

**1. General information****Course:** AUDIOVISUAL PRODUCTION 1**Type:** CORE COURSE**Degree:** 401 - UNDERGRADUATE DEGREE PROGRAMME IN AUDIOVISUAL COMMUNICATION**Center:** 12 - FACULTY OF COMMUNICATION**Year:** 2**Main language:** Spanish**Use of additional languages:****Web site:****Code:** 16514**ECTS credits:** 6**Academic year:** 2022-23**Group(s):** 30**Duration:** First semester**Second language:****English Friendly:** Y**Bilingual:** N**Lecturer:** MINERVA CAMPOS RABADÁN - Group(s): 30

Building/Office	Department	Phone number	Email	Office hours
2.15	DPTO. EN CONSTITUCIÓN		Minerva.Campos@uclm.es	Monday 13-15h Wednesday 16-20h

2. Pre-Requisites

Not established

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

Audiovisual Production I belongs to the subject Realization and Edition, within the field Audiovisual Projects. These subjects provide know-how related to production, design, filmmaking, postproduction and audiovisual edition. Students will learn production strategies that will allow them to get involved in audiovisual projects from its conception to its finalization.

Audiovisual Production I focuses on the different stages of pre-production, production and post-production as well as on the agents involved in each process. It will be an initial approach to the development of audiovisual projects that will have its natural continuation in the subject Audiovisual Production II. At the same time, the interest on how new technologies and media have triggered radical changes in production modes will be essential to the proper execution of technical and creative tasks required by other subjects included in the main subject Audiovisual Projects.

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.
CE22	Know in a theoretical and practical way the techniques involved in the administration and management of audiovisual companies.
CE23	Define audiovisual projects, assume leadership, and plan and manage human, technical and budgetary resources in the different phases of production based on principles of social responsibility.
CE24	Know and apply the techniques for the design, management and development of multimedia and transmedia projects.
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.
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.
CG06	Know the state of the world and its recent historical evolution as well as acquiring the concepts necessary for understanding its political, economic, technological and sociocultural dimensions in such a way that they serve as an instrument in the resolution of professional problems and challenges.
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.

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 and describe the main approaches to the market performance, as well as analyse information on the national and international economic structure.

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

Additional outcomes

Understand audiovisual production also as a field of research by approaching its tradition and the main topics.

Approach the aesthetics and politics implications of the different stages of production.

Develop and manage documentation related to the stages of pre-production and production.

6. Units / Contents

Unit 1: The field of audiovisual production

Unit 2: Professional roles involved in production

Unit 3: Creative and technical tasks: their connections

Unit 4: Project's conception and production contexts

Unit 4.1 Project's general conception

Unit 4.2 Production issues that affect and allow audiovisual languages

Unit 4.3 Production for documentary

Unit 4.4 Industrial and independent production

Unit 5: Design and production stages: documentation and basic tools

Unit 6: Distribution and commercialisation stages: exhibition windows

Unit 7: The complex transmedia field

ADDITIONAL COMMENTS, REMARKS

From the beginning of the semester, students will have a calendar that describes by weeks the contents and activities of the syllabus (available on Campus Virtual). Modifications could be applied to the programme in case it would be required by the proper development of the course.

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	CE22 CE24 CG02 CG05 CG06	1.72	43	N	-	
Group tutoring sessions [ON-SITE]	Combination of methods	CB02 CB04 CB05 CE21 CE23 CE24 CG02 CG04 CG05 CG07	0.6	15	N	-	
Writing of reports or projects [OFF-SITE]	Case Studies	CB02 CB04 CB05 CE22 CE23 CE24 CG02 CG04 CG07	1.44	36	Y	Y	
Writing of reports or projects [OFF-SITE]	Reading and Analysis of Reviews and Articles	CB04 CE22 CG02 CG04 CG05 CG06	1.08	27	Y	Y	
Final test [ON-SITE]	Assessment tests	CB02 CB04 CB05 CE21 CE22 CG04	0.08	2	Y	Y	
Study and Exam Preparation [OFF-SITE]	Combination of methods	CB05 CE22 CG04	1.08	27	Y	N	
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	30.00%	50.00%	
Assessment of problem solving and/or case studies	30.00%	30.00%	
Theoretical papers assessment	30.00%	20.00%	
Oral presentations assessment	10.00%	0.00%	
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:

It is mandatory to have at least a mark of 4 in the activities developed during the course as well as in the final test. If the mark is lower than 4 in one part, the final mark will be the arithmetic media and, if it results higher than 5, the student will be suspended with 4,9. Marks from previous courses will not be considered.

Students could change from the continuous assessment system to non-continuous evaluation when they have not participated in activities that mean the 50% of the total evaluation activities of the subject. When they would have already reached that 50% and when the classes would have already finished, unless notified otherwise students will be evaluated under the continuous assessment criteria.

Plagiarism and orthographic norms will be applied according to the common Degree rules. This subject will apply evaluation criteria agreed by the UCLM Evaluation Rules as well as the specific evaluation norms approved the Faculty.

Non-continuous evaluation:

The final test will mean the 50% of the final mark in the subject. It will be added the 50% resulted from the individual marks received in the final project and the final work that students should send by the platform Campus Virtual before the final test's official date.

It is mandatory to have at least a mark of 4 in the activities developed during the course as well as in the final test. If the mark is lower than 4 in one part, the final mark will be the arithmetic media and, if it results higher than 5, the student will be suspended with 4,9. Marks from previous courses will not be considered.

Students could change from the continuous assessment to non-continuous evaluation when they have not participated in activities that mean the 50% of the total evaluation activities of the subject. When they would have already reached that 50% and when the classes would have already finished, unless notified otherwise students will be evaluated under the continuous assessment criteria.

Plagiarism and orthographic norms will be applied according to the common Degree rules. This subject will apply evaluation criteria agreed by the UCLM Evaluation Rules as well as the specific evaluation norms approved the Faculty.

Specifications for the resit/retake exam:

Students that have followed the continuous assessment getting a mark higher than 5 in the activities could keep it and take the exam (in that case it will mean a 30% of the subject's final mark and it will only be considered when higher than 4).

Students that have followed the non-continuous evaluation getting a mark higher than 5 in the activities could keep it and take the exam (in that case it will mean a 50% of the subject's final mark and it will only be considered when higher than 4).

Under any other circumstances, the final test will mean the 100% of the subject's final mark.

Plagiarism and orthographic norms will be applied according to the common Degree rules. This subject will apply evaluation criteria agreed by the UCLM Evaluation Rules as well as the specific evaluation norms approved the Faculty.

Specifications for the second resit / retake exam:

Students that have followed the continuous assessment getting a mark higher than 5 in the activities could keep it and take the exam (in that case it will mean a 30% of the subject's final mark and it will only be considered when higher than 4).

Students that have followed the non-continuous evaluation getting a mark higher than 5 in the activities could keep it and take the exam (in that case it will mean a 50% of the subject's final mark and it will only be considered when higher than 4).

Under any other circumstances, the final test will mean the 100% of the subject's final mark.

Plagiarism and orthographic norms will be applied according to the common Degree rules. This subject will apply evaluation criteria agreed by the UCLM Evaluation Rules as well as the specific evaluation norms approved the Faculty.

9. Assignments, course calendar and important dates	
Not related to the syllabus/contents	
Hours	hours
Writing of reports or projects [AUTÓNOMA][Case Studies]	36
Writing of reports or projects [AUTÓNOMA][Reading and Analysis of Reviews and Articles]	27
Final test [PRESENCIAL][Assessment tests]	2
Study and Exam Preparation [AUTÓNOMA][Combination of methods]	27
General comments about the planning: This programme could be adapted and modified in case of extraordinary measures related to the COVID-19 pandemic. Even in that unexpected situation, activities as well as evaluation percentages would be tried to be maintained as similar as possible to the described ones.	
Unit 1 (de 7): The field of audiovisual production	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	9
Group tutoring sessions [PRESENCIAL][Combination of methods]	3
Unit 2 (de 7): Professional roles involved in production	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	3
Group tutoring sessions [PRESENCIAL][Combination of methods]	1
Unit 3 (de 7): Creative and technical tasks: their connections	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	3
Group tutoring sessions [PRESENCIAL][Combination of methods]	1
Unit 4 (de 7): Project's conception and production contexts	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	10
Group tutoring sessions [PRESENCIAL][Combination of methods]	4
Unit 5 (de 7): Design and production stages: documentation and basic tools	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	9
Group tutoring sessions [PRESENCIAL][Combination of methods]	3
Unit 6 (de 7): Distribution and commercialisation stages: exhibition windows	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	6
Group tutoring sessions [PRESENCIAL][Combination of methods]	2
Unit 7 (de 7): The complex transmedia field	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	3
Group tutoring sessions [PRESENCIAL][Combination of methods]	1
Global activity	
Activities	hours
Study and Exam Preparation [AUTÓNOMA][Combination of methods]	27
Writing of reports or projects [AUTÓNOMA][Case Studies]	36
Writing of reports or projects [AUTÓNOMA][Reading and Analysis of Reviews and Articles]	27
Class Attendance (theory) [PRESENCIAL][Lectures]	43
Group tutoring sessions [PRESENCIAL][Combination of methods]	15
Final test [PRESENCIAL][Assessment tests]	2
Total horas: 150	

10. Bibliography and Sources						
Author(s)	Title/Link	Publishing house	City	ISBN	Year	Description
Dwyer, Paul	Understanding Media Production	Routledge	Nueva York		2019	

Cancho, Nuria; García, Marco	Planificación de proyectos audiovisuales	Altaria	Madrid	2017	
Martínez Abadía, José; Fernández Díaz, Federico	Manual del productor audiovisual	UOC	Barcelona	2010	
Millerson, Gerald	Realización y producción en televisión	Omega	Madrid	2009	
Torrado Morales, Susana; Ródenas Cantero, Gabriel; Ferreras Rodríguez, J. Gabriel. (editores)	Territorios transmedia y narrativas audiovisuales	UOC	Barcelona	2017	
Écija Bernal, Hugo (dir); Sánchez Bleda, Pilar; Viñuela Norberto, Marta (coord).	Libro blanco del audiovisual : cómo producir, distribuir y financiar una obra audiovisual	ExportFilm	Madrid	2000	
Mayer, Vicki, Miranda J. Banks, John Thornton Caldwell (eds.)	Production Studies. Cultural Studies of Media Industries.	Routledge	Nueva York	2009	
Francés i Domenech, Miquel; Orozco Gómez, Guillermo. (coord.)	Documentación y producción transmedia de contenidos audiovisuales	Síntesis		2019	
Bernardo, Nuno	The Producer's guide to transmedia : how to develop, fund, produce and distribute compelling stories across multiple platforms	beActive books		2011	
Banks, Miranda, Bridget Conor, Vicki Mayer (eds.)	Production Studies: The Sequel! Cultural Studies of Global Media Industries.	Routledge	Nueva York	2016	
Seguí, Isabel	Auteurism, Machismo-Leninismo, and Other Issues Women's Labor in Andean Oppositional Film Production			2018	Auteurism, Machismo-Leninismo, and Other Issues Women's Labor in Andean Oppositional Film Production, en Feminist Media Histories, 4(1): 11-36
	http://dx.doi.org/10.1525/fmh.2018.4.1.11				
Fernández Heredero, Carlos (ed.)	Industria del cine y el audiovisual en España. Estado de la cuestión. 2015-2018.	Gráficas La Paz		2019	
	https://festivaldemalaga.com/Content/source/img/superdestacados/20200401110850_159_super_destacado_descarga.pdf				
Linares Palomar, Rafael; Fernández Manzano, Eva. (Coord.)	Principios Basicos De La Produccion Audiovisual Cinematografica 4ª Ed.	Omnipress		2019	
Cabezón, Luis Alberto; Gómez-Urdá, Félix G.	La producción cinematográfica	Cátedra	Madrid	2004	
Sainz, Miguel	Manual básico de producción en televisión	IORTV	Madrid	1995	
MacKenzie, Scott	Film Manifestos and Global Cinema Cultures: A Critical Anthology	University of California Press		2014	
Riambau, Esteve y Casimiro Torreiro	Productores en el cine español. Estado, dependencias y mercado.	Cátedra	Madrid	2008	
Watkins, Peter	¿Directores, festivales y represión?, en La crisis de los medios.	Pepitas editorial	Logroño		Directores, festivales y represión, en La crisis de los medios. Logroño: Pepitas editorial, pp. 105-132
Romaguera i Ramió, Joaquim; Homero Alsina Thevenet (eds.)	Textos y Manifiestos del Cine. Estética. Escuelas. Movimientos. Disciplinas. Innovaciones	Cátedra	Madrid	1989	
Seguí, Isabel	Las mujeres del grupo UKAMAU: dentro y fuera de la pantalla			2019	Las mujeres del grupo UKAMAU: dentro y fuera de la pantalla, en Secuencias. Revista de historia del cine, nº 49-50, pp. 33-56
	https://revistas.uam.es/secuencias/article/view/secuencias2019_49-50_002/12441				
Campos Rabadán, Minerva	El Pampero Cine: producir al margen y otros modos de subversión			2018	El Pampero Cine: producir al margen y otros modos de subversión, en Archivos de la Filmoteca, nº76, 2019, pp. 145-166.
	http://archivosdelafilmoteca.com/index.php/archivos/article/view/655				
Cascajosa, Concepción	El ascenso de los showrunners creación y prestigio crítico en la televisión contemporánea			2016	Index.comunicación: Revista científica en el ámbito de la Comunicación Aplicada, ISSN-e 2174-1859, Vol. 6, Nº. 2, 2016 (Ejemplar dedicado a: TV Series. Ficciones de nuestro tiempo), págs. 23-40
	https://dialnet.unirioja.es/servlet/articulo?codigo=5511317				
Marzal Felici, Javier y Francisco Javier Gómez Tarín (coords.)	El productor y la producción en la industria cinematográfica	Universidad Complutense		2009	
	https://dialnet.unirioja.es/servlet/libro?codigo=398095				