

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

Code	36575
Name	Tecnologías de la comunicación I
Cycle	Grade
ECTS Credits	6.0
Academic year	2021 - 2022

Study (s)

Degree	Center	Acad. Period	year
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	1	First term

Subject-matter

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	10 - Tecnologías de los medios audiovisuales	Obligatory

Coordination

Name	Department
HUGUET CLEMENTE, MARIA CARMEN	340 - Language Theory and Communication Sciences
RAUSELL LLEDO, IGNACIO	340 - Language Theory and Communication Sciences

SUMMARY

The contents of this subject have a theoretic and practical nature, both complementary. These contents centre predominately at the good use and the operation of cameras, microphones and basic illumination, as well as the ken and filming of the several types of plans that constitute the audiovisual basic language. These recordings, made at digital support, will be dumped by the pupils with the accompaniment of the professorship and technicians of room and will remain at computers of the Workshop of audiovisual of the University for such to link with the subject nicknamed Audiovisual Tech II, at the following semester, that will occupy of the tasks of edition.



PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

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

Other requirements

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

OUTCOMES

1333 - Degree in Audiovisual Communication

- Students must have acquired knowledge and understanding in a specific field of study, on the basis of general secondary education and at a level that includes mainly knowledge drawn from advanced textbooks, but also some cutting-edge knowledge in their field of study.
- Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.
- Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.
- Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.
- Conocimiento teórico-práctico de las tecnologías aplicadas a los medios de comunicación audiovisuales (fotografía, radio, sonido, televisión, vídeo, cine, y soportes multimedia), incluyendo la capacidad para utilizarlos en la construcción y manipulación de los diversos productos que abarca el ámbito de la comunicación audiovisual.
- Students should have both a theoretical and practical understanding of the scientific fundamentals of optics and the ability to process measurements in relation to the amount of light and chromatic quality during the construction of images, both in the professional field of photography and in the direction of photography for film and other video-graphic productions.

LEARNING OUTCOMES

1. Knowledge of the technical, functional and narrative factors that involve current audiovisual recording and communication, from the use of cameras, microphones and basic lighting.
2. Mastery of the technological tools necessary for the construction of audiovisual projects and development of strategies to solve contingencies in the recording process.
3. Being able to critically analyze an audiovisual work from the point of view of the recording.



DESCRIPTION OF CONTENTS

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

Introduction to the process and workflow of an audiovisual project: operating phases at TAU workspace.

Visual and photographic composition

Basic photography concepts: types of optics and objectives. ISO, aperture, shutter speed, color temperature. Focal length, depth of field and focus.

JPEG and RAW

Introduction to the management of digital video cameras: typology of cameras and management of tripods.

Video levels and settings: White Balance, Gain, Digital Formats / Compatibility.

Interlaced video vs. progressive video.

Recording formats and camera resolution. Transferring archives, formats, codecs and compression.

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	45,00	100
Theory classes	15,00	100
Development of group work	45,00	0
Study and independent work	45,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

The general work methodology proposed in the subject of communication technologies is based on the attendance in the classroom-workshop, in the personal and group work, in the study of the theoretical material of the subject based on the bibliography and the audiovisual material. The realization of projects in class is proposed as an expression and practice of the competences acquired by the student. The projects to be carried out in class are (recording for a later edition in the Asignatura II communication technologies in the next semester):

1. Scales of plans and camera movements: exercises on stage types: lighting by fictional scene; Narrative composition; Non-fiction composition; Lighting for informational...
2. Sequence with raccord
3. News contents
4. Free style

EVALUATION

The evaluation of the subject will be based on two principles:

- a) Assessment of theoretical knowledge according to the syllabus, of everything related to the technical and operational knowledge through a theoretical test.
- b) Use and development of the tools and equipment available in the TAU Audiovisual Workshop, through the real development of audiovisual projects by teams.

The evaluation will be done as a result of:

- Theoretical test exam. It will be marked with a maximum of 3.



- Individual examination of camera handling. It will be scored with a maximum of 2.
- Attendance and participation in audiovisual projects carried out in class. It will be scored with a maximum of 5.

Important: To be able to evaluate the student must have attended more than 10 sessions. In the class the student will fill a signature sheet.

Important: The final evaluation will result from the passing of both evaluation proposals. The numerical result of the final grade will be the arithmetic mean of both phases (provided that both have been passed individually).

In the event of a closure of the facilities due to the health situation, and if that affects any of the face-to-face tests of the subject, these will be replaced by activities that the student can perform online and that the teacher can rate from the continuous evaluation.

REFERENCES

Basic

- ARLSON Sylvia y CARLSON, Verne (2003) Manual profesional de cámara. Madrid: IORTV.
- FERNÁNDEZ DÍEZ, Federico y MARTÍNEZ ABADÍA, José (1999) Manual básico de lenguaje y narrativa audiovisual. Barcelona: Paidós.
- KATZ, Steven (2000) Plano a plano. Madrid: Plot.
- LÓPEZ OLANO, Carlos (2015), Tecnologías de la Comunicación I, Valencia: Tirant lo Blanch.
- MARZAL, Javier y LÓPEZ, Francisco (coord.) (2008) Teoría y técnica de la producción audiovisual. Valencia: Tirant lo Blanch.
- THOMPSON, Roy (2002) El lenguaje del plano. Madrid: IORTV.
- TORÁN, Enrique (1998) Tecnología audiovisual. Madrid: Síntesis.
- VILLAIN, Dominique (1997) El encuadre cinematográfico. Barcelona: Paidós Comunicación.

Additional

- ASTILLO, José María (2010) Televisión, realización y lenguaje audiovisual. Madrid: IORTV.
- MILLERSON, Gerald (2000) La iluminación en televisión. Madrid: IORTV.
- MORENO, I. (2002). Musas y nuevas tecnologías. El relato hipermedia. Barcelona: Paidós.
- RABIGER, Michael (2001) Dirección de cine y video. Madrid: IORTV.
- ZUNZUNEGUI, S. (1995). Pensar la imagen, Universidad del País Vasco: Cátedra.

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

Unchanged

2. Workload and teaching schedule

Unchanged

3. Methodology

In front of the eventual necessity to reduce the number of pupils for classroom or laboratory at the half, these will assist at alternating weeks. The theoretic classes will be tracked online down the middle that it do not find present at synchronous modality. Regarding the practices of laboratory, these will view reduced at the half of days, but taken advantage of with main intensity at the assist the half of pupils; besides, they will complement with work of readiness realised at home for the pupils under the indications of the teacher.

4. Evaluation

Unchanged

5. Bibliography

Unchanged