthetic and cultural movements of the history of the image by means of the new communication technologies. It also includes knowledge of the psychological models specifically developed for visual communication and persuasion by means of the image.

- The ability to arrange technically the audio and visual materials to reflect an idea by using the narrative techniques and technologies necessary to create, compose, complete and master mix different audiovisual and multimedia products and to design and conceive the aesthetic and technical presentation of the mise-en-scène by means of natural or artificial sources of light and sound, taking into account the creative and expressive features proposed by the director of the audiovisual project.

- The ability to apply creation techniques and processes and technical or human resources necessary for the integral production design of an audiovisual work from scenographic elements and the brand image to the graphic marketing product.

- Creativity: the ability to take expressive and thematic risks involving availability and audiovisual timeframes, by applying personal solutions and viewpoints in the development of the projects.

LEARNING OUTCOMES

1. Work and responsibility in complex human and technical teams.

2. Demonstrate knowledge and skills in audio systems as well as multi-chain of a professional audiovisual technique.

3. Meet the integrated operation of the various elements and their manipulation in various configurations, set, outdoor and *off-line* recording.

4. Knowing the realities of production and professional audiovisual industry professional.

DESCRIPTION OF CONTENTS

1. ORDERING PROCESS

1.1 Pre and post production

1.2 The guided and the rundown

2. PROFESSIONAL DISTRIBUTION OF TASKS

2.1 Production Area

2.2 Area of implementation

2.3 Technical Area

3. TECHNICAL RESOURCES

3.1 Organization of installations and components

3.2 Logging and Recording

3.3 Postproduction

4. THE TV SET

4.1 Technical means

4.2 Opportunity and configurations. Limitations.

5. LIGHTING

5.1 Principles Basic

5.2 Types of lighting

5.3 Parameters lighting

6. AUDIO

6.1 Personal Audio

6.2 Use and types of microphones and speakers

7. VIDEO CAMERA BROADCAST

7.1 Basics of electron capture

7.2 Types of camera.

7.3 Configurations ENG / EFP / set / outdoor

8. RECORDING AND PRODUCTION IN FOREIGN

8.1 Sporting events
8.2 Social events
8.3 News events

9. MULTICAM PERFORMANCE

9.1 Preparation of reports
9.2 Implementation Program
9.3 Making dramatic

WORKLOAD

ACTIVITY	Hours	% To be attended
Laboratory practices	45,00	100
Theory classes	15,00	100
Attendance at events and external activities	3,00	0
Development of group work	12,00	0
Development of individual work	9,00	0
Study and independent work	12,00	0
Readings supplementary material	9,00	0
Preparation of evaluation activities	12,00	0
Preparing lectures	9,00	0
Preparation of practical classes and problem	12,00	0
Resolution of case studies	9,00	0
Resolution of online questionnaires	3,00	0
TOTAL	**150,00**	

TEACHING METHODOLOGY

1. Lectures:
   From the literature provided and the professional user manuals for different equipment sets the television studio (www.uv.es /tv), the student will relate the theoretical basis of previous subjects studied in Communication Studies (narrative theory of communication and audiovisual technologies), with the working methods and professional operation of the equipment necessary for the production of an audiovisual television.

2. Practical classes:

Because of the technical configuration of the study, to carry out practical tests will be necessary to create groups of 10 students: professional categories assigned to carry out practices are as follows:

- Director
- Sales Performance
- Control of content, title, intake files, etc..
- Technical control CCU (*Camera Control Unit*)
- Lighting Technician
- Sound technician
- Alderman
- Camera 1, Camera 2, Camera 3 (with the possibility according to the type of program, the presence of the technical control of *Teleprompter-autocue*.

 Note: (By agreement of the Department Council, to overcome the module, attendance at practical classes is compulsory).

EVALUATION

System evaluation of the subject

The assessment will consist of two parts:

a) Individual written exam 50%

b) Practical Examination 50% Group

To approve the entire course, you must pass both parts. The second call will review only the suspended part.

 Evaluation Criteria:

Being a theoretical and practical course, the assessment will be conducting a mandatory practical cases developed with the technical teams of the TV set and non-linear editing suites, as well as the consolidation of a theoretical content required.

REFERENCES

Basic

- -BARROSO, J (2018). Realización Televisiva. De la TDT a la IPTV. Editorial Fragua
  -BESTARD, M (2011) Realización Audiovisual. Editorial UOC.
  -MORA De la Torre, V (2020). Medios técnicos, audiovisuales y escénicos. Editorial Thomson Paraninfo.
  -SÁNCHEZ. S (2009). Realización Televisiva. Material docente. www.uv.es/tv
  -SÁNCHEZ. S (2009). La Pilota Valenciana como espectáculo mediático. Información deportiva vs.

escenificación televisiva.

http://www.fue.uji.es/jornadas/verevento.shtm?no_exp=EX080745&seccion=5

-SÁNCHEZ. S (2010) Realización Televisiva. Open Course Ware.

http://ocw.universia.net/es/asignatura/1337/realizacion-televisiva-(ocw-universidad-de-valencia)/

-VALENTÍN-GAMAZO (2019) Realización Televisiva. Editorial Síntesis.

Additional

- - BAGGALLEY, J. (1979). Análisis del mensaje televisivo. Barcelona, Gustavo Gili.
  - ARIJÓN, D, (1988). Gramática del lenguaje audiovisual. Escuela de Cine y Vídeo. San Sebastián.
  - BARROSO GARCÍA, J (ed), RODRIGUEZ TRANCHE, R. (1996). Cuarenta años de televisión en España, Archivos de la Filmoteca nº 22-23, Filmoteca de la Generalitat de Valencia.
  - BARROSO GARCÍA, J. (1997). "El cortometraje en televisión" en Historia del Cortometraje en España, Festival de Cine de Alcalá de Henares (pag. 256-298).
  - BARROSO GARCÍA, J. (1986). "Lenguaje y Realización en la Televisión y el Vídeo", en Telos nº 9, Fundesco, Madrid.
  - BARROSO GARCÍA, J. (1998). Introducción a la Realización televisiva. IORTV, Madrid.
  - BARROSO GARCÍA, J. (1996). Realización de los géneros televisivos, Síntesis, Madrid.
  - BARROSO, J. (1994). Técnicas de realización de reportajes y documentales para televisión, Madrid, IORTV.
  - BARROSO, Jaime. (1987). El guión en la realización televisiva, Unidad Didáctica, IORTV, Madrid.
  - BARROSO, Jaime. (1986). Realización de los géneros televisivos, Madrid, Síntesis.
  - BELLOT, C. (1996): El guión, presentación de proyectos, Madrid, IORTV
  - BETTETINI, G. (1986). La conversación audiovisual, Madrid, Cátedra.
  - CASTILLO, José María Elementos del lenguaje audiovisual en televisión, IORTV, UD 155.
  - CEBRIAN, M. (1992). Géneros informativos audiovisuales, Madrid, Ciencia 3.
  - CEBRIAN, M. (1978). Introducción al lenguaje de la televisión. Una perspectiva semiótica, Madr

ADDENDUM COVID-19

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

TELEVISION REALIZATION (PRESENCE TEACHING)

1. CONTENTS

In the event of possible health or other contingencies, the TELEVISIVE REALIZATION course will attempt to maintain the contents initially included in the teaching guide. If there were the disappearance of face-to-face teaching for reasons derived from the COVID-19 pandemic, no content will be prioritized over another. The two large methodological groups that make up the subject, -theory and practice-, will be adapted to a non-contact model. If face-to-face training prevents teaching certain contents of the subject TELEVISION REALIZATION for reasons inherent to the characteristics of this type of teaching, especially those derived from the use of audiovisual equipment, the practical contents will be adapted to

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achieve a job whose execution is within reach student technician. However, TELEVISION REALIZATION should be considered a subject with a high need for face-to-face teaching, due to its practical nature and the complexity of the highly professional audiovisual equipment of the UV Audiovisual Workshop.

2. VOLUME OF WORK AND TEMPORARY PLANNING OF TEACHING

The workload for the student is maintained, marking the number of credits, and it is distributed among different activities in the same way as the initial teaching guide marks. The schedules (days and hours) of the face-to-face sessions included in the guide and in the schedule established for the course are maintained. After giving a certain number of face-to-face sessions related to theory, the scheduled sessions are kept on the same dates and times with the same duration

3. TEACHING METHODOLOGY

In the inescapable case of adapting teaching to a non-classroom model for health reasons derived from COVID-19, the main tool used for non-classroom teaching will be the Virtual Classroom of the University of Valencia, in addition to all the communication tools and possibilities that are implemented on this platform. The possible actions, without being exclusive of those that may be necessary, will be the following:

1. Upload of materials to the virtual classroom

2. Proposal of activities for virtual classroom

3. BBC synchronous video conference

4. BBC Asynchronous Video Conference

5. Discussions in the forum

6. Problems / exercises solved (practical classes / laboratories)

7. Videos recorded in the laboratory (practical classes / laboratories)

8. Project development

9. Tutoring by videoconference

10. Forum in Virtual Classroom

It is important to note that students must use, in the case of non-contact teaching, the video editing software and other audiovisual editing tools included in the Adobe Suite. Academic use licenses should be managed for provision to students.

4. EVALUATION

The evaluation system will be fully adapted to the non-classroom teaching scenario if it finally occurs. The evaluation will be fundamentally derived from the presentation of a professional work with Broadcast quality. However, the following actions are considered possible and are taken into account:

1. Adding continuous assessment activities

2. Increase of the weight in the final grade of the continuous evaluation

3. Assessment tests through academic work

4. Assessment tests through projects

An attempt will be made so that the practical nature of the subject TELEVISION REALIZATION is as little affected as possible in the case of the implementation of non-contact teaching. The final aim of the subject passes through the ideation, pre-production, realization and post-production of a television audiovisual story.

5. BIBLIOGRAPHY

The bibliography recommended in the Teaching Guide would not change in the case of non-contact teaching. However, if this scenario occurs, the responsible teacher will provide through the Virtual Classroom extra bibliographic content, especially research articles from the knowledge area. It will also be useful to share examples and audiovisual files with the intention of analyzing the editing and realization processes of these. The recommended readings are maintained as articles are available in the databases that the UV has subscribed to (require VPN).

Note:

The addendum to the TV Production subject described above, may undergo changes in its composition derived from future recommendations or legal obligations from the political or health authorities. In the event of unexpected changes, an attempt will be made to ensure teaching in conditions of maximum safety for both teachers and students.