

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

Code	33444
Name	Traineeship (Elective)
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	4	First term

Subject-matter

Degree	Subject-matter	Character
1301 - Degree in Audiovisual Communication	17 - Compl. training optional in year 4	Optional

Coordination

Name	Department
CABRERA GARCIA-OCHOA, YOLANDA	340 - Language Theory and Communication Sciences

SUMMARY

The contents of this field are practical to develop skills that students have acquired during the first three years of the degree. External practices, know, learn and dominate routines professionals of each technical profiles which, themselves, have chosen as output professional.

PREVIOUS KNOWLEDGE**Relationship to other subjects of the same degree**



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

Other requirements

Have taken and passed the relevant appropriations (a minimum of 120).

OUTCOMES

1301 - Degree in Audiovisual Communication

- Knowledge of communication as a process and the different elements that comprise it. The ability to assimilate knowledge of the specificity of discourse, as well as the representation methods proper to the different technological and audiovisual media. Familiarity with the different theories, methods and problems involved in audiovisual communication and its different languages.
- The ability to apply this knowledge (See Competence 2314) to transmit it in an ethical and professional way and in a manner that is comprehensible for people.
- The ability to transmit ideas, problems and solutions within the field of 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.
- Students must be able to deepen their acquired knowledge and to develop and apply these skills in the various fields of audiovisual communication.

LEARNING OUTCOMES

Knowledge of professional routines of your technical profile.

Knowledge of the structure and development of the audiovisual sector.

Knowledge of the companies in the audiovisual sector.

Ability to work in team with the technical material related to your professional profile.

Adaptation to the needs of the audiovisual sector

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DESCRIPTION OF CONTENTS

1. Producción

Knowledge of the routines of production in any audiovisual medium: television, cinema and advertising.

2. Realization

Knowledge of the routines of realization in any audiovisual medium: television, cinema and advertising.

3. Camera

Knowledge of the operation and practice of a professional camera: including use and travel.

4. Lighting

Knowledge of the operation and practice of materials needed to illuminate a set for filming.

5. Edition

Knowledge of the operation and practice of video (Final Cut, AVID or Premiere) post-production station.

WORKLOAD

ACTIVITY	Hours	% To be attended
Internship		100
Development of individual work	90,00	0
TOTAL	90,00	

TEACHING METHODOLOGY

The teaching methodology is divided into two parameters:

In the Centre or company of the practice:

General guidelines on the process of realization of the practices.

Intermediate interview guidance and follow-up activities.

Activities carried out in the middle of practice.



Contact and meetings with the tutor of the collaborating center.

Attendance at seminars, meetings and individual tutorials or group.

Individual student work:

Preparation of activities and seminars.

Specific memory of each practice.

Preparation of the final report of practices.

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EVALUATION

Competences in relation to the objectives from four monitoring indicators will be assessed:

Assessment of the external tutor.

Work carried out.

Report to the academic tutor.

Evaluation of the tutor of the University.

REFERENCES

Basic

- SAINZ, M. (1999): Manual básico de producción en televisión, IORTV, Madrid
- SAINZ, M. (2003): El productor audiovisual, Síntesis, Madrid
- ZETTL, Herbert (2000): Manual de producción de televisión, Paraninfo, Madrid.
- AA. VV. (2002): El libro blanco del audiovisual, Écija Asociados, Madrid.
- ROSELLÓ, Ramón. (1987). Cómo se hace un programa de televisión. IORTV. Madrid.
- MARTÍN PROHARAM, Miguel A. (1985). La organización de la producción en el cine y la televisión. Forja. Madrid.
- MILLERSON, Gerald. (1989). Técnicas de realización y producción en televisión.

Additional



- RODRIGUEZ, Luís y AMUSCO, Carlos. (1977). Fotografía, Cinematografía, TV y Sonido. Paraninfo. Madrid
- TRIBALDOS, Clemente. (1993). El sonido profesional. Paraninfo. Madrid.
- VALE, Eugene. (1985). Técnicas del guión para cine y televisión. GEDISA. Barcelona
- VILA, Santiago. (1992). La escenografía. Cátedra. Madrid.
- VILLAIN, Dominique. (1992). El montaje. Cátedra. Madrid.

ADDENDUM COVID-19

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

HYBRID LEARNING MODE (BLENDED)

1. Contents

1. 1. **Production:** Knowledge of production routines in any audiovisual medium: television, cinema, advertising and the internet.
1. 2. **Realization:** Knowledge of the routines of realization in any audiovisual medium: television, cinema, advertising and the internet.
1. 3. **Camera:** Knowledge of the operation and practice of a professional camera including use and travel.
1. 4. **Lighting:** Knowledge of the operation and practice of the materials necessary to illuminate a shooting set.



1. 5. **Edition:** Knowledge of the operation and practice of a video post-production station (Final Cut, AVID or Premiere).

2. Workload and teaching schedule

**CLASSES
D'ACTIVITATS NO
PRESENCIALS**

Hores

Horas

Hours

**TIPOS DE
ACTIVIDADES NO
PRESENCIALES**

**NON FACE-TO-FACE
ACTIVITIES**

Pràctiques externes (on line)

Elaboració de treballs individuals

90

3. Methodology



The teaching methodology is divided into two parameters:

In the company:

Delivery of the tasks entrusted.

Telematics activities carried out from home.

Contacts and meetings with the tutor/a of the collaborating center (on line).

Individual work of the students:

Preparation of activities and seminars.

Specific report of each practice.

Preparation of the final report of practices.

Realization of a training course offered by UVOccupation "Three steps towards your professional insertion". Mandatory for the correct evaluation of compulsory practices.

In case of interruption of the internships and the total impossibility of continuing them in a telematic way the students must complete the hours with the realization of the training courses that the UV offers.

4. Assessment

Competences will be evaluated in relation to the proposed objectives based on four monitoring indicators:- Assessment of the external tutor.- Periodic reports.- Memory made by the students.- Assessment of the tutor of the University.

- Training course offered by UV Occupy

5. Bibliography

-SAINZ, M. (1999): Manual básico de producción en televisión, IORTV, Madrid

- SAINZ, M. (2003): El productor audiovisual, Síntesis, Madrid

- ZETTL, Herbert (2000): Manual de producción de televisión, Paraninfo, Madrid.

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- ROSELLÓ, Ramón. (1987). Cómo se hace un programa de televisión. IORTV. Madrid.



- MARTÍN PROHARAM, Miguel A. (1985). La organización de la producción en el cine y la televisión. Forja. Madrid.
- MILLERSON, Gerald. (1989). Técnicas de realización y producción en televisión.
- RODRIGUEZ, Luís y AMUSCO, Carlos. (1977). Fotografía, Cinematografía, TV y Sonido. Paraninfo. Madrid
- TRIBALDOS, Clemente. (1993). El sonido profesional. Paraninfo. Madrid.
- VALE, Eugene. (1985). Técnicas del guión para cine y televisión. GEDISA. Barcelona
- VILA, Santiago. (1992). La escenografía. Cátedra. Madrid.
- VILLAIN, Dominique. (1992). El montaje. Cátedra. Madrid.