IDENTIFYING DATA

Audiovisual Creation in New Media

Subject	Audiovisual Creation in New Media
Code	P04G071V01406
Study programme	Grado en Comunicación Audiovisual

Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Optional	4th	1st

Teaching language	#EnglishFriendly Spanish
Department	
Coordinator	García Crespo, Oswaldo
Lecturers	García Crespo, Oswaldo
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General description	The dialogue between creativity and technology allows us to reflect both on the relationship we want to establish with our environment and on solutions to integrate physical space and other digital realities. Perhaps that is why they constantly lead them to reflect on our responsibility as individuals and society. In this scenario, the subject Audiovisual Creation in New Media aims to be a space to integrate the ability to generate visual discourses in real time, automate processes, and integrate our audiovisual pieces into stage proposals and interventions in physical space.

Training and Learning Results

Code	
B2	Conocer la realidad político-social del mundo en la era de la comunicación global.
B3	Aplicar técnicas y procedimientos de la composición de la imagen a los diferentes soportes audiovisuales, a partir del conocimiento de las leyes clásicas y de los movimientos estéticos y culturales de la historia de la imagen.
B4	Exponer los resultados de los trabajos académicos de manera escrita, oral o por medios audiovisuales o informáticos de acuerdo a los cánones de las disciplinas de la comunicación.
C11	Define innovative creative personal projects that contribute to the knowledge or development of audiovisual languages or their interpretation
C16	Know and apply audiovisual technologies (photography, cinema, radio, television and multimedia) according to their expressive capacities.
C21	Know and apply the techniques and processes of audiovisual production and realization in contemporary formats and supports.
D2	Comunicar por oral y por escrito en la legua gallega.
D3	Sostenibilidad y compromiso ambiental. Uso equitativo, responsable y eficiente de los recursos.
D4	Adaptarse a los cambios tecnológicos, empresariales u organigramas laborales

Expected results from this subject

Expected results from this subject	Training and Learning Results		
Find flexible technological solutions to narrative and aesthetic proposals no linked with traditional means of audiovisual production		C11 C16 C21	D3 D4
Design narrative and technological solutions with autonomy in function of the needs of one project experimental and *exploratorio	B2 B3 B4	C11 C16 C21	D2 D3 D4
Develop and structure audiovisual speeches in direct.	B3	C11 C16 C21	D3 D4

Link, through the new means, aesthetic and narrative proposals of audiovisual character to values of mark	B2 B3 B4	C11 C16 C21	D2 D3 D4

Contents

Topic	
Block 1: Background and development of new media.	- Technology and creativity in audiovisual production - The birth of new media. - Digital culture, software and audiovisual creation
Block 2. Audiovisual creation in real time - Time and space management in visual arts from the perspective of the film narrative	- Exploration of the narrative in real time: Fragmentation and looping. - Automation of processes and xenerative aesthetics - Introduction to Resolume Arena
Block 3. The forms of the new Media - Graphic User Interface	- Computer Vision - Glitch - post-realistic CGI
Block 4. Trends in creation audiovisual in real time	- Machine Learning: Using the Wekinator - Procedural software: Node-based visual creative programming - Introduction to Touch Designer
Block 5. Space intervention and interactivity	The projection surface as a scenic element

Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	8	6	14
Case studies	9	11	20
Laboratory practical	7	16	23
Mentored work	12	24	36
Mentored work	8	17	25
Presentation	4	8	12
Case studies	2	8	10
Project	0	10	10

*The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

Methodologies

	Description
Lecturing	Exposure of the theoretical foundations associated with New Media in the context of the Narrative Audiovisual
Case studies	Viewing and analysis of audiovisual content related to supervised work
Laboratory practical	Exploration of audiovisual creation software in real time: Resolume Arena +Touchdesigner
Mentored work	PROJECT 1: Fragmentation in triptych and adaptation in time real of a linear cinematographic discourse
Mentored work	PROJECT 2:Design, production and staging of a audiovisual creation project in real time.
Presentation	Presentation/s of the prototypes of the two projects

Personalized assistance

Methodologies	Description
Laboratory practical	Resolution of doubts and good practices associated with the use of software tools
Mentored work	Review of the idea development processes and project production process 1
Mentored work	Review of the idea development processes and project production process 2
Presentation	Pitching feedback

Assessment

Description	Qualification	Training and Learning Results		
Mentored workPROJECT 1: Fragmentation in triptych and adaptation in real time of a linear cinematographic speech	30	B2 B3 B4	C11 C16 C21	D3 D4
Mentored workPROJECT 2:Design, production and put in scene of one project of audiovisual creation in real time.	30	B2 B3 B4	C11 C16 C21	D3 D4

Presentation	Presentation of the ideas of the projects	10	B2 B3 B4	C11 C16 C21	D2 D3 D4
Case studies	Development of an analysis to purpose of a piece of New Means	20	B2 B3 B4	C11 C16 C21	D2 D3 D4
Project	Project 2 Making off	10	B2 B3 B4	C11 C16 C21	D2 D3 D4

Other comments on the Evaluation

The information on the evaluation tests, their format, extension, evaluation rubric and delivery channels will be detailed through the Moovi platform. It is the responsibility of the student to be attentive to the information uploaded and to collect the specific and complementary information that is necessary to pass the subject.

CONTINUOUS EVALUATION

Attendance at 70% of the practical sessions for each of the two projects included in the subject will be mandatory.

In order to pass, it is necessary to achieve a pass both in the Case Study and in the average of the delivered projects. Late deliveries are subject to a 50% reduction in the grade of that work.

SECOND CHANCE AND END OF CAREER

Students who have passed one of the parts of the subject (the practical part: which includes the average of the two projects or the theoretical part: case studies test), will be able to keep the grade and will only have to present themselves as failed.

To pass the subject in the second opportunity, it will be necessary to pass the case study and/or submit project 1 in real time format individually. In the case of students with a suspended practical block, they will be proposed to carry out a series of modifications on the project 1 shown, which must be carried out in the time set by the teacher, not exceeding three hours.

GLOBAL EVALUATION SYSTEM

The overall evaluation of the subject includes a theoretical block and a practical one with an overall duration of 5 hours. It will be mandatory to pass each of the parts of each of the blocks to pass the subject:

The theoretical block, with a duration of two hours, includes analysis of two pieces of new media proposed during the semester and according to the analysis criteria applied during the course. This block weighs 40% of the final grade.

The practical block, with a duration of 3 hours, starts from a real-time proposal for the appropriation of one of the films proposed during the course along with a piece of making off explaining the decisions taken and providing material from the work process. After the first exposure in real time, changes will be requested that must be applied and exposed in the remaining time. This block weighs 60% of the final grade.

It is the responsibility of global assessment students to access Moovi to consult information and academic sources related to the subject. In no case will you have the right to receive teaching during the tutoring sessions, which will be aimed solely at resolving doubts.

The date of the global assessment test will coincide with the official exam tests in the first and second call.

Sources of information
Basic Bibliography
Complementary Bibliography

Manovich, Lev, **El lenguaje de los nuevos medios de comuicación**, 2001

Aitken, Doug, **Broken Screen: Expanding The Image, Breaking The Narrative: 26 Conversations with Doug Aitken**, 2005

Holly Willis, **New Digital Cinema: Reinventing the Moving Image**, 2004

Youngblood, Gene, **Cine Expandido**, 2012

Manovich, Lev, **El software toma el mando**, 2013

Dixon, Steve, **Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation**, 2007

Recommendations