

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

Code	33428
Name	Communication technologies I
Cycle	Grade
ECTS Credits	6.0
Academic year	2020 - 2021

Study (s)

Degree	Center	Acad. year	Period
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	1	Second term

Subject-matter

Degree	Subject-matter	Character
1301 - Degree in Audiovisual Communication	13 - Audiovisual technologies	Obligatory

Coordination

Name	Department
ASENSIO BELLOT, ANTONIO	340 - Language Theory and Communication Sciences
CIVERA JORGE, MIRIAM	340 - Language Theory and Communication Sciences

SUMMARY

The contents of this subject have a theoretical and practical character, both complementary. These contents are mainly focused on the proper use and operation of cameras, microphones and basic lighting. It is a subject that introduces to the language and basic techniques of audiovisual communication. Its purpose is the knowledge and correct handling of camera, tripod, microphones and spotlights. Second, basic knowledge is given for edition of the recordings made.



PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

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

Other requirements

Not required

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.
- Theoretical and practical knowledge of technologies applied to audiovisual media (photography, radio, sound, television, video, cinema, and multimedia supports), including the ability to use them in the construction and handling of the different products involved in the field of audiovisual communication.
- 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.
- Theoretical and practical knowledge of the scientific foundations of optics and the ability to take measurements connected with the amount of light and the chromatic quality during the image construction process, both in the professional field of photography and cinematography direction and other videographic productions.
- Knowledge of sound planning and acoustic representations of space, as well as the elements involved in sound design. This knowledge will also cover the relationship between sounds and images from an aesthetic and narrative viewpoint in the different audiovisual supports and technologies. It also includes the psychological models specifically developed for sound communication and persuasion by means of sound.



- Theoretical and practical knowledge of the scientific foundations of acoustics, and the ability to take measurements connected with the quantity and quality of sound during the audio construction process, to record sound signals from any acoustic or electronic source and mix these materials for a given purpose taking into account the levels, effects and shots of the finished master mix; the ability to recreate the sound atmosphere of an audiovisual or multimedia production, reflecting the intention of the text and the narration by means of the soundtrack and sound effects.
- 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.

LEARNING OUTCOMES

1. Knowledge of the technical, functional and narrative factors of recording based on the use of camera, microphones and basic lighting.
2. Ability to create audiovisual products and knowledge of the phases of production, production and audiovisual editing.
3. Mastery of the technological tools for the construction of audiovisual projects and development of strategies to solve problems in the recording process.
4. Be able to critically analyze an audiovisual work from the point of view of recording and editing.
5. Practical development of audiovisual projects under the supervision of the teaching staff. Recording of audiovisual content and basic edition as well.

DESCRIPTION OF CONTENTS

1. Fundamentals of capturing the image. The digital video camera

- ¥ Introduction to digital cameras
- ¥ Settings: diaphragm, white balance, gain, shutter speed
- ¥ Digital formats / compatibility
- ¥ The lenses, image formation. Types and use of optics.
- ¥ Focal length, depth of field and focus.

2. Audiovisual language grammar

- ¥ Shots: types of shots according to scale and according to angulation.
- ¥ Camera movements
- ¥ Composition of the shot or frame
- ¥ Time: transitions, flashback, flasdfoward, ellipsis.
- ¥ Stages in the creation of videos
- ¥ Audiovisual narrative: the scene, the sequence, the filmic space



- ¥ The continuity or raccord
- ¥ Making news: voice-overs, resources and interviews

3. Lighting basics

- ¥ General concepts of light. Concepts Low Key and High Key.
- ¥ Types of light
- ¥ Properties of light
- ¥ Color temperature
- ¥ Materials and lighting equipment. Some types of spotlights.
- ¥ Filters and accessories.
- ¥ Basic lighting schemes.
- ¥ Applied lighting: Lighting designs for different formats: Interviews, informative, objects, etc.

4. Professional audio

- ¥ Sound physics. The audio and its characteristics
- ¥ Basic classification of microphones
- ¥ Some micros models
- ¥ Audio connectors
- ¥ Voice over. Idioms
- ¥ Basics of Sound Design
- ¥ Types of sound in audiovisual narrative
- ¥ Lossless audio formats and formats with loss of quality

WORKLOAD

ACTIVITY	Hours	% To be attended
Laboratory practices	60,00	100
Development of group work	60,00	0
Study and independent work	30,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

Cancelled



EVALUATION

Please contact the teacher

REFERENCES

Basic

- Castillo, José María Elementos del lenguaje audiovisual en televisión, IORTV, UD 155.
- Chion, M. (1993). La audiovisión. Introducción a un análisis conjunto de la imagen y el sonido, Barcelona, Paidós.
- Herreo, R. y García-Serrano, F. (1987). Los procesos de producción de series argumentales, Ente Público RTVE, Madrid.
- Millerson, G. (1999). Técnicas de producción y realización en televisión, IORTV, Madrid.
- Recuero, M. (1992). Técnicas de grabación sonora, Madrid, IORTV
- Sáinz, M. (1994). Manual Básico de producción televisiva, IORTV, Madrid.
- Steven D. Katz. (2000). Plano a plano. De la idea a la pantalla, Plot ediciones, Madrid.
- Zettl, H. (1998). Manual de Producción para vídeo y televisión. Andoain (Guipúzcoa), Escuela de Cine y Vídeo.
- MILLERSON, Gerald, Lighting on television. IORTV. Madrid, 2000
- VILLAIN, Dominique, The cinematographic frame. Paidós Communication. Barcelona.
- CARLSON Sylvia and CARLSON, Verne, Professional Camera Manual. IORTV. Madrid, 2003
- RABIGER, Michael, Film and video director. IORTV. Madrid 2001
- KATZ, Steven, shot to shot. Plot Madrid, 2000
- THOMPSON, Roy, The language of the shot. IORTV. Madrid, 2002.
- López Olano, Carlos (2015), Tecnologías de la Comunicación I, Valencia: Tirant lo Blanch.
- Marzal, Javier y Francisco López (coord.) (2008), Teoría y técnica de la producción audiovisual, Valencia: Tirant lo Blanch.
- CASTILLO, José María, Televisión, realización y lenguaje audiovisual, IORTV, Madrid, 2010.
- TORÁN, Enrique, Tecnología audiovisual. Síntesis. Madrid, 1998.
- FERNÁNDEZ DÍEZ, Federico y MARTÍNEZ ABADÍA, José, Manual básico de lenguaje y narrativa audiovisual. Paidós. Barcelona 1999.



Additional

- Zunzunegui, S. (1995). Pensar la imagen, Universidad del País Vasco, Cátedra
- Moreno, I. (2002). Musas y nuevas tecnologías. El relato hipermedia. Barcelona: Paidós.

ADDENDUM COVID-19

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

1. Continguts

Sense canvis

2. Volum de treball i planificació temporal de la docència

Sense canvis

3. Metodologia docent

Davant la impossibilitat de fer la part pràctica a les aules docents corresponents, tots els exercicis s'han adaptat a la disponibilitat de software de l'estudiantat.

4. Avaluació

Pel que fa a l'avaluació de Tecnologies de la Comunicació I, com és principalment pràctica, es tracta de dur a terme l'avaluació contínua ja que hem tingut ocasió de fer a les classes i és possible valorar així el treball i la participació. La nota màxima serà un 6. Amb l'avaluació contínua tots els que han assistit regularment aprovarien l'assignatura.

D'altra banda, pe als que vulguen pujar nota hi hauria dos possibles exercicis:

1. Lliurament d'un resum personal dels dos últims temes teòrics (que són els que hem donat en línia). Es puntuarà sobre un màxim de 2 punts.
2. Lliurament d'una peça audiovisual enregistrada i editada amb els seus mitjans (mòbil, bancs de vídeos, etc.) d'entre 1 i 2 minuts de dura. Podrà realitzar-se, o bé una peça informativa o bé un vídeo de temàtica lliure amb muntatge amb continuïtat (diferent al realitzat en grup a classe). Es puntuarà sobre un màxim de 2 punts.

Aquest sistema d'avaluació, si no s'indica el contrari, serà també vàlid per a la segona convocatòria.

5. Bibliografia

Sense canvis