

25112 - Audiovisual Language and Image

Syllabus Information

Academic year: 2023/24

Subject: 25112 - Audiovisual Language and Image

Faculty / School: 301 - Facultad de Ciencias Sociales y Humanas

Degree: 278 - Degree in Fine Arts

ECTS: 6.0

Year: 2

Semester: Annual

Subject type: Basic Education

Module:

1. General information

The moving image along with sound are forming artistic systems whose dissemination is mainly through mass media and social networks. The resulting products have gradually become cultural protagonists of an increasingly globalized society that finds channels of audiovisual communication in these artistic creations. In addition, such products, which are often devoid of the language barrier, guarantee the dissemination of spatial-temporal arts, thus becoming consumer products of leisure and culture. The imminent emergence of a tabula rasa on artistic creation between tradition and modernity in many societies outside and inside the West, is being provoked by the free access to an infinite amount of audiovisual information stored in broadcasting channels located on the Internet, giving rise to the possibility of research establishing statistics, comparisons and analysis on audiovisual works. Hence, this subject is in charge of providing students with the knowledge, reflection and technique of everything that is essential to learn the audiovisual or cinematographic language. Image and audiovisual language is a basic training subject that differs from other subjects precisely because of its experimental nature in the technological collective work, an aspect that predisposes the student towards a greater integration as a human resource in the professional field of art and communication. This subject has a theoretical-practical character in that the learning that students must assume includes the knowledge of audiovisual language as a system of communication on moving images, as well as its assimilation from the practical application. It should be taken into account that this subject, due to its specific contents in the teaching curriculum, presents a method based on audio-visual literacy. Literacy means reading and writing, but in this case directed to moving images, hence, students will achieve their learning through continuous and progressive practice until they assimilate and relate the use of images as a communication system.

These approaches and objectives are aligned with the following Sustainable Development Goals (SDGs) of the United Nations Agenda 2030 (<https://www.un.org/sustainabledevelopment/es/>), so that the acquisition of the learning results of the subject provides training and competence to contribute to some extent to their achievement:

10: Reduction of Inequalities

Goal 5: Gender Equality.

2. Learning results

1. To know the technical fundamentals related to audiovisual language when establishing the raccord or correspondence between different shots with respect to the correspondence between image, light and movement.
2. To apply the main techniques of cinematographic direction in audiovisual language, as well as the basic mechanisms of spatial-temporal continuity in cinematographic narration through filming and digital editing.
3. To critically distinguish the main mechanisms of continuity from the point of view of contemporary visual narrative.
4. To base their own productions on the knowledge of the links between image and audiovisual narration generated throughout history, with special attention to their artistic implications.

3. Syllabus

1st week. Presentation and theoretical exposition of the basic mechanisms of continuity in audiovisual language

2nd week. Introduction to the basic mechanisms of continuity in audiovisual language

3rd week. Theoretical-practical workshop: The raccord of light and the direction of photography

4th week. Theoretical-practical workshop: The raccord of light and the direction of photography

5th week. Theoretical-practical workshop: The raccord of light and the direction of photography

6th week. Theoretical-practical workshop: The raccord of light and the direction of photography

7th week. Theoretical-practical workshop: The raccord of light and the direction of photography

8th week Delivery and presentation of the portfolio

9th week. Basic continuity mechanisms. 1st practice: correspondence of raccord between shots, lighting, spatial/temporal narration.

10th week. Basic continuity mechanisms. 1st practice: correspondence of raccord between shots, lighting, spatial/temporal narration

11th week. Basic continuity mechanisms...1st practice: correspondence of raccord between shots, lighting, space/time narrative

12th week. Basic continuity mechanisms. 1st practice: correspondence of raccord between shots, lighting, spatial/temporal narration

13th week. Basic continuity mechanisms. 1st practice: correspondence of raccord between shots, lighting, spatial/temporal narration

14th week. Portfolio submission and presentation

15th week. Basic mechanisms of continuity, synecdoche and metaphorical plane. 2nd practice: correspondence of raccord between shots, lighting and spatial/temporal narration

16th week. Basic mechanisms of continuity, synecdoche and metaphorical plane. 2nd practice: correspondence of raccord between shots, lighting and spatial/temporal narration

17th week. Basic mechanisms of continuity, synecdoche and metaphorical plane. 2nd practice: correspondence of raccord between shots, lighting and spatial/temporal narration

18th week. Portfolio delivery

19th week. Basic mechanisms of continuity, synecdoche, metaphoric plane and prolepsis or analepsis. 3rd practice: correspondence of raccord between shots, lighting and spatial/temporal narration

20th week. Basic mechanisms of continuity, synecdoche, metaphoric plane and prolepsis or analepsis. 3rd practice: correspondence of raccord between shots, lighting and spatial/temporal narration

21st week. Basic mechanisms of continuity, synecdoche, metaphoric plane and prolepsis or analepsis. 3rd practice: correspondence of raccord between shots, lighting and spatial/temporal narration

22nd week. Basic mechanisms of continuity, synecdoche, metaphoric plane and prolepsis or analepsis. 3rd practice: correspondence of raccord between shots, lighting and spatial/temporal narration

23rd week. Portfolio delivery

24th week. Exhibition and theoretical-practical workshop: Sound and its basic continuity mechanisms in audiovisual language.

25th week. Exhibition and theoretical-practical workshop: Sound and its basic continuity mechanisms in audiovisual language. Portfolio delivery

26th week. Written test:

27th week. Subject Portfolio Submission

28th week Subject Portfolio Submission

29th review continuous assessment

Global assessment

4. Academic activities

The program offered to the student to help them achieve the expected results includes the following activities:

Simulation and execution of activity, the Raccord of light and the direction of photography.

-camera operation with respect to white balance

-direction of photography: classic lighting (frontal, semi-lateral and lateral)

-Image import and editing based on multiperspective spatial-temporal fragmentation (general shot, American shot, close-up and detail shot) to establish a continuity of the action according to the light raccord

Face-to-face part: 12 hours; part of autonomous work of the student: 20 hours.

Simulation and execution of activity, Basic continuity mechanisms in audiovisual language.

1 Capturing outdoor images of the following types of shots:

-race-persecution (field entry and exit)

-communicating doors

-simultaneous parallel editing

-multiperspective fragmentation (general shot, American, close-up and detail shot).

2 Editing through all basic mechanisms establishing motion continuity and light raccord.

Face-to-face part: 12 hours; part of autonomous work of the student: 20 hours.

Simulation and execution of activity, Basic continuity mechanisms, Synecdoche and metaphorical plane.

1 Capturing outdoor images of the following types of shots:

- race-persecution (field entry and exit)
- communicating doors
- simultaneous parallel editing
- multiperspective fragmentation (general shot, American, close-up and detail shot)

2 Editing through all basic mechanisms establishing motion continuity and light raccord.

3 Creation of an audiovisual library from metaphorical moving images.

4 Capture of close-ups and detail shots that can be used as a thread in the audiovisual narration.

Face-to-face part: 8 hours; part of autonomous work of the student: 20 hours.

Simulation and execution of activity, Basic continuity mechanisms, Synecdoche, metaphoric and analepsis or prolepsis.

1 Capturing outdoor images of the following types of shots:

- race-persecution (field entry and exit)
- communicating doors
- simultaneous parallel editing
- multiperspective fragmentation (general shot, American, close-up and detail shot)

2 Editing through all basic mechanisms establishing motion continuity and light raccord.

3 Creation of an audiovisual library from metaphorical moving images.

4 Capture of close-ups and detail shots that can be used as a thread in the audiovisual narration.

5 Insertion of space-time fragments: oneiric, past and future

Face-to-face part: 10 hours; part of autonomous student work: 20 hours.

Theoretical expositions of the main contents based on presentations supported by the projection of images and demonstrations of the use of software and equipment. Face-to-face activity: 18 hours (distributed throughout the term).

Specific tests:

- For all students. Written test on the contents covered in the previous activities. Maximum time: 2 hours.

5. Assessment system

The student must demonstrate achievement of the intended learning results through the following assessment activities:

Continuous evaluation activities:

1. Participation in face-to-face activities, showing initiative and capacity for autonomous and team work.
2. Completion of the project-type practical activities and delivery of the testimony and audiovisual material required for each one of them within the deadlines (100% of the final grade). In addition to the creativity demonstrated, strict compliance with the parameters of each exercise and delivery within the deadlines will be valued.
3. The ability to work as part of a team, critical spirit and personal contribution will be valued.
4. Written test: It will deal with the contents of the theoretical/practical presentations. This activity is considered part of the continuous evaluation.

Final evaluation activities (global):

Final test for those students who have not passed the subject through the continuous evaluation activities described in the previous points or who, for any reason, do not opt for this evaluation system. Likewise, those students who wish to improve the grade obtained through continuous evaluation may opt for this system, with the highest grade prevailing in any case. It will consist of a theoretical exercise based on the knowledge programmed throughout the term. Duration: 2 hours.

GLOBAL TEST

All students are entitled to a global test to pass the subject or to improve the grade obtained. Students attending the exam must be punctual on the day and at the time indicated in the exam notice, otherwise they will be considered as "No Show".

SECOND CALL

The evaluation in the second call, to which all students who have not passed the subject will be entitled, will be carried out by means of a global test to be taken during the period established for this purpose by the Governing Council in the academic calendar