

**1. General information****Course:** AUDIOVISUAL DIRECTION**Code:** 16522**Type:** CORE COURSE**ECTS credits:** 6**Degree:** 401 - UNDERGRADUATE DEGREE PROGRAMME IN AUDIOVISUAL COMMUNICATION**Academic year:** 2022-23**Center:** 12 - FACULTY OF COMMUNICATION**Group(s):** 30**Year:** 3**Duration:** First semester**Main language:** Spanish**Second language:****Use of additional languages:****English Friendly:** Y**Web site:****Bilingual:** N**Lecturer:** AZAHARA CAÑEDO RAMOS - Group(s): 30

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2. Pre-Requisites

Students should have a basic knowledge of audiovisual language (shots, movements, etc.), basic technical training in image and sound and, if possible, students should feel familiar with the paperwork of audiovisual production: Planning, "story-boards", work plans, breakdowns, floor plans, etc.

3. Justification in the curriculum, relation to other subjects and to the profession

Audiovisual Production belongs to the Production and Editing subject, within the Audiovisual Projects module. The subjects of this module provide specific knowledge on audiovisual production, design, directing, post-production and editing, content, therefore, essential for the communication professional. Students will acquire the knowledge and skills necessary to execute an audiovisual project and ultimately turn it into a market product. It is therefore a strategic subject in the study plan as it provides the student with training in audiovisual production techniques from the project's origin to its completion. Audiovisual Production seeks to delve into the notions learned in Audiovisual Narrative, through practical exercises focused on solving small stagings.

4. Degree competences achieved in this course**Course competences**

Code	Description
CB02	Apply knowledge to the craft or vocation in a professional manner and possess the skills to develop and defend arguments and solve problems within the field of study.
CB04	Convey information, ideas, problems and solutions for both specialist and non-specialist audiences.
CB05	Develop the learning skills necessary to undertake further studies with a high degree of autonomy.
CE21	Apply the different audiovisual technologies and formats according to their expressive properties.
CG02	Develop creativity to take risks in the definition of research or creative topics from an innovative perspective that contributes to the knowledge, interpretation or development of audiovisual languages and/or formats.
CG03	Use the basic tools of information and communication technologies necessary for the exercise of professions linked to audiovisual communication.
CG04	Expose the results of academic work in writing, orally or by other means, in accordance with the canons of the communication disciplines.
CG05	Know the constitutional values, ethical principles and deontological rules applying to audiovisual communication.
CG07	Acquire the ability to work in a team, face collective challenges and cooperatively solve problems, respecting the diversity of the participants and of their contributions.
CT01	Learn a second foreign language.

5. Objectives or Learning Outcomes**Course learning outcomes****Description**

Understand the evolution of the different genres of discourse and their specific languages as well as know the relevant authors or schools of thought.

Identify the necessary requirements for the creation of innovative and creative audiovisual content, as well as know and evaluate the processes and techniques of audiovisual formats.

Handle technological tools appropriately in the different phases of the audiovisual process in order to express themselves through audiovisual discourses.

Handle the basic tools and techniques of audiovisual production and editing to apply them to the production of content.

Understand consumption patterns in mass and digital media through social research and audience studies.

Explore the technical and expressive possibilities of the moving image and interactive digital media.

Achieve the minimum skills to distinguish audiovisual journalistic genres and to write and produce audiovisual pieces.

6. Units / Contents

Unit 1: Fundamentals of audiovisual production.

Unit 1.1 Fragmenting space and time.

Unit 2: Elements of language, continuity and narrative structure.

Unit 2.1 Basic notions of editing.

Unit 3: Direct sound recording operations, voice over, editing operations and sound mixing.

Unit 3.1 Sound as a narrative element.

Unit 4: Image operations: complex and simple Shots, static and moving camera operations.

Unit 4.1 Basic principles in the direction of actors. Staging. Blocking.

Unit 5: Shooting Plan: technical documentation.

Unit 6: Journalistic information and essential elements of audiovisual narrative discourse.

Unit 6.1 The mobile unit and operations with light equipment.

Unit 7: TV production.

Unit 7.1 Camera Control

Unit 7.2 Image mixing

Unit 7.3 Electronic titling and transitions.

7. Activities, Units/Modules and Methodology

Training Activity	Methodology	Related Competences (only degrees before RD 822/2021)	ECTS	Hours	As	Com	Description
Class Attendance (theory) [ON-SITE]	Lectures	CE21 CG02 CG04 CG05 CT01	1.12	28	N	-	
Study and Exam Preparation [OFF-SITE]	Assessment tests	CB02 CB05	1.08	27	N	-	
Final test [ON-SITE]	Combination of methods	CB05 CE21	0.08	2	Y	Y	The final test will consist of the resolution of a practical case and a theoretical part.
Writing of reports or projects [OFF-SITE]	Project/Problem Based Learning (PBL)	CB04 CB05 CE21	0.48	12	Y	N	Individual exercises. In section 8 (evaluation criteria) this section is designated as "Projects".
Practicum and practical activities report writing or preparation [OFF-SITE]	project-based learning	CB04 CG04 CG05	0.24	6	Y	Y	The elaboration of reports in which colleagues are evaluated is essential for the correct evaluation of the group.
Project or Topic Presentations [ON-SITE]	Case Studies	CB04 CG04 CG05 CG07	0.4	10	N	-	PPMs or "pre-production meetings" that will be held during school hours as part of the practices and their viewings.
Self-study [OFF-SITE]	Cooperative / Collaborative Learning	CB02 CE21 CG02 CG05 CG07	1.2	30	N	-	Learning carried out in the group preparation of the practices.
Laboratory practice or sessions [ON-SITE]	project-based learning	CB02 CB04 CE21 CG02 CG03 CG04 CG07	0.8	20	Y	N	Practices carried out in a group in-site (filming, audio, TV set). In non-continuous evaluation they will be carried out autonomously.
Writing of reports or projects [OFF-SITE]	project-based learning	CB02 CB04 CB05 CE21 CG03 CG07	0.6	15	N	-	Realization of individual works according to the role assigned in each practice. That will be valued within the globality of the practice.
Total:			6	150			
Total credits of in-class work: 2.4			Total class time hours: 60				
Total credits of out of class work: 3.6			Total hours of out of class work: 90				

As: Assessable training activity

Com: Training activity of compulsory overcoming (It will be essential to overcome both continuous and non-continuous assessment).

8. Evaluation criteria and Grading System

Evaluation System	Continuous assessment	Non-continuous evaluation*	Description
Final test	20.00%	40.00%	Mixed test.
Projects	14.00%	12.00%	A series of individual exercises, in which the rigor and problem-solving capacity of the student will be evaluated.
Practicum and practical activities reports assessment	6.00%	6.00%	The elaboration of reports is fundamental to evaluate the practices and especially the teamwork, for that reason its mandatory character.
Self Evaluation and Co-evaluation	15.00%	0.00%	Evaluation of the practices carried out by your classmates in the continuous evaluation.
Laboratory sessions	45.00%	42.00%	Practices carried out in a group in person (filming, audio, TV set), not attending the days of filming will negatively affect the grade. In the non-continuous assessment, students will carry out similar exercises autonomously.
Total:	100.00%	100.00%	

According to art. 4 of the UCLM Student Evaluation Regulations, it must be provided to students who cannot regularly attend face-to-face training activities the

passing of the subject, having the right (art. 12.2) to be globally graded, in 2 annual calls per subject, an ordinary and an extraordinary one (evaluating 100% of the competences).

Evaluation criteria for the final exam:

Continuous assessment:

The final grade will result from the weighted average of the different grades obtained in each of the assessable activities.

Any student may change to the non-continuous assessment mode as long as she has not participated during the class teaching period in assessable activities that together account for at least 50% of the total assessment of the subject.

If a student has reached that 50% of assessable activities or if, in any case, the class period has ended, she will be considered in continuous evaluation without the possibility of changing the evaluation modality.

To pass the subject through the Continuous Assessment model, it is necessary to pass each of its parts separately with a minimum of 4, and as long as the average between the practical part and the theoretical part is equal to or greater than 5.

This planning may be adapted and undergo slight modifications in the event that any extraordinary measure related to the health pandemic of COVID-19 is undertaken. However, even in an unforeseen scenario, an attempt will be made to maintain the evaluation percentages with the maximum fidelity to what is indicated in this guide.

Non-continuous evaluation:

It will conform to the same tests and evaluation criteria as continuous evaluation. Adapting the type of exercises so that they can be developed individually. It is important to contact the teacher in advance of the final test, the deliveries of the audiovisual exercises should be done in parallel to those proposed in continuous evaluation. A final joint delivery can be negotiated ... but requires communication with the teacher to inform them about these exercises in advance.

This planning may be adapted and undergo slight modifications in the event that any extraordinary measure related to the health pandemic of COVID-19 is undertaken. However, even in an unforeseen scenario, an attempt will be made to maintain the evaluation percentages with the maximum fidelity to what is indicated in this guide.

Specifications for the resit/retake exam:

All compulsory training activities will be recoverable.

For this, in the extraordinary call the same tests will be carried out as in the ordinary call with the same evaluation criteria. That is to say: elaboration of a series of audiovisual exercises, which test skill and knowledge of the medium together with the necessary documents for its previous execution and communication with teams. And a final test, according to the percentages provided for in the ordinary.

In case of suspension, and if any of the parties have been approved, the note of the approved party will be kept for the Extraordinary Call.

Specifications for the second resit / retake exam:

The same as in the ordinary call, taking into account that it will be an individual work.

9. Assignments, course calendar and important dates	
Not related to the syllabus/contents	
Hours	hours
Study and Exam Preparation [AUTÓNOMA][Assessment tests]	13
Final test [PRESENCIAL][Combination of methods]	2
Practicum and practical activities report writing or preparation [AUTÓNOMA][project-based learning]	6
Writing of reports or projects [AUTÓNOMA][Project/Problem Based Learning (PBL)]	12
Self-study [AUTÓNOMA][Cooperative / Collaborative Learning]	4
Unit 1 (de 7): Fundamentals of audiovisual production.	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	4
Study and Exam Preparation [AUTÓNOMA][Assessment tests]	2
Self-study [AUTÓNOMA][Cooperative / Collaborative Learning]	2
Laboratory practice or sessions [PRESENCIAL][project-based learning]	4
Writing of reports or projects [AUTÓNOMA][project-based learning]	3
Teaching period: 2 weeks	
Unit 2 (de 7): Elements of language, continuity and narrative structure.	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	5
Study and Exam Preparation [AUTÓNOMA][Assessment tests]	2
Project or Topic Presentations [PRESENCIAL][Case Studies]	2
Self-study [AUTÓNOMA][Cooperative / Collaborative Learning]	4
Laboratory practice or sessions [PRESENCIAL][project-based learning]	2
Writing of reports or projects [AUTÓNOMA][project-based learning]	2
Teaching period: 2 week	
Unit 3 (de 7): Direct sound recording operations, voice over, editing operations and sound mixing.	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	6
Study and Exam Preparation [AUTÓNOMA][Assessment tests]	3
Project or Topic Presentations [PRESENCIAL][Case Studies]	2
Self-study [AUTÓNOMA][Cooperative / Collaborative Learning]	2
Laboratory practice or sessions [PRESENCIAL][project-based learning]	3
Writing of reports or projects [AUTÓNOMA][project-based learning]	2
Teaching period: 2 weeks	
Unit 4 (de 7): Image operations: complex an simple Shots, static and moving camera operations.	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	4

Study and Exam Preparation [AUTÓNOMA][Assessment tests]	2
Project or Topic Presentations [PRESENCIAL][Case Studies]	2
Self-study [AUTÓNOMA][Cooperative / Collaborative Learning]	4
Laboratory practice or sessions [PRESENCIAL][project-based learning]	2
Writing of reports or projects [AUTÓNOMA][project-based learning]	2
Teaching period: 2 week	
Unit 5 (de 7): Shooting Plan: technical documentation.	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	3
Study and Exam Preparation [AUTÓNOMA][Assessment tests]	1
Self-study [AUTÓNOMA][Cooperative / Collaborative Learning]	2
Laboratory practice or sessions [PRESENCIAL][project-based learning]	1
Writing of reports or projects [AUTÓNOMA][project-based learning]	1
Teaching period: 1 week	
Unit 6 (de 7): Journalistic information and essential elements of audiovisual narrative discourse.	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	2
Study and Exam Preparation [AUTÓNOMA][Assessment tests]	1
Project or Topic Presentations [PRESENCIAL][Case Studies]	2
Self-study [AUTÓNOMA][Cooperative / Collaborative Learning]	2
Laboratory practice or sessions [PRESENCIAL][project-based learning]	2
Writing of reports or projects [AUTÓNOMA][project-based learning]	1
Teaching period: 1 week	
Unit 7 (de 7): TV production.	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	4
Study and Exam Preparation [AUTÓNOMA][Assessment tests]	3
Project or Topic Presentations [PRESENCIAL][Case Studies]	4
Self-study [AUTÓNOMA][Cooperative / Collaborative Learning]	8
Laboratory practice or sessions [PRESENCIAL][project-based learning]	6
Writing of reports or projects [AUTÓNOMA][project-based learning]	4
Teaching period: 4 weeks	
Global activity	
Activities	hours
Class Attendance (theory) [PRESENCIAL][Lectures]	28
Study and Exam Preparation [AUTÓNOMA][Assessment tests]	27
Final test [PRESENCIAL][Combination of methods]	2
Writing of reports or projects [AUTÓNOMA][Project/Problem Based Learning (PBL)]	12
Practicum and practical activities report writing or preparation [AUTÓNOMA][project-based learning]	6
Project or Topic Presentations [PRESENCIAL][Case Studies]	12
Self-study [AUTÓNOMA][Cooperative / Collaborative Learning]	28
Laboratory practice or sessions [PRESENCIAL][project-based learning]	20
Writing of reports or projects [AUTÓNOMA][project-based learning]	15
Total horas: 150	

10. Bibliography and Sources						
Author(s)	Title/Link	Publishing house	Citv	ISBN	Year	Description
Constantin Stanivlavski	LA CONSTRUCCION DEL PERSONAJE	Alianza editorial		9788420643885	2011	
Robert H. Hethmon	EL METODO DEL ACTOR S STUDIO: CONVERSACIONES CON LEE STRASBERG (1 3ª ED.)	Fundamentos		9788424500948	2015	
Nestor Almendros	Días de una cámara https://envistavision.com/2012/12/18/dias-de-una-camara-por-nestor-almendros/	Seix Barral	Barcelona	8432295655	1983	Para entender la puesta en escena desde la visión de un director de fotografía. Primer español en ganar un Oscar . Un clásico en las universidades de EEUU. Esta pareja tiene una web con múltiples de sus artículos y libros, que podéis adquirir de manera gratuita en inglés. La mejor guía para entender el proceso de construcción cinematográfica desde un punto de vista creativo. "Introducción completa y sistemática a la estética cinematográfica. Considera tipos comunes de películas,
Bordwell, David y Thompson, Kristin	El arte cinematográfico: una introducción	Paidós, Grupo planeta (GBS)	Barcelona	978-84-493-0129-2	1995	

						principios de forma narrativa y no narrativa, técnicas cinematográficas básicas y estrategias de escritura sobre películas. También sitúa el arte cinematográfico en el contexto de los cambios a lo largo de la historia." En Inglés ha llegado a la 15 edición, 2019.
Tarkovski, Andrei	http://www.davidbordwell.net/filmart/index.php Esculpir en el tiempo	Ediciones Rialp	Madrid		2006	
Castillo Pomedá, José María	TELEVISION, REALIZACIÓN Y LENGUAJE AUDIOVISUAL, 3ª EDICIÓN (Español)	Instituto rtve			2016	
Kantz, Steven D.	PLANO A PLANO: DE LA IDEA A LA PANTALLA (ED. ACTUALIZADA 25 ANIVERSARIO) (3ª ED.)	Plot	Madrid	978848670291	2000	"Plano a plano" es un manual de dirección cinematográfica con el que recorrer todo el camino del director: de la idea inicial a las visualizaciones previas, los distintos planos, movimientos de cámara y la práctica en el rodaje. Esta edición actualizada por su veinticinco aniversario incluye todos los principios del cine digital, cuenta con más de 800 ejemplos ilustrados y múltiples recursos para los amateurs cinematográficos y futuros profesionales."
Millerson, Gerald	https://www.amazon.es/Plano-plano-pantalla-actualizada-aniversario/dp/8486702917/ref=pd_lpo_14_t_0/259-7815060-7980749?_encoding=UTF8&pd_rd_i=8486702917&pd_rd_r=88daceda-9a3c-4bef-acfc-9632c12a48af&pd_rd_w=6spCm&pd_rd_wg=hWO0P&pf_rd_p=fada205c-b20e-47df-9eb6-a7e75f7ebcda&pf_rd_r=G45S22JK6D6GV5FK5CYS&psc=1&refRID=G45S22JK6D6GV5FK5CYS Realización y Producción de televisión	Omega			2008	
Whittaker, Ron	Television Production https://www.cybercollege.com/span/tpv_sind.htm	Mayfield Publishing	Mountain View/ California		1992	Está desfasado y en inglés pero hay una web que resume su contenido en castellano, que os recomiendo como herramienta de consulta
Coti Donoso	El otro montaje: reflexiones en torno al montaje documental	La Pollera Ediciones		9789569203572	2017	Ensayo sobre el montaje en el cine documental. Entrevistas a realizadores y montajistas chilenos y ejemplificaciones con sus propias obras realizadas por esta montadora chilena. Un documento desde el que entender el proceso creativo del documental, del audiovisual en sus fases finales. Resulta una buena herramienta para los estudiantes, gracias a que propone una serie de exponentes y textos que pueden complementar y ampliar la percepción sobre las posibilidades del documental