VNIVERSITAT Ö ID VALÈNCIA

# COURSE DATA

| Data Subject | |
|---|---|
| **Code** | 36575 |
| **Name** | Communication technologies I |
| **Cycle** | Grade |
| **ECTS Credits** | 6.0 |
| **Academic year** | 2023 - 2024 |

| Study (s) | | | |
|---|---|---|---|
| **Degree** | **Center** | **Acad. year** | **Period** |
| 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** |
| LOPEZ OLANO, CARLOS JAVIER | 340 - Language Theory and Communication Sciences |

# SUMMARY

Acquisition of theoretical and practical knowledge of audiovisual capture technologies. Training, use and management of cameras, tape recorders, microphones and other devices for capturing audiovisual resources; as well as the knowledge and benefits of the main technological formats and broadcast systems. It is an introductory subject to the language and basic technique of audiovisual communication and its purpose is the knowledge and correct handling of a camera, tripod, microphones and spotlights.

# 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 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.

- Students should have the capacity and creativity to take expressive and thematic risks within the availability and time constraints of the communicative production, applying solutions and perspectives based on the development of the projects.

- Students should be able to adapt to technological and socio-occupational changes.

- Students should possess the ability to organise and plan their tasks, performing them in an orderly manner and prioritising the journalistic processes in a logical manner.

- Students should be able to search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).

- Students should have initiative, creativity, credibility, honesty, leadership spirit and responsibility, both personally and professionally.

- Students should be able to experiment and innovate through the understanding and use of the applied methods and technologies.

- Students should have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.

- Students should be able to understand and apply the techniques and processes of audiovisual production and transmission in the different phases, from the conception of a project until its commercialisation. This knowledge will lead to the development of the ability to plan and manage human resources, budget and technological resources, including all the processes involved in the management of audiovisual companies in their various fields.

- 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.

- Students must be able to carry out the technical arrangement of sound and visual materials according to a set idea, using the necessary narrative techniques and technologies for the conception, composition, completion and mastering of different audiovisual and multimedia products and design. They must be able to conceive the aesthetic and technical presentation of the staging using both natural and artificial light as well as acoustic sources, taking into account the creative and expressive characteristics proposed by the director of the audiovisual project.

## LEARNING OUTCOMES

- Measure light in image capture processes.
- Build the chromatic and light texture of images in visual and audiovisual productions.
- Plan human resources.
- Manage technologies applied to the media.
- Know the codes and modes of representation typical of audiovisual communication.
- Identify the social, cultural and historical relevance of the aesthetic proposals of the audiovisual industries.
- Adapt a staging to the creative and expressive characteristics of an audiovisual story.

## 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. Transfering archives, formats, codecs and compression.

## 2. Audiovisual language grammar

- Shots: types of shots according to scale and according to angulation
- Composition of the shot or frame
- Time: transitions, flashback, flasdforward, 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

- Master lesson.
- Resolution of theoretical-practical problems.
- Study and analysis of cases-
- Classroom presentation and group work.

The general work methodology proposed in the subject of Communication Technologies I is based on attendance at the classroom-workshop, personal and group work in it, as well as the study of the theoretical material of the subject supported by the bibliography and the recommended audiovisual material. Carrying out audiovisual projects in class is proposed as an expression and practice of the skills acquired by the student. The projects to be carried out in class (recording for a later edition in the Audiovisual Technology II subject, in the following semester) are:

1. Scales of shots and camera movements
2. False direct interview on set
3. Informative news
4. Narrative video for dissemination in networks

## EVALUATION

The general qualification system will follow the regulations of the University of Valencia approved by the Government Council on May 30, 2017. ACGUV 108/2017.

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

a) Assessment of the theoretical-based knowledge according to the agenda, of everything related to the management and technical knowledge and operations of the proposed audiovisual equipment through a theoretical test.

b) Knowledge, use and development of the tools and equipment available in the Audiovisual Workshop, through the actual development of audiovisual projects by teams.

The evaluation will be made as a result of:

1. Final written test (50%).

2. Assessment of technical learning (50%) during the projects.

Important: In order to evaluate it is necessary that the student has attended 80% of the sessions. A sign-in sheet will be passed around in class. For the evaluation in the second or extraordinary call, a technical-practical exam will be carried out that will replace the laboratory practices not carried out.

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

Problems with spelling, syntax and/or written expression will be scored negatively and may result in failure of the test.

In case of plagiarism in a student's evaluation work, this may be evaluated with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the appropriate sanction in accordance with current legislation.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.

# REFERENCES

## Basic

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- CHION, Michel (1993). La audiovisión: introducción a un análisis conjunto de la imagen y el sonido. Barcelona: Paidós.

- FERNÁNDEZ DÍEZ, Federico y MARTÍNEZ ABADÍA, José (1999). Manual básico de lenguaje y narrativa audiovisual. Paidós: Barcelona.

- 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.

- MILLERSON, Gerald (2000). La iluminación en televisión. IORTV: Madrid: 2000.

- RABIGER, Michael (2001). Dirección de cine y video. IORTV: Madrid.

- THOM, Randy (2013). Escribiendo un guión para el sonido. Palabra Clave, 16(3), 995-1008. https://revistas.unisabana.edu.co/index.php/palabraclave/article/view/3611

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- VERNON, Kathleen M. (2016). El sonido cinematográfico. Hispanofila, 177. https://link.gale.com/apps/doc/A502652766/AONE?u=univ&sid=bookmark-AONE&xid=f83f5155

**Additional**

- ARREDONDO, Herminia, and Francisco J. GARCÍA (1998). Los sonidos del cine. Comunicar, 11.

- HOLMAN, Tomlinson (2010). Sound for Film and Television. Burlington: Routledge.

- JULLIER, Laurent (2007). El sonido en el cine: imagen y sonido: un matrimonio de conveniencia. Puesta en escena/sonorización. La revolución digital. Barcelona: Paidós.

- KATZ, Steven (2000). Plano a plano. Plot: Madrid.

- VILLAIN, Dominique (1997). El encuadre cinematográfico. Paidós Comunicación: Barcelona.