AUDIOVISUAL LANGUAGE

Degree in Audiovisual Communication

University of Alcalá

Academic Year 2023/2024

1st Year – 1st Semester

COURSE DESCRIPTION

Subject Name:	Audiovisual Language
Code:	641003
Degree:	Audiovisual communication
Department and Academic Discipline:	Philology, Communication & Documentation Audiovisual Communication
Type:	Basic
ECTS Credits:	6
Year and Semester:	1st – 1st
Lecturer:	Bienvenida Araceli Parres
Office hours:	araceli.parres@uah.es By appointment (via e-mail)
Class Schedule:	Wednesdays, 3 pm - 7 pm
Medium of instruction:	English & Spanish

1. PRESENTATION

This course adopts an innovative teaching perspective, **combining lectures inside and outside the classroom. Visits to art centers, museums, multimedia exhibitions, or performances in Madrid or around the world, online or offline, become an essential element of this course**. The topics proposed for each of the sessions are presented by combining traditional and new media, contemporary art, and visual culture. All the course could take place online or offline, totally or partially.

People use languages that go beyond words; they use not only oral and written language, but also other resources that rely on the human ability to explore the world using the five senses. In audiovisual language, words can be combined with sounds and images to convey a message, and each of these elements can become a powerful communication tool. We understand language as an instrument that allows people to express themselves and communicate with each other. Its power comes from the rules that organize its components, as well as from cultural practices that enable people to transform the world and adapt to it. **The main goal of this course is to develop the ability of interpreting and creating audiovisual discourses in specific social contexts**.

Theoretical and practical approaches are combined. Visual expression and communication are explored from everyday phenomena, a starting point to interpret them according to both recent and classic theories. As citizens, students receive and send messages in their everyday lives, but audiovisual creation is also framed by what others

have created and the ways through which these creations have been interpreted in sociocultural contexts.

In addition to this, the approach to the topics will be both synchronic, allowing us to reflect and create specific discourses considering their structure and the context of audiovisual communication and expression, **and diachronic**, taking into account the evolution of expressive and communicative phenomena over time.

2. KEY COMPETENCIES

General competencies:

1. To gain a multidisciplinary and integrated understanding of specific audiovisual phenomena in expressive and communicative contexts of contemporary culture.

2. To analyze information generated from any media critically in order to transform, distribute and facilitate the processes of knowledge construction to new audiences, whether they are close or distant.

3. To be present in new media by using digital tools for communication. Students should be able to analyze, create, produce, and distribute audiovisual contents, which will pave the way for their future professional careers.

Specific competencies:

6. To understand the dimensions and characteristics of images in communication contexts.
7. To understand the social, cultural, aesthetic and political role of images in contemporary society.
8. To analyze, represent and organize information in digital and audiovisual environments.
9. To establish relationships between images and sounds, understanding the rules that organize their discourses in different media.
10. To use digital and audiovisual technologies to be present in mass media.
11. To understand the social impact of information and communication technologies, considering audiovisual discourses as mediating tools in specific cultural contexts.

3. SYLLABUS

Content blocks (topics may be specified if necessary)	Total number of classes, credits or hours
BLOCK 1. Mass media discourses	1 ECTS
BLOCK 2. Consuming and creating images	2 ECTS
BLOCK 3. Sound	2 ECTS
BLOCK 4. Inventing the media: design principles	1 ECTS

Audiovisual Language. Sessions & Topics.

1	Introduction	General Introduction: Main goals. Syllabus.
2	I. Mass media discourses	Story and visual structure
3		*Museum or other Art Centers*
4	II. Consuming and creating images	Space, lines & shapes
5		*Museum or another Art Center*
6		Color & Tone
7		*Museum or another Art Center.*
8	III. Mvt & Sound	Movement, Rhythm, Sound
9		*Museum or another Art Center*
10	IV. Internet	Internet and audiovisual discourses

4. TEACHING METHODOLOGIES- PRACTICAL WORK

The teaching methodology will be practical and dialogical, both face to face and online, based on the analysis of different audiovisual products in a way that encourages reflection, creativity and critical treatment of knowledge based on both audiovisual documentation and direct experiences with film professionals.

There will also be some practical work related to audiovisual discourses.

Constructive discussion in class and online forums and chats will be fundamental tools to enable students to develop and enhance their self-confidence, creativity, pragmatism and ability to reflect and analyze spontaneously.

4.1. Credit distribution (hours)

Number of lecture hours:	50
Number of study hours:	100 (includes study hours, assignment preparation, tasks preparation, and online activities)
Total:	150

4.2. Methodological strategies, materials and didactic resources

Working in large and small groups	Online or offline
Individual work	Reading, audio and video analysis & productions
Creators and producers	Digital materials

Some specific exercices

- **Media-rich Blog Posts.** Each student will be asked to write at least four 400-500 word formal reviews of visualizations discussed in class or discovered

independently, in relation to the class materias and proposals. They will be posted to the course website, and should include links, images, and, where appropriate, video. ⌈SEP⌉

- **Visualization Exercises**. Students will be asked to experiment with several visualization ans sound tools, and to create a simple visualization with each tool. This could be an in-or out- class exercise. ⌈SEP⌉**Collaborative**
- **Visualization Project.** Working in groups of 4 / 5, students will investigate a particular topic, and create an audiovisual productin of it. ⌈SEP⌉**Final Project and Presentation.** Each student in IML 422 will create a final visualization project related to individual research and interest. This visualization will be presented to the class in a formal session at the conclusion of the semester, with an articulation of the project's historical and conceptual context.

Student participation plays an important role in the development of the course. The activities will encourage comprehension and critical thinking, so that the students can transfer what they learn to new situations and contexts.

There will be both individual and group activities during the course, encouraging students to be active, autonomous, reflective and cooperative. There will also be workshops, tutoring sessions, classroom or online conversations, and online support via WEB CT platform.

5. ASSESSMENT: Procedures, assessment criteria and grading system

Students have the option of using Continuous Assessment (PEC) distributed throughout the semester. In addition to this, those students looking for a non-Continuous Assessment (Article 10) shall be eligible for final evaluation. To qualify for the final evaluation, the student must apply in writing to the dean or director of the center in the first two weeks of teaching of the subject, explaining the reasons that keep him/her from following the continuous assessment system. Continuous Assessment in any case serves as formative assessment during the teaching-learning process.

Students who fail the course either by Continuous Assessment or Final Evaluation, will have to undergo Special Assessment through a set of activities to be specified at the time by the teacher responsible for the course. However, these students are advised to contact her before the date foreseen for this call.

In general terms, **the assessment criteria** are as follows:

10. Participation in the network and attendance to sessions, online or offline. 80% of the sessions attendance is required.
11. Use of multimedia languages that show the level of understanding and development of the contents.
12. Creative ability which will manifest itself at any time during the course and in any kind of participation.
13. Ability to synthesize when it comes to showing the acquired knowledge: A degree of textual coherence (written expression), both at a macro-structure and micro-structure level of the text.
14. Ability to establish relationships between everyday situations and theoretical frameworks from which they can be interpreted. Ability to interpret real situations based on conceptual frameworks.
15. Teamwork skills.

16. Ability to explore, analyze and create new contexts of communication.

17. Student behavior that persistently or grossly interferes with teaching and learning activities is contemplated as disruptive activity, and may be considered in the evaluation process. Such behavior inhibits other students' ability to learn and an instructor's ability to teach.

All of the above should be incorporated in every single assignment during the course as well as in portfolio work as well.

The objective of the proposed assessment system is to accompany the student through their learning process, using this formative evaluation. The principles supporting this are as follows:

- **The students' learning process and its results will be evaluated.** The criteria will go further than conceptual skills and will test the way the acquired knowledge is applied to practical situations. The following criteria will be taken into account: Clarity of exposition using multiple discourses (oral, written, audiovisual), accuracy in presentation, understanding and relating ideas, application and transference to new situations, creative ability…

- **A participatory assessment is proposed, taking into account different sources**, so that the student can become integrated in the self-assessment, co-assessment and heterogeneous evaluation. The aim is to encourage student participation both in the learning process and their assessment in a participation context.

- **One assessment tool** will be a **portfolio system,** which will include a selection of works, practices, projects, activities, etc, which each candidate selects as evidence that they have achieved the necessary skills during the course.

Grading

Grading will be determined by evaluation of the learning over the course that shows the student's understanding and expression of the concepts taught in the class as revealed in the following activities-

- Participation. 15%
- Presentation of an individual blog (portfolio system), first & second part of the course 30%
- Presentation of an individual blog (portfolio system), ART MUSEUM / AUDIOVISUAL. 30%
- Group work and oral presentation. 25%

Final evaluation and Special Assessment

Portfolio system, which will include a selection of works, practices, projects, activities, etc. to be specified at the time by the teacher responsible for the course. The students are advised to contact her before the date foreseen for these calls.

The grading system will be provided for in the legislation, according to the following qualifying criteria:

- **Fail:** The student has not acquired the skills listed on the evaluation criteria specified in the teaching guide. He/she has failed to actively participate in the learning process.

- **Pass:** The student has participated actively in the course sessions and demonstrates the basic acquisition of competences proposed by the evaluation criteria.

- **Very good:** The student has participated actively in the course sessions and demonstrates a remarkable domain of the competencies proposed by the evaluation criteria. The degree of development and production is clearly high.

- **Outstanding:** On top of the above, the student shows a greater degree of autonomy in managing and directing his/her learning process and supporting his/her peers.

- **Honors:** The student demonstrates a greater degree of complexity, design and creativity in the domain, understanding and application of the proposed competences. In addition to this, his/her active role in the learning process is crucial.

6. GENERAL

During the development of the evaluation tests, the guidelines set out in the Regulation establishing the Rules of Coexistence of the University of Alcalá must be followed, as well as the possible implications of irregularities committed during such tests, including the consequences for committing academic fraud according to the Disciplinary Regulations of the Student Body of the University of Alcalá.

7. SUPPLEMENTARY READINGS

All the audiovisual or reading materials will be online at the Blackboard, the UAH official platform for teaching and learning, communication and sharing content.

It is the main books for this course. These readings should be complemented
with screening and listening specific audiovisual materials.

Block, Bruce A. (2008). *The visual story : creating the visual structure of film, TV and digital media* (2nd ed.). Amsterdam ; Boston: Focal
Press/Elsevier. https://amzn.to/2QERBlw   (Spanish, free) Amazon English Kindle edition: Important http://cort.as/6WCp

You can download this book

http://cort.as/6X-8

http://www.masmenos.es/wp-content/uploads/2013/09/Block-B.-2007-The-visual-story.-Creating-the-visual-structure-of-film-TV-and-digital-media.pdf

The following readings are supplementary.

More specific for each topic will be uploaded to the BlackBoard

Gil de Zúñiga, H., Koc Michalska, K., & Römmele, A. (2020, 2020/04/01). Populism in the era of Twitter: How social media contextualized new insights into an old phenomenon. *New Media & Society, 22*(4), 585-594. https://doi.org/10.1177/1461444819893978

Green, L. (2021). *The Routledge companion to digital media and children.* Routledge,.

Jenkins, H. (2020). *The benefits of a transmedia approach - Transmedia Storytelling: Narrative worlds, https://bit.ly/3bNgXtW*, UNSW Sydney.

Jenkins, H. (2020 (Jannuary, 21)). *Cinema and media. - Dr. Yael Levy in conversation with Prof. Henry Jenkins*, https://youtu.be/Die_CXh1Lqo.

Lacasa, P. (2020). *Adolescent fans. Practices, discourses, and communities*. Peter Lang. https://doi.org/https://doi.org/10.3726/b14291

Lacasa, P. (2018). *Expresiones del futuro. Como se comunicarán las próximas generaciones. Expressions of the future. How the next generations will communicate* (Expresiones del futuro. Cómo se comunicarán las proximas generaciones ed.). Ediciones Morata.

Literat, I., & Kligler-Vilenchik, N. (2021, 2021/04/01). How Popular Culture Prompts Youth Collective Political Expression and Cross-Cutting Political Talk on Social Media: A Cross-Platform Analysis. *Social Media + Society, 7*(2), 20563051211008821. https://doi.org/10.1177/20563051211008821

Livingstone, S. (2019). Audiences in an Age of Datafication: Critical Questions for Media Research. *Television & New Media, 20*(2), 170-183. https://doi.org/https://doi.org/10.1177/1527476418811118

Orgad, S. (2020, 2020/09/01). The Sociological Imagination and Media Studies in Neoliberal Times. *Television & New Media, 21*(6), 635-641. https://doi.org/10.1177/1527476420919687

Poell, T. (2020, 2020/09/01). Three Challenges for Media Studies in the Age of Platforms. *Television & New Media, 21*(6), 650-657. https://doi.org/10.1177/1527476420918833

Ryan, M.-L. (2019). Narration in Various Media. In P. Hühn & et_al. (Eds.), *The living handbook of narratology*. Hamburg University. http://www.lhn.uni-hamburg.de/article/narration-various-media

Shanbaum, P. (2019). *The Digital Interface and New Media Art Installations* (1st ed.). Routledge,. https://doi.org/10.4324/9780429467899

Vázquez-Herrero, J., Negreira-Rey, M.-C., & López-García, X. (2020). Let's dance the news! How the news media are adapting to the logic of TikTok. *Journalism*, 1464884920969092. https://doi.org/10.1177/1464884920969092