

**COURSE DATA****DATA SUBJECT**

Code: 36891
Name: Communication Technologies II
Cycle: Undergraduate Studies
ECTS Credits: 6
Academic year: 2025-26

STUDY (S)

Degree	Center	Acad. year	Period
1937 - Double Degree Program in Audiovisual Communication and Journalism	Facultat de Filologia, Traducció i Comunicació	1	Second quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1937 - Double Degree Program in Audiovisual Communication and Journalism	Primer Curso (Obligatorio)	COMPULSORY

COORDINATION

FENOLL TOME FRANCISCO VICENTE

SUMMARY

Communication Technologies II is a compulsory subject that forms part of the Audiovisual Media Technology course.

The general objective of the course is to provide students with the basic tools to work in the journalistic and audiovisual field in a multimedia environment. It includes, first, the acquisition of theoretical and practical knowledge of audiovisual capture technologies. Training, use and handling of cameras, video recorders, microphones and other devices for capturing audiovisual resources, as well as knowledge and performance of the main technological formats and broadcasting systems.

PREVIOUS KNOWLEDGE**RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE**

There are no specified enrollment restrictions with other subjects of the curriculum.

OTHER REQUIREMENTS



This course does not require any prior knowledge.

However, it is recommended that students know how to use video recording devices (cameras), both by hand and with a tripod

COMPETENCES / LEARNING OUTCOMES

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Capacidad para realizar la ordenación técnica de los materiales sonoros y visuales conforme a una idea utilizando las técnicas narrativas y las tecnologías necesarias para la elaboración, composición, acabado y masterización de diferentes productos audiovisuales y multimedia y para diseñar y concebir la presentación estética y técnica de la puesta en escena a través de las fuentes lumínicas y acústicas naturales o artificiales, atendiendo a las características creativas y expresivas que propone el director del proyecto audiovisual.

Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.

Students should be able to adapt to technological and socio-occupational changes.

Students should be able to defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of communication (informative, interpretative, semiotic, dialogic and opinion).

Students should be able to experiment and innovate through the understanding and use of the applied methods and technologies.

Students should be able to obtain and select relevant information and sources in order to solve problems and elaborate on strategies.

Students should be able to recover, organize, analyse and process information and communication with the purpose of private or collective uses through various media and supports or in the creation of productions of any kind.

Students should have the capacity and creativity necessary to take expressive and thematic risks within the scope and timeframes of communicative production, applying well-founded solutions and perspectives to the development of projects.

Students should possess the ability to organise and plan their tasks, performing them in an orderly manner and prioritising the journalistic processes in a logical manner.

DESCRIPTION OF CONTENTS

1. Evolution and basic concepts of editing



- Origins of editing
- Classic editing model: continuity, transparency, and causality
- Contribution of the avant-garde
- Relational editing techniques
- Moment of the cut
- Temporal structure
- Focalization, Ocularization and Auricularization
- Editing errors
- The technical script as an editing tool

2. Digital editing tools with Premiere Pro

- Material management. Ingest, import, and view files. Local and cloud storage
- Work environment configuration. Workspaces. Contingency solutions
- Basic editing tools: insert, overwrite, three-point editing, timeline editing
- Exporting the sequence. Formats and codecs
- Project management and compilation

3. Post-production

- Introduction to keyframes
- Essential graphics: labels and credits



- Chrominance and luminance level measurement tools
- Basic chrominance and luminance correction
- Basic color grading
- Adjustment layers
- Video effects and transitions

4. Sound editing

- Track selection
- Volume and gain
- Stereo balance
- Essential sounds: voice, ambiance, music
- Dialogue editing
- News editing
- Audio overlap
- Sound effects
- Mastering

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	15,00
Laboratory	45,00
Total hours	60,00

**NON PRESENCIAL ACTIVITIES**

Activity	Hours
Attendance at other activities	0,00
Individual or group project	40,00
Independent study and work	45,00
Preparation of lessons	5,00
Preparation for assessment activities	0,00
Resolution of case studies	0,00
Total hours	90,00

TEACHING METHODOLOGY**Classroom activities:**

- Lecture.
- Theoretical and practical problem solving.
- Case studies and analysis.
- Classroom presentation and group work.

The theoretical part of the course is taught through lectures, in which the concepts covered in the course are presented. These concepts are contextualized in a practical way through the study and analysis of excerpts from audiovisual productions. During class, students work in groups to solve different problems based on the theoretical concepts explained in the lecture and then give a presentation in class.

In the lab classes, students apply the knowledge acquired in theory and solve theoretical and practical problems related to video and sound editing. The objective is for students to acquire the necessary skills to edit an audiovisual project.

Non-classroom activities:

- Study and independent (including any consultations and tutoring that students may require).
- Individual or group assignments.

Students must work in groups to develop a technical script for the recording of a short film that includes the editing elements covered in the theoretical part. This activity will be non-classroom-based.



- Class preparation.

Students must individually provide examples of excerpts from series or films that illustrate the concepts covered in the theoretical classes.

This subject takes into account especially the following Sustainable Development Goals:

- SDG 4, Quality Education. Target 7, that students acquire the knowledge and skills necessary to promote sustainable development, human rights, gender equality, the promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity, and the contribution of culture to sustainable development.
- SDG 5, Gender equality. Target 1, end all forms of discrimination against all women and girls everywhere.

EVALUATION

The general grading system will follow the Regulation of evaluation and grading of the Universitat de València for bachelor's and master's degrees, approved by the Consell de Govern on May 30, 2017 (ACGUV 108/2017).

First call. Individual assessment system consisting of four sections:

- 1) Final written test (40%): multiple-choice exam to test the knowledge acquired in both the theoretical and practical parts of the course. Minimum requirement of 4. Recoverable on second call.
- 2) Assessment of attitude and participation in class activities (10%): punctuality to practical classes is an asset. There is no minimum requirement to pass. Not recoverable.
- 3) Presentation of outlines, summaries, and proposed texts (10%): presentation of the technical script for the final practical assignment. There is no minimum requirement to pass. Not recoverable.
- 4) Technical learning assessment (40%): practical work to demonstrate proficiency in editing audiovisual material. Minimum requirement of 4. Recoverable on second call.

Important:

Attendance to laboratory classes is mandatory to pass the course in the first call. Up to 20% of absences are admitted, but only if the impossibility to attend due to force majeure has been adequately justified. In order to pass the course, it is necessary to obtain at least a 5 in the global calculation and to obtain at least a 4 in the final written test as well as in the technical learning assessment. These two sections can be made up in the second call.

Second call. Individual assessment system consisting of four sections:

- 1) Final written test (40%): multiple-choice exam to test the knowledge acquired in both the theoretical and practical parts of the course. Minimum requirement of 4.
- 2) Assessment of attitude and participation in class dynamics (10%). The grade from the first exam session is maintained because it cannot be retaken.
- 3) Presentation of outlines, summaries, and proposed texts (10%). The grade from the first exam session is



maintained because it cannot be retaken.

4) Technical learning assessment (40%). Minimum requirement of 4.

Both in the exam and in the rest of the tests, exercises, or written assignments, correct spelling and grammar will be required. Each error will result in a reduction in the grade obtained, which may lead to a fail.

In case of plagiarism in a student's evaluation work, this may be evaluated with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the appropriate sanction in accordance with current legislation.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted on this course must be originally authored by every student. Work involving fraudulent collaboration or composition with the aid of artificial intelligence (ChatGPT or others) will not be accepted, except if its use is part of the course content or is authorized by the teaching staff.

REFERENCES

Basic References:

- Freire, A. y Vidal. M. (2015). Manual de montaje y composición audiovisual: técnicas, soluciones, efectos, trucos. Altaria.
- Guía del usuario de Premiere Pro: <https://helpx.adobe.com/es/premiere-pro/user-guide.html>
- Jackson, W. (2016). Digital video editing fundamentals. Apress.
<https://link.springer.com/book/10.1007%2F978-1-4842-1866-2>
- Premiere Pro tutorials: <https://helpx.adobe.com/premiere-pro/tutorials.html>
- Rose, J. (2009). Audio postproduction for film and video. Focal Press.
<https://www.sciencedirect.com/book/9780240809717/audio-postproduction-for-film-and-video>

Additional References:

- Castillo, J. M. (2014). Elementos del lenguaje audiovisual en televisión. IORTV, UD 155.
- Formación Premiere Pro: <https://creativecloud.adobe.com/es/learn/app/premiere-pro>
- Hart, J. (2013). The Shot, Its Dynamics and Its Function in the Storyboard. In The Art of the Storyboard: A filmmaker's introduction. Routledge. https://trobes.uv.es/permalink/34CVA_UV/1bttdu2/alma991009439284806258
- Morales, F. (2014). Montaje audiovisual: teoría, técnica y métodos de control. Editorial UOC.