

**COURSE DATA****Data Subject**

<b>Code</b>	33426
<b>Name</b>	Television direction
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2023 - 2024

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. Period</b>	<b>year</b>
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	4	First term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1301 - Degree in Audiovisual Communication	12 - Processes of audiovisual creation, production and direction	Obligatory

**Coordination**

<b>Name</b>	<b>Department</b>
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, sistematization 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

- Carry out analysis of stories and audiovisual works.
- Apply the techniques and processes of audiovisual production and dissemination in its various phases.
- Identify organizational structures in the field of visual and sound communication.
- - Build a script according to different formats, technologies and production supports.
- - Write texts adapted to the medium.
- - Write rundowns adapted to the environment.



- - Write scripts adapted to the medium.
- - Technically build linear and non-linear audiovisual stories.
- - Design persuasive visual strategies.
- - Manage the technologies applied to the media.
- - Plan the acoustic representation of a space.
- - Construction of persuasive sound texts.
- - Aesthetically connect images and sounds.
- - Measure the quality of a sound recording.
- - Record acoustic signals.
- - Mix sound materials with a specific intention.
- - Analyze structures, contents and styles of television and radio programming.
- - Configure radio and television processes.
- - Apply own solutions in the development of audiovisual projects.
- Teamwork.
- - Coordinate work teams.
- - Take responsibility for your own project.
- - Develop a creative or research project.
- - Update knowledge of the fields of audiovisual communication.-

## DESCRIPTION OF CONTENTS

### 1. ORDERING PROCESS

Analysis of multi-camera methods and the creative and narrative possibilities derived from the use of the technical means of the set. Typology of production, editing methods and possible configurations.



## **2. PROFESSIONAL DISTRIBUTION OF TASKS**

Adaptation of professional roles. Knowledge of the responsibilities and tasks derived from each professional profile. Hierarchical limits and responsibility in the whole technical and artistic team.

## **3. TECHNICAL RESOURCES**

Knowledge of the technical means of the set. Analysis of connection and synchronization possibilities. Equipment compatibility and minimum structure used for each television format.

## **4. THE TV SET**

In-depth knowledge of the availability of local technical means. Technical possibilities in the expansion of the equipment and hybrid formats (in/out).

## **5. LIGHTING**

Physical characteristics of light and color. International colorimetry codes. Basic types of lighting on set. Knowledge and use of lighting devices (spotlights, lighting table, portable devices). Lighting examples for news, drama and music. Use of filters, jellies and diffusers.

## **6. AUDIO**

Knowledge of the creative and technical possibilities of audio devices. Typology of microphones and their differentiated use. Use of the audio mixing table, connection of equipment and recording of the program signal.

## **7. VIDEO CAMERA BROADCAST**

Knowledge of camera typologies on set. Formats and proper use. Synchronization and camera adjustments through the CCU. Continuous dialogue with the lighting process. Creative adjustments through colorimetry

**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
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY**

Cancelled

**EVALUATION**

Contact the teacher

**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](http://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](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-\(ocw-universidad-de-valencia\)/](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