UNIVERSIDAD DE CASTILLA - LA MANCHA
GUÍA DOCENTE

1. General information

Course: AUDIOVISUAL FORMATS WORKSHOP
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: 16517
ECTS credits: 6
Academic year: 2023-24
Group(s): 30 31
Duration: C2
Second language: English
English Friendly: Y
Bilingual: N

Lecturer: **CARLOS ALBERTO GÓMEZ MÉNDEZ** - Group(s): **30**				
Building/Office	Department	Phone number	Email	Office hours
2.13	DPTO. EN CONSTITUCIÓN		Carlos.Gomez@uclm.es	Virtual Campus
Lecturer: **NIEVES LIMÓN SERRANO** - Group(s): **31**				
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2.15	DPTO. EN CONSTITUCIÓN		Nieves.Limon@uclm.es	Virtual Campus

2. Pre-Requisites

Not established

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

This compulsory subject belongs to the subject 'Tools of expression', which also includes the subjects Oral and written expression in Spanish, Workshop on radio formats, Fundamentals of photography and Design and visualization. As a whole, this subject guarantees a specialization of the student in the different communication formats: radio, photography and television, mainly. In general, the student will be trained to inform and communicate correctly so that the expressive, written and oral skills necessary for the future work of a good communicator are acquired. The practical subjects of this subject —radio, photography and television— are the fundamental axis of the same, through which the student will exercise as a communicator in the different laboratories suitable for this purpose. In addition, the necessary theoretical training, historical knowledge and critical spirit that must make up a university training plan will not be lost sight of. Their objective is for the student to acquire the skills to get used to and function with ease in the three communication formats.

These workshops are designed to make students delve into audiovisual genres from a theoretical-practical perspective and with the new formats of the audiovisual industry. The subject is taught in the second semester of the second year of the degree in Audiovisual Communication.

4. Degree competences achieved in this course

Course competences

Code	Description
CB01	Possess and understand knowledge in an area of study that builds on the foundation of general secondary education and is at a level that relies on advanced textbooks and also includes knowledge from the cutting edge of their field of study.
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.
CE11	Express themselves fluently and effectively orally and in writing, using the most appropriate linguistic and literary resources for the audiovisual industry.
CE13	Know and apply the practical basics of television, video, radio and photographic formats.
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.
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

Successfully apply the knowledge and skills acquired throughout the degree syllabus.

Appreciate the relevance of media literacy and media education in the processes of shaping a political and active citizenship.

Understand the rhetoric of the different languages of the media.

Identify graphic design as an appropriate language for the display of information and data.

Identify the relevant actors in the media structure and in the audiovisual industry, both at the international and national sphere.

Manage the techniques and processes for disseminating content through different media and formats.

Apply theoretical principles to increase the effectiveness and innovation of audiovisual narratives.

Appropriately organise verbal and written information in order to convert it into audiovisual information and use the necessary tools to propose effective communication solutions through audiovisual formats.

Handle and conserve materials as well as make appropriate use of the workspace (TV set, radio studio, laboratories, etc.).

Select, prioritise and adapt the contents to the different formats and languages of audiovisual communication.

Communicate as effectively, ethically and correctly as possible, producing texts in a linguistically comprehensible form and adapted to the norm.

Know the theoretical principles and handle the appropiate technologies for registering and editing audiovisual contents

Additional outcomes

6. Units / Contents

Unit 1: A first approach to audiovisual formats

Unit 2: Language and writing in the audiovisual medium: TV news

Unit 3: Audiovisual formats and journalism: from television news to new narratives

Unit 4: Production of other audiovisual content: interviews and debates

Unit 5: Between reality and fiction: Brand Documentary and True Crime

Unit 6: Ethics and deontology: editorial guidelines, television fictions and mockumentaries

Unit 7: Bonus track: music video and first approach to video games

Unit 8: Routines and dynamics of recording, editing and informative pilot

ADDITIONAL COMMENTS, REMARKS

The teaching staff will make available to the students a schedule developed on the Campus Virtual.

The teaching staff reserves the right to adapt the contents of the subject and modify the teaching guide if required by the 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
Writing of reports or projects [OFF-SITE]	Cooperative / Collaborative Learning	CB01 CB02 CB04 CE11 CE13 CG02 CG03 CG04 CG05 CG06 CG07	2.4	60	Y	Y	Texts and audiovisual exercises
Class Attendance (theory) [ON-SITE]	Lectures	CG05 CG06	1	25	N	-	
Laboratory practice or sessions [ON-SITE]	Practical or hands-on activities	CE13 CG02 CG03 CG04	1.32	33	N	-	Learning audiovisual tools and professional facilities (tv studio, cameras, software)
Study and Exam Preparation [OFF-SITE]	Self-study	CB02 CB04 CE11 CE13 CG02 CG03 CG04	1.2	30	N	-	Collaborative and autonomous study with research activities and knowledge sharing
Final test [ON-SITE]	Assessment tests	CB01 CB02 CB04 CE11 CE13 CG02 CG03 CG04 CG05 CG06	0.08	2	Y	Y	
			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
Fieldwork assessment	50.00%	50.00%	Texts and audiovisual exercises
Final test	50.00%	50.00%	Final test
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 audiovisual pieces and exercises described by the teaching staff must be delivered in order to make an average with the final test.

        The evaluation of the activities carried out in previous courses will not be kept.

        The rules of plagiarism and common spelling correction for the Degree will be applied. This subject will apply the evaluation criteria agreed in the UCLM Evaluation Regulations, as well as the specific evaluation standards approved by the Center's Faculty Board.

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

Any student may switch to the non-continuous assessment modality as long as they have 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, they will be considered in continuous assessment without the possibility of changing the assessment modality.

Non-continuous evaluation:

50% elaboration of text and audiovisual pieces and 50% final test.

The evaluation of the activities carried out in previous courses will not be kept

The rules of plagiarism and common spelling correction for the Degree will be applied. This subject will apply the evaluation criteria agreed in the UCLM Evaluation Regulations, as well as the specific evaluation standards approved by the Center's Faculty Board.

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Any student may switch to the non-continuous assessment modality as long as they have 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, they will be considered in continuous assessment without the possibility of changing the assessment modality.

Specifications for the resit/retake exam:

The same as in the ordinary call.

The rules of plagiarism and common spelling correction for the Degree will be applied. This subject will apply the evaluation criteria agreed in the UCLM Evaluation Regulations, as well as the specific evaluation standards approved by the Center's Faculty Board.

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

Specifications for the second resit / retake exam:

The same as in the ordinary call.

The rules of plagiarism and common spelling correction for the Degree will be applied. This subject will apply the evaluation criteria agreed in the UCLM Evaluation Regulations, as well as the specific evaluation standards approved by the Center's Faculty Board.

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

9. Assignments, course calendar and important dates	
Not related to the syllabus/contents	
Hours	**hours**
Writing of reports or projects [AUTÓNOMA][Cooperative / Collaborative Learning]	60
Study and Exam Preparation [AUTÓNOMA][Self-study]	30
Final test [PRESENCIAL][Assessment tests]	2
Unit 1 (de 8): A first approach to audiovisual formats	
Activities	**Hours**
Class Attendance (theory) [PRESENCIAL][Lectures]	5
Laboratory practice or sessions [PRESENCIAL][Practical or hands-on activities]	5
Unit 2 (de 8): Language and writing in the audiovisual medium: TV news	
Activities	**Hours**
Class Attendance (theory) [PRESENCIAL][Lectures]	2.5
Laboratory practice or sessions [PRESENCIAL][Practical or hands-on activities]	5
Unit 3 (de 8): Audiovisual formats and journalism: from television news to new narratives	
Activities	**Hours**
Class Attendance (theory) [PRESENCIAL][Lectures]	2.5
Laboratory practice or sessions [PRESENCIAL][Practical or hands-on activities]	5
Unit 4 (de 8): Production of other audiovisual content: interviews and debates	
Activities	**Hours**
Class Attendance (theory) [PRESENCIAL][Lectures]	5
Laboratory practice or sessions [PRESENCIAL][Practical or hands-on activities]	5
Unit 5 (de 8): Between reality and fiction: Brand Documentary and True Crime	
Activities	**Hours**
Class Attendance (theory) [PRESENCIAL][Lectures]	2.5
Laboratory practice or sessions [PRESENCIAL][Practical or hands-on activities]	5
Unit 6 (de 8): Ethics and deontology: editorial guidelines, television fictions and mockumentaries	
Activities	**Hours**
Class Attendance (theory) [PRESENCIAL][Lectures]	5
Laboratory practice or sessions [PRESENCIAL][Practical or hands-on activities]	3
Unit 7 (de 8): Bonus track: music video and first approach to video games	

Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	2.5
Laboratory practice or sessions [PRESENCIAL][Practical or hands-on activities]	5

Global activity	

Activities	hours
Writing of reports or projects [AUTÓNOMA][Cooperative / Collaborative Learning]	60
Class Attendance (theory) [PRESENCIAL][Lectures]	25
Study and Exam Preparation [AUTÓNOMA][Self-study]	30
Laboratory practice or sessions [PRESENCIAL][Practical or hands-on activities]	33
Final test [PRESENCIAL][Assessment tests]	2
	Total horas: 150

10. Bibliography and Sources

Author(s)	Title/Link	Publishing house	Citv	ISBN	Year	Description
Chomsky, Noam	Cómo nos venden la moto. Información, poder y concentración de medios	Icaria Editorial			2010	
Soler, Llorenç	La realización de documentales y reportajes para televisión. Teoría y práctica.	CIMS 97	Madrid		1988	
Vilalta i Casas, Enrique	El espíritu del reportaje	Universitat de Barcelona.	Barcelona		2006	
Artero Rueda, Manuel	El guión en el reportaje informativo. Un guiño a la noticia	IORTV.	Madrid		2004	
Martínez Albertos, José Luis	Curso general de redacción periodística : lenguaje, estilos y géneros	Paraninfo	Madrid		2012	
Echevarría Llombart, Begoña	El reportaje periodístico. Una radiografía de la realidad	Comunicación social.	Sevilla		2011	
Yorke, Ivor	Principios básicos del reportaje televisivo	IORTV.	Madrid		1993	
Stokel-Walker, Chris	YouTubers: How YouTube shook up TV and created a new generation of stars	Cambury Press	UK		2019	
Pérez, Gabriel	Informar en la e-televisión	Eunsa	Pamplona		2010	
Pérez Tornero, José Manuel; Martín-Pascual, Miguel Ángel; Fernández-García, Nuria (eds.)	MOJO Manual de periodismo móvil	IORTV.	Madrid		2017	
Marrero Santan, Liliam	El reportaje multimedia como género del periodismo digital actual. Acercamiento a sus rasgos formales y de contenido				2008	
Echevarría Llombart, Begoña	Las Ws del reportaje	Fundación Universidad S. Pablo	Madrid		1998	
Adelman, Kim	Cómo se hace un cortometraje: todo lo que precisas saber para rea izar con éxito un cortometraje	MA NON TROPPO	Barcelona		2005	
Esains, Ignacio	Quiero ser Youtuber: ¡Todo lo que hay que saber para crear los mejores videos de la red!	No ficción ilustrados	Madrid		2018	
BBC	BBC Editorial Guidelines https://www.bbc.com/editorialguidelines/guidance					
Bourdieu, Pierre	Sobre la Televisión	Anagrama			1997	
Romero Domínguez, Lorena R.	Narrativas del Crimen en los documentales de no ficción: éxito del True Crime en las plataformas VOD				2020	
Aranzubía, Asier y Limón, Nieves	El toro por los cuernos. Símbolos de lo español en un videoclip de Rosalía				2020	
Limón, Nieves y Moya, Tamara	Documentary Subversion and Migrant Agency: Towards and Alternative Audio-visual Portrait of Immigrant Communities in the United States				2020	