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| Updated On | 2023/09/21 | | | | | | | | | | |
| Curricular Year / Period | 2023/24 / S2 | | | | | | | | | | |
| Course | Communication Design | | | | | | | | | | |
| Curricular Unit | Audiovisual Language and Technology I | | | | | | | | | | |
| Language(s) of Instruction | Português English | | | | | | | | | | |
| ECTS/tempo de trabalho (horas) | ECTS | Total | Horas de contacto semestral | | | | | | | | |
| | 6 | 160 | T | TP | PL | S | TC | E | O | OT | EC |
| | | | 0 | 30 | 30 | 0 | 0 | 0 | 0 | 0 | 0 |
| T - Theoretical; TP - Theoretical and practical; LP - Laboratory Practice; S - Seminar; TG - Tutorial guidance; FW - Fieldwork; T - Training; ; EC - Clinical teaching; O* - Other hours typified as Clinical Training under the Directive 77/453/EEC of June 27, adapted by Directive 2005/36/EC. | | | | | | | | | | | |
| Teacher in charge (GDPR consent) <small>[complete name, email]</small> | Luís Filipe De Almeida Vintém / lvintem@ippportalegre.pt | | | | | | | | | | |
| Prerequisites <small>[Curricular Units that must precede and specific entry competences]</small> | N/A | | | | | | | | | | |
| Learning outcomes <small>[Description of the overall and specific objectives] [Knowledge, skills and competences to be developed by students]</small> | At the end of this curricular unit, the student should understand the basic concepts of audiovisual communication. Sht/He should understand the function of the various elements that make up the audiovisual discourse. Must be able to build a videographic document that respects the rules and functions of cinematographic codes and demonstrate a good command of the basic video production tools. | | | | | | | | | | |
| Sustainable Development Goals | | | | | | | | | | | |
| Syllabus | The codes: The basic technological codes; Visual codes: point of view, shooting angle, camera movements, shots, space and centre of interest; Sound codes; Syntactic codes; Audiovisual representation: Levels of representation; Cinematographic space; cinematic time Video technology: The video camera; Video post-production. | | | | | | | | | | |
| Teaching methodologies (including assessment) <small>[Specify the types of assessment and the weights and evaluation criteria]</small> | <p>1 - Teaching methodologies</p> <p>Visualization and analysis of cinematographic and videographic documents for a better understanding of the concepts to be acquired by students. Development of theoretical and practical works: analysis of audiovisual documents and development of video works (non-linear video capture and editing).</p> <p>2 - Period assessment</p> <p>Participation - 20% Film - 60% Group report - 20%</p> <p>3 - Examination assesement</p> <p>Film - 70% Group report - 30%</p> | | | | | | | | | | |
| Bibliography | <p>1 - Main Bibliography</p> <p>DANCYGER, Ken; The technique of film and video editing : Theory and practice, Focal Press, 1996, ISBN: 0240802551. DE LEEUW, Ben; Digital cinematography, Morgan Kaufmann Publishers, 1997, ISBN: 0122088751</p> | | | | | | | | | | |

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2 - Complementary Bibliography

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 ASHER, Steven / PINCUS, Edward / KELLER, Carol / BRUN, Robert / SPAGNA, Ted, The Filmmaker handbook : A comprehensive guide for the digital age, Rev&Updtd edition, ISBN: 0452279577
 BAZIN, André; O que é o cinema?, Livros Horizonte, 1992, ISBN: 9722408267
 BORDWELL, David / THOMPSON, Kristin; Film Art: An Introduction, McGraw-Hill, 7ª ed., 2004, ISBN: 0-07-121592-1
 BORDWELL, David / STEIGER, Janet / THOMPSON, Kristin; The Classical Hollywood Cinema: Film Style and Mode of Production to 1960, Routledge, 2004, 8ª ed., ISBN: 0-415-00383-0
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 MURCH, Walter; In The Blink of an Eye, Silman-James Press, 2ª edição, Beverly Hills, 2001, ISBN:1-879505-62-2
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 VILLAFANE, Justo / MINGUEZ, Norberto; Principios de Teoría General de la Imagen, Pirámide, 1996, ISBN: 843861004-X
 VINEYARD, Jeremy / CRUZ, Jose; Setting up your shots, Michael Vise Productions, 2000.

Special Situations

[Students with special status]

1 - Period assessment - Students with special status

2 - Examination assessment - Students with special status