



UNIVERSIDAD  
DE BURGOS

## COURSE DESCRIPTIONS

### Bachelor's Degree in Audiovisual Communication

#### ➤ 1<sup>st</sup> year

#### **5630 CONTEMPORANEAN HISTORY**

- 1.- The institution of liberalism.
- 2.- The first world war and the Russian revolution.
- 3.- The second world war and the organization of peace.
- 4.- The cold war and the division of the world into blocks.
- 5.- Decolonization and third world.
- 6.- Globalization and its international implications.
- 7.- Spain, from the civil war to the present-day.

#### **5626 Spanish language**

##### **MATERIALS ON THE NORMATIVE USE OF THE LANGUAGE.**

1. The style books and reference manuals.

##### **LINGUISTIC COMPETENCES.**

2. Linguistic competence, communicative competence and competence pragmatics.  
Standards and varieties.
3. Unity and variety in the Spanish language. The question of the norm.
4. The Spanish language in the world.  
Analysis by linguistic levels and categories.
5. The textual level: coherence and cohesion.
6. Pronunciation, orthology, intonation, and eloquence.
7. Spelling and orthotypography.
8. Grammatical questions.
9. Lexical creations, foreign words and other issues.
10. Records and sociolinguistic varieties.
11. Politically correct language. "Gender" and sex.
12. Language as use. The pragmatic viewpoint.



## **5627 COMPUTING SCIENCE**

### **1. History and basic concepts of computer science.**

- 1.1 Basic definitions.
- 1.2 Functional structure of a computer.
- 1.3 Classification of Computers.
- 1.4 Units of measure.
- 1.5 Computer applications.
- 1.6 History of computers: generations of computers and current perspectives.
- 1.7 Peripherals.

### **2. Representation of the information.**

- 2.1 Representation of numbers.
- 2.2 Representation of characters.
- 2.3 Understanding of numerical information.

### **3. Introduction to Operating Systems.**

- 3.1 Basic definitions.
- 3.2 Process management. Batch processes. Queues States of a Process.
- 3.3 Memory management. Virtual memory.
- 3.4 Process Monitoring.
- 3.5 File and User Management.

### **4. Introduction to Office Automation.**

- 4.1 Word processors.
- 4.2 Spreadsheets.
- 4.3 Presentations.

### **5. Introduction to Programming.**

- 5.1 Basic concepts.
- 5.2 Source and executable code, Variable, Functions, Structures. Modularity.
- 5.3 Representation of algorithms using flowcharts and pseudocode.
- 5.4 Modular Decomposition.
- 5.5 Types of programming languages: Interpreted vs. Compiled.
- 5.6 Examples of basic programming.

### **6. Computer networks.**

- 6.1 Network hardware.
- 6.2 Wired networks.
- 6.3 Wireless networks.



## **7. Internet and Web 2.0.**

7.1 Definition and history of the Internet.

7.2 Equipment connection and network structure.

7.3 TCP / IP protocol.

7.4 Internet Security.

7.5 Web 2.0 and its applications.

7.6 Business and advertising on the network: types of business, search engines, measurement of access.

7.7 Glossary of terms.

## **5628 TECHNOLOGY OF AUDIOVISUAL MEDIA**

### **Block 1.- Introduction to Audiovisual Media.**

Definition of the MAV.- Historical evolution.- Classification.

### **Block 2.- Physical and physiological elements of Audiovisual communication.**

2.1.- Light, its Nature.

Reflection, refraction and propagation of light.

White light Waves and wavelength. The visible spectrum. Infrared and ultraviolet radiation.

2.2.- The color. Luminosity of the different colors of the spectrum. Additive and subtractive methods. Primary and complementary colors. Light sources. Color temperature.

2.3.- The vision, its physiology. Anatomy of the human eye. Monocular and stereoscopic vision. Chromatic sensitivity. Basic principles of the perception of the mobile image. The phenomenon of retina persistence. Visual acuity and color treatment.

2.4.- The sound. Nature and characteristics. Echo reverberation and distortion.

2.5.- The human ear. Audible frequencies, infrasound, ultrasound.

### **Block 3.- The means of producing a fixed image.**

3.1.- Reflected light projectors.- Projection material.

3.2.- Direct projector and the materials that it projects.

3.3.- Mixed projection devices. Preparation of the elements that it projects.

### **Block 4.- Use of the material for fixed image equipment.**

4.1.- Foundation of the photographic image. The dark camera.

4.2.- The camera and its components.

4.3.- Photographic optics. The objectives, lenses and filters, their differences (Distance focal, diaphragm, etc.).

4.4.- The body of the camera. Shutters and shutter speed.

4.5.- Handling of the camera.



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4.6.- Traditional photography or with silver base.

4.6.1.- The photographic emulsion. (Types, sensitivity, supports).

4.6.2.- The color image. Its processing.

4.6.3.- The photographic laboratory. Revealing of the relative image. The developed image.

4.7.- Digital photography, fundamentals.

4.7.1.- The traditional and digital photographic camera. Differences.

4.7.2.- Digital capture of still images (cameras, scanners ...).

4.7.3.- Digital media.

4.7.4.- Image processing software.

4.7.5.- Digital image storage formats without loss and with loss of information.

## **Block 5.- Illumination of the motive.**

5.1.- Daylight, artificial light.

5.2.- Basic elements of lighting in the studio.

## **Block 6.- The moving image.**

6.1.- Cinematography.

6.1.1.- The film camera. Its management.

6.1.2.- The optics and filters.

6.1.3.- Image and sound in the film.

6.1.4.- Cinematographic formats.

6.1.5.- The "digital cinematographic camera".

## **Block 7.- Capture and recording of the sound.**

7.1.- The microphone. Types of microphones.

7.2.- Principles of magnetic tape recording. Mono recording, Stereophonic and recording on different tracks.

7.3.- Different ways of making a recording.

7.4.- The audio mixer, functions and use.

7.5.- Digital audio recording and its postproduction. The edition process and different storage formats and compression of the signal.

## **Block 8.- The television image.**

8.1.- From the image tube to the sensor.

8.2.- Scanning speed. The frame, the line and the field. Luminance, chrominance, color systems. Noise.

8.3.- Digital and high definition television.

8.4.- Video signal. Composite video and by components. Synchronic signals. Horizontal and vertical resolution. Bandwidth and video systems.

8.5.- Analogue and digital video formats. Interlaced and progressive image.



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8.6.- Capture, recording and post-production of the video signal.

8.7.- The television camera and its handling. The camera eyepiece. The body of camera, The viewer.

8.8.- Recording of the video signal. The magnetoscope, analog and digital types and formats. Different physical supports (cards, discs, etc.).

8.9.- Video mixing table.

8.10.- Post-production on video. Types of editors. Digital edition software.

8.11.- Video signal compression. Different compression systems and image quality. Storage of the digital video signal.

8.12.- Digital transmission of images.

## **Block 9.- Appendices.**

9.1.- Different cables and audio connectors, video for analogue and digital image and sound.

9.2.- Artificial lighting.

9.3.- The television studio. Components (Set, Production, Postproduction rooms etc ..).

9.4.- Assembly and installation of equipment, etc.

## **5629 DIGITAL MEDIA EDITION**

### **Unit 1. Introduction.**

Basic characteristics of the different media.

Usefulness of the main editing programs.

The multi-media edition.

### **Unit 2. Digital edition oriented to the static image.**

Main graphic file formats.

Color modes.

Graphic resolution.

Selection tools.

Transformation of selected objects.

Use of layers and channels.

Methods of adjusting the image.

Composition of scenes.

Preparation of the image for final storage.

### **Unit 3. Digital edition oriented to the moving image.**

Technical considerations concerning the moving image.

Digital image formats.

The compression of video files.

The main codecs and their configuration.



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Definition of the project and organization of files and folders.  
Importing multimedia clips.  
Development of sequences and initial visualization.  
The effects of transition between clips.  
Advanced editing techniques.  
Added titles and special effects.  
Insert, synchronize, adjust and delete audio.  
Video export.

## **Unit 4. Databases and metadata.**

### **Multimedia databases.**

Usefulness and functioning of these databases

### **Metadata.**

Characterization and typology.

### **Working with metadata.**

Tools for writing and reading metadata in different media.

## **5625 THEORY OF COMMUNICATION**

### **Introduction.**

#### **1. MASS SOCIETY AND COMMUNICATION MEDIA: THE CRITICAL VIEW OF THE PUBLIC AND FEAR OF THE MEDIA.**

Introduction to traditional studies on the mass society. The concept of the masses. Mass culture. The emergence of publics. The concept of the audience. The contemporary referent of studies on mass society: critical, apocalyptic and integrated theorists. The integrated ones: Shils and Bell. Apocalyptic aristocratic theories.

### **Scientific studies on communication.**

#### **2. THE FIRST SCIENTIFIC INVESTIGATIONS ON THE COMMUNICATION. AN INITIAL APPROACH TO STUDIES ON THE EFFECTS.**

Hovland and the school of Yale: the psychology of the effects. Robert K. Merton and the functionalist perspective. The use of content analysis technique (content analysis).

#### **3. THE THEORIES OF THE LIMITED EFFECTS: THE VALUE OF INTERMEDIARY FACTORS.**

The work of Lazarsfeld and his collaborators: the theory of communication in two Steps. The gatekeepers. Klapper and his perspective of synthesis. Theories of the effects of the media.

#### **4. MEDIATED COMMUNICATION, MEDIATED REALITY: ITS INFLUENCE.**

The role of the press in the construction of meaning. Speech functions and the language of the media. The theory of agenda setting.

#### **5. THE POWER OF THE PUBLIC.**

Uses and gratifications. Dependency theory.



## **6. THE CONTEMPORARY STUDY OF PUBLIC OPINION.**

On the concept of public opinion. Habermas and the bourgeois public sphere. Noelle Neumann and the spiral of silence.

## **7. THE MEDIA AS AGENTS OF SOCIALIZATION.**

Theory of social or observational learning. The modeling process. The theory of social expectations. The theory of cultivated effects: victimization, overinclusion and resonance.

## **5631 SOCIOLOGY**

### **TOPIC 1.- What is sociology?**

Factors that determine sociological thinking.  
Sociological imagination.

### **TOPIC 2.- Classical sociological theory.**

The classical paradigms in sociology.  
Functionalist paradigm.  
The conflict paradigm.  
The social action paradigm.

### **TOPIC 3.- Components of the Social Structure.**

Concepts: status, social roles, groups, social networks and institutions.  
Social stratification. Stratification systems.  
Capitalism. Contemporary class analysis.

### **TOPIC 4.- Culture and globalization.**

Cultures and cultural shock.  
Components and functions of culture.  
Cultures of resistance and cultural change.  
Globalization.

### **TOPIC 5.- Socialization.**

Personal identity. Constructivism.  
Social agents.  
Socialization and life development.

## **BLOCK II**

**TOPIC 6.- Contemporary social transformations, social inequalities and social integration.**



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Brief history of racism.  
Discrimination on ethnic grounds.  
Gender discrimination.  
Sexism as negative socialization.

## **TOPIC 7.- Political and social participation: social movements.**

Theories of collective behavior.  
Forms of collective behavior.  
Public opinion.  
Social movements.

## **TOPIC 8.- Communication and society.**

Social characteristics of human communication.  
The mass media according to the functionalist paradigm.  
Feminist perspective and critical theory.  
Interactionist perspective.

## **5632 GRAPHIC EXPRESSION**

### **Graphic expression and computer graphics.**

#### **Introduction.**

- 1.1. A little history.
- 1.2. Computer-aided adjustment of the graphic representation.
- 1.3. Nature of computer graphics.
- 1.4. Computer aided drawing systems.
- 1.5. Dimensions of color.

#### **2D Graphics.**

##### **2D vector graphics.**

- 2.1. Drawing and transformation of 2D objects.
- 2.2. Creation and manipulation of text.
- 2.3. Filling, contouring and coloring objects.
- 2.4. Operations with colors.
- 2.5. Design of compositions (layout).

##### **Bitmap graphics.**

- 3.1. Acquisition and visualization.
- 3.2. Improvement and retouching of graphics.
- 3.3. Manipulation of texts and objects.
- 3.4. Import, export and file management.





## **3D Graphics.**

### **3D object modeling.**

- 4.1. User interface.
- 4.2. Design process of objects.
- 4.3. Visualization of solid objects.
- 4.4. Object construction operations.
- 4.5. Modification and reconstruction of objects.

### **3D photorealism by computer.**

- 5.1. The rendering.
- 5.2. The lighting in the computer.
- 5.3. Quality of an image.
- 5.4. Application of materials.
- 5.5. Textural control.
- 5.6. Composition of a scene.
- 5.7. Render formats.
- 5.8. Small animations.

## **Vector animations in two dimensions.**

### **Design of 2D vector elements.**

- 6.1. Basic modeling tools.
- 6.2. Modification of simple elements.
- 6.3. Import of complex elements created with other 2D vectorial design programs.
- 6.4. Handling scenes and layers to create complex objects, etc.

### **Creation of animations.**

- 7.1. Frame by frame.
- 7.2. By interpolation.
- 7.3. Defining trajectories
- 7.4. Transformations of color and form.
- 7.5. Incorporation of sound, etc.

## **Interactivity.**

- 8.1. Design of buttons for navigation in the film.
- 8.2. Insertion of conventional and interactive texts.
- 8.3. Design of actions to define the conditions of navigation, etc.

## **Publication and distribution of films.**

- 9.1. Export formats: for CD-ROM, or for the WEB.
- 9.2. Configuration of publications, HTML or self-executable.



## **5633 SOCIAL PSYCHOLOGY**

### **1.- Introduction to Communication.**

#### **1.- Communication as a social process.**

- 1.1.- Introduction.
- 1.2.- The communication process.
- 1.3.- Explanatory models of communication.
- 1.4.- Problems in communication.
- 1.5.- Characteristics and functions of communication.
- 1.6.- Psychocinematics: Psychological explanations of the filmic experience.

#### **2.- Verbal and non-verbal communication.**

- 2.1.- Verbal communication.
- 2.2.- Non-verbal communication.
- 2.3.- Typology of non-verbal communication.
- 2.4.- The functions of non-verbal communication.
- 2.5.- Behavior in space.
- 2.6.- The body and its movements.
- 2.7.- Color and its cultural connotations.

#### **2.- Psychosocial aspects of communication.**

### **3.- Attention and understanding in communication.**

- 3.1.- Introduction.
- 3.2.- The model of limited capacity for processing media messages.
- 3.3.- Attention and formal traits.
- 3.4.- Understanding and schemes.
- 3.5.- Types of schemes for the processing of audiovisual content.

### **4.- Social attitudes and stereotypes in communication.**

- 4.1.- Introduction.
- 4.2.- Components of attitudes.
- 4.3.- Formation of attitudes.
- 4.4.- Maintenance of attitudes.
- 4.5.- Measurement of attitudes.
- 4.6.- Relationship between attitude and behavior.
- 4.7.- Attitudes and stereotypes in the media.

### **5.- Persuasive communication. Psychosocial aspects.**

- 5.1.- Introduction.
- 5.2.- What is persuasive communication?



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- 5.3.- Narrative persuasion.
- 5.4.- Explanatory models of persuasion.
- 5.5.- The effectiveness of appealing to fear.

## **6.- Psychosocial effects of communication.**

- 6.1.- Introduction.
- 6.2.- Definition of a media effect.
- 6.3.- The effects of media entertainment.
- 6.4.- The affective power of the movies.

## **3.- Application of psychosocial studies of communication.**

## **7.- The social psychology of music.**

- 7.1.- Introduction.
- 7.2.- Music: objectivity, subjectivity and the use of prototypes.
- 7.3.- Emotional responses to music.
- 7.4.- Music and everyday life.
- 7.5.- Music and advertising: classic conditioning and production probability models.

## **8.- Psychosociology of rumors.**

- 8.1.- Introduction.
- 8.2.- Definition of rumor, gossip and urban legend.
- 8.3.- Characteristics of rumors.
- 8.4.- Types of rumors.
- 8.5.- Psychological factors involved in the rumors.

## **5634 THEORY OF IMAGE**

### **Block 1. The perception of the image.**

- 1.1.- Introduction to visual perception: The perception process. The stimulus and neuronal activity.
- 1.2. The perception of color: Theories on the perception of color.
- 1.3. The visual space. Depth and movement.
- 1.4. The perception of forms. The laws of Gestalt. Optical illusions.

### **Block 2.-The visual language.**

- 2.1. Characteristics of visual language.
- 2.2. The scenic tools: Size, shape, color, lighting and texture.
- 2.3. Organizational tools: composition, visual rhetoric. Basic figures of visual rhetoric.



## **Block 3.- The image and the reality.**

- 3.1. What is semiotics?
- 3.2. Image and reality. Types of audiovisual discourses.
- 3.3. Usefulness of the images. Types of representation according to the characteristics of the medium. Type of representations according to the function.

## **Block 4.- The sequential image.**

- 4.1.- Fundamentals of the sequential image. Segmentation units. Plane types and their narrative meaning. Internal montage: staging.
- 4.2. The space of the sequence: the axis, continuity, focalization of the narrative.
- 4.3. The time in the sequence image: order, duration and frequency.
- 4.4. What is a story? How a story is told in pictures.
- 4.5. The montage: characteristics of the montage according to the type of sequence. Main theorists of the assembly: from the first filmmakers to the Soviet theorists.

## **Block 5.- Other images.**

- 5.1.- The first images. From prehistory to the 20<sup>th</sup> c.
- 5.2.- Photography: Brief history of photography. Relations between photography and reality.
- 5.3.- Television: Brief history of television. Characteristics of television. The language of television: similarities and differences with cinematographic language.
- 5.4. The comic: another type of sequential image. Origin and development of the comic. Ways to tell a story.
- 5.5 The videogames. The rhetoric of processes. Video games as stories. Video games as games.

## ➤ **2<sup>nd</sup> year**

### **5635 ANTHROPOLOGY**

- Culture and Cultural Anthropology.
- The object of anthropology.
- Concept of culture Definitions and characteristics.
- The culture / nature debate.
- Wild / Barbarians / Civilized. Ethnocentrism vs. Cultural Relativism.
- History of Anthropology and Cultural Research Methods.
- Travelers and precursors.
- The scientific beginnings.
- The errors: physiognomy, raciology and racial determinism.



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Boas and Malinowski: the origin of the method.  
Sociocultural systems: kinship, gender and sociability.  
How to place the individual: kinship. Types of family. Marriage and filiation.  
Out of kinship: sociability and associationism.  
Social stratification (gender, poverty and marginalization).  
Political and socio-economic organization systems.  
Economic adaptation, production control systems.  
Emergence of authority / power. Political systems.

Symbols, meanings and beliefs.  
Belief systems and discourses of representation.  
Anthropological perspectives on magic, religion and science.  
Myths and rituals.

## **5636 ART**

### **The Arts in the 19<sup>th</sup> c.: between tradition and rupture.**

The architecture of the 19<sup>th</sup> c.

19<sup>th</sup> c. sculpture.

19<sup>th</sup> c. painting.

- From Neoclassicism to Naturalism.
- The Impressionist Revolution.
- Towards new formal perspectives: Post-Impressionism.

The new paths of Architecture in the 20<sup>th</sup> c.

The situation around 1900.

The beginnings of Modernity.

The International Style.

The Bauhaus.

Between the norm and upheaval: 1945-1970.

From postmodernity to the neo-avant-garde: 1970-1990.

The latest experiences.

The historical Vanguards.

The historical and cultural bases.

The birth of Cubism.

Picasso.

Expressionism.

Futurism.

The origins of Abstraction.

Dadaism.

Surrealism.



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## **Trends in the plastic arts since 1945.**

The Expressionism of the postwar period.

Geometric options.

Neo Dada / Pop Art.

Minimal Art.

Arte Povera.

Conceptual art.

Movements of the 80s.

## **5637 WRITTEN COMMUNICATION AND INFORMATION**

### **Social Function of Journalism.**

The informative purposes.

Legal coverage of journalistic activity.

The division of labor when drafting.

Journalistic styles.

Informative style.

Opinion style.

Entertaining style.

### **Journalistic Writing.**

The news.

Quotations.

Headlines.

### **Morphology of the Media.**

The Press.

Audiovisual media.

Electronic media.

Information sources.

The attribution of sources.

Types of sources.

## **5638 INFORMATIVE DOCUMENTATION**

### **Theoretical foundations.**

### **Fundamentals of news documentation.**

### **History of documentation sources.**

Origins, evolution and future of documentary sources.



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## **Critical analysis of the documentation.**

The reliability of the data. Precision journalism. Essential information in the news work. Treatment of statistics, explanation of the sources, documentation didactics.

## **Textual documentation.**

### **Bibliographic documentation.**

Documentary bibliographic sources, library databases. Books, scientific journals, theses and repositories, electronic resources.

### **Word processing.**

Management of textual information in the media. Analysis, filing and retrieval of documents. Gray literature.

### **Hemerography.**

Hemerographic resources. Location, search and recovery of data. Processing of information on paper, in databases, newspaper archives on the Internet. Digital media. Communications office. News Agencies.

### **Databases.**

#### **Numerical data.**

Management of numerical data in databases. INE and documentary sources. Recovery, import and export of content. Graphics.

### **Graphic documentation.**

#### **Photography.**

Photographic resources Search, documentation and copyright.

#### **Advertising.**

Advertising visual resources. Databases, repositories.

### **Audiovisual Documentation.**

#### **Sound documents.**

Sound files. Music, word, radio documentation. Recordings and external resources other than radio stations. File management and basic sound knowledge.

#### **Television.**

Television documentary collections. Formats, resources, image processing. The audiovisual archive.

#### **Cinema.**

Cinematic documents Film libraries. NO-DO. Image processing.



## **5639 MEDIA LAW**

### **THE RIGHT TO INFORMATION.**

**TOPIC 1.-** Bases of the Spanish constitutional system.

**TOPIC 2.-** Constitutional premises of the right to information.

**TOPIC 3.-** Freedom of expression and right to information.

**TOPIC 4.-** The constitutional requirements of information.

**TOPIC 5.-** Right to honor, intimacy and own image.

**TOPIC 6.-** Limits of freedom of information.

**TOPIC 7.-** Procedures for the protection of rights.

**TOPIC 8.-** Constitutional protection of information.

**TOPIC 9.-** Territorial administrations: impact in the area of audiovisual communication.

**TOPIC 10.-** Non-territorial administrations: instruments at the service of the improvement and effectiveness of the audiovisual market.

**TOPIC 11.-** Activity of administrative and sanctioning limitations in audiovisual communication.

**TOPIC 12.-** Promotional and active involvement of public administrations in the audiovisual sector.

## **5640 ECONOMICS**

### **PART I.- INTRODUCTION TO THE ECONOMY.**

#### **Topic 1.- The foundations of the Economy.**

1.1.- The concept of the economy.

1.2.- The method of economic analysis.

1.3.- The economic problem: scarcity and choice.

1.4.- The production possibilities curve.

1.5.- The allocation of resources in a market economy system.

### **Part II THE MICROECONOMY.**

#### **Topic 2. Demand, supply and price.**

2.1.- The demand.

2.2.- The offer.

2.3.- The determination of the price.

#### **Topic 3. Elasticity and its applications.**

3.1.- The elasticity of demand.

3.2.- Elasticity of demand and changes in expenditure and total income.

3.3.- Determinants of the elasticity of demand.

3.4.- Income elasticity and cross-elasticity of demand.

3.5.- The elasticity of supply.

3.6.- Applications of demand, supply and elasticity.





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## **Topic 4.- Supply, demand and economic policy.**

- 4.1.- Price controls: maximum and minimum prices.
- 4.2.- Taxes.

## **Topic 5.- The theory of production and short-term costs.**

- 5.1.- Production and production factors.
- 5.2.- Production with a variable factor.
- 5.3.- Basic concepts of production costs.
- 5.4.- Short-term production costs.

## **Topic 6.- Perfect competition.**

- 6.1.- The assumptions of perfect competition.
- 6.2.- The curves of demand and income of a company.
- 6.3.- Short-term equilibrium.

## **Topic 7.- Non-competitive markets.**

- 7.1.- The monopoly.
- 7.2.- Monopolistic competition and advertising.
- 7.3.- Oligopoly, strategy and game theory.

## **Topic 8.- Market failures.**

- 8.1.- Externalities.
- 8.2.- Public goods.

## **Part III MACROECONOMY.**

### **Topic 9.- Concepts and basic macroeconomic magnitudes.**

- 9.1.- Microeconomics and macroeconomics.
- 9.2.- Objectives and instruments of macroeconomic policy.
- 9.3.- Types of macromagnitudes.
- 9.4.- Assessment of macromagnitudes.
- 9.5.- Procedures for estimating GDP.

### **Topic 10.- The goods market and tax policy.**

- 10.1.- The State and economic activity: tax policy.
- 10.2.- Determination of the equilibrium income in an interventionist economy.
- 10.3.- Discretionary measures and automatic stabilizers.
- 10.4.- The budget of the public sector and tax policy.

### **Topic 11.- Money and the financial system.**

- 11.1.- Money: concept, functions, types and monetary aggregates.
- 11.2.- Financing of the economy and financial intermediaries.
- 11.3.- Banks and the creation of money.
- 11.4.- The Central Bank and monetary policy.



## **5641 INFORMATIVE GENRES**

### **Theory.**

#### **Classification of the Information Genres.**

#### **The language of journalists. The edition.**

This topic will be seen transversally throughout the course. Reading ability and critical listening, error correction, content editing.

#### **The informative genres according to the media.**

In this topic you will see the most common genres in each medium (printed, radios, televisions, digital ...).

### **Information.**

#### **News.**

The treatment of news as an information genre. Differences between News Agencies and Communications Media.

#### **The Report.**

Characteristics of the report. Types. Processing of information.

#### **Interview.**

Characteristics of the interview. Types. Preparation, interviewing, and broadcast of the interviews.

#### **Institutional and corporate communication.**

Information from the point of view of the Press Office of institutions and companies.

#### **Specialized journalism.**

Characteristics of information in Specialized Journalism. Messages to specific readers.

#### **Internet.**

#### **Information processing on the Internet.**

### **Opinion.**

#### **News.**

Treatment of the news. Relationship between information and opinion. Types of news.

#### **Editorials, criticism, and humor.**

The opinion in editorial comments, criticism and humorous vignettes.

#### **External participation.**

Recipient communication. Letters to the director, participation in radio, television and social media.

## **5642 INTRODUCTION TO ADVERTISING**

### **1. Fundamental concepts of advertising communication: nature and functions of the discourse.**

1.1. Concept, dimensions and scope of advertising.

1.2. Advertising in the marketing mix.



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1.3. Advertising Above the Line and Below the Line.

1.4. Other forms of advertising.

## **2. Agents of the advertising process.**

2.1. The advertiser and the brand.

2.2. The advertising agencies.

2.3. The consumers.

2.4. The media.

## **3. The advertising process.**

3.1. The briefing: starting point of the advertising process.

3.2. Execution of the advertising message: creativity.

3.3. Other dimensions of the advertising message.

3.4. Media planning.

## **4. Approach to the history of advertising.**

4.1. Prehistory, origins and evolution of advertising.

4.2. The golden age of advertising.

4.3. Advertising at the turn of the century.

4.4. Advertising in Spain.

## **5. Legislation and deontology in advertising.**

5.1. Regulation of advertising: General Advertising Law.

5.2. Self-regulation and co-regulation.

5.3. Case study: advertising sexism.

5.4. Contemporary criticism of advertising.

## **5643 THEORY AND TECHNIQUE OF INFORMATION IN TELEVISION BROADCASTING**

### **The television that we watch.**

The television that comes to us.

New trends in television.

The processing of information on television.

### **Television News**

#### **What is TV news?**

How to present information on TV?

The Info show.

Audiences, competence and continuity on TV.



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## **Genres in Television.**

News Genres on TV.

Hybrid genres on TV.

New trends in Television.

## **Practical aspects of a news item.**

Drafting.

Planning, editing and production.

Voice over and presentation of television news.

## **5644 THEORY AND TECHNIQUE OF INFORMATION IN RADIO BROADCASTING**

### **Programming strategies.**

Types of programming.

Radio programming.

### **Radio news.**

Structure of the news.

New programs.

### **Radio genres.**

Informational genres.

Opinion genres.

Hybrid genres.

### **Technical and expressive foundations.**

Elements of radio production.

### **The radio in Spain.**

Historical evolution of the radio.

The radio of our days.

## **➤ Elective Courses**

## **5647 THEORY OF THE ENTERTAINMENT**

### **Block I. Society and Entertainment**

Topic 1. Society and Entertainment.

Topic 2. Urban manifestations.



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Topic 3. The space.

Topic 4. Elements for representation.

## **Block II. Genealogy of the entertainment.**

Topic 1. The beginnings: rites and magic.

Topic 2. Shows as art and entertainment.

Topic 3. Street shows.

Topic 4. The Golden Century.

Topic 5. Master constructors.

Topic 6. The total show.

Topic 7. Seeking forms in the 21<sup>st</sup> c.

## **Block III. Media and the Entertainment.**

Topic 1. The Cinema.

Topic 2. The Radio.

Topic 3. Television.

Topic 4. Social theatricalization.

## **5646 JOURNALISM AND THEATRE**

I. Journalism in the first half of the 19<sup>th</sup> c. Customary practice in the press.

II. The crisis at the turn of the century and the vision of Spain in the press.

III. Noucentisme and its relationship with the press.

IV. The writers and the press from the 1940s.

V. Literature and journalism today.

## **5648 COMPUTER-ASSISTED GRAPHICS AND WEBSITE DESIGN**

### **COMPUTER GRAPHICS.**

Modeling of 3d objects.

Working with 3d objects.

Computer 3d fotorrealism.

Basic animation.

### **WEBSITE DESIGN.**

Introduction.

Structure of the web.

Basic elements of html.

Foundations of web design.

Dynamic web pages.



Usability and web positioning.  
Web design.

## ➤ 3<sup>rd</sup> year

### **5649 SOUND NARRATIVE**

#### **RADIO NARRATIVE.**

- 1.- The technique of narrating.
- 2.- The sound space.
- 3.- The radio time.

#### **RADIO MONTAGE.**

- 1.- Technical montage and expressive montage.
- 2.- Axes of articulation.
- 3.- Types of assembly.

#### **THE RADIO SCRIPT.**

- 1.- Types of script
- 2.- Keys to build a script

#### **THE RADIO GENRES.**

- 1.- Genres of dialogue.
- 2.- Genres of monologue.
- 3.- Production and production techniques.

#### **THE MAGAZINE PROGRAM.**

- 1.- Types of magazines.
- 2.- Title, structure and sections.
- 3.- The sound treatment.

#### **THE SPECIALIZED CONTENT PROGRAMS.**

- 1.- Types of programs.
- 2.- Title, structure and sections.
- 3.- Sound treatment.

### **5650 AUDIOVISUAL NARRATIVE**

#### **UNIT I. NARRATOLOGY: DEFINITION, THEORIES AND SCHOOLS.**

**Topic 1. General definition of Audiovisual Narrative. Representation**



audiovisual.

**Topic 2. Main theories and schools. Origins of Narratology. The classic vision. Russian formalism Propp and Campbell applied to the cinema.**

- 2.1. Origins of narratology.
- 2.2. Plato and Aristotle.
- 2.3. Russian Formalism.
- 2.4. Vladimir Propp: structure of the stories.
- 2.5. Campbell.

**UNIT II. CINEMATOGRAPHIC CODES.**

**Topic 3. The cinematographic event.**

- 3.1. Definition.
- 3.2. Analysis of the cinematographic story.

**Unit 4. The cinematographic codes: technological, visual, graphic and sound.**

- 4.1. Introduction.
- 4.2. Technological codes: support, sliding, screen.
- 4.3. Visual codes: iconicity, photography, mobility.
- 4.4. Graphic codes.
- 4.5. Sound codes: sound, voice, music.

**UNIT III. THE CINEMATOGRAPHIC NARRATIVE.**

**Topic 5. Representational models.**

- 5.1. Introduction.
- 5.2. Typology of Burch: MRP and MRI.
- 5.3. Modern and postmodern models.

**Topic 6. The enunciation and the elements of the narration.**

- 6.1. Introduction.
- 6.2. Elements of the narrative: history, speech and diegesis.
- 6.3. Story mode: focusing.

**Topic 7. Classical narration and its structure.**

- 7.1. Introduction.
- 7.2. Structure and classic narrative resources.
- 7.3. The incident as a trigger point.
- 7.4. The turning point.

**Topic 8. The breakdown of the classical model I: modern cinema and new waves.**

- 8.1. Introduction.



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8.2. Neorealism.

8.3. New cinemas.

## **Topic 9: Breaking of the classic model II: postmodern cinema.**

9.1. Introduction.

9.2. Characteristics of postmodern cinema.

## **UNIT IV. SPACE AND TIME IN THE CINEMATOGRAPHIC STORY.**

### **Topic 10. Segmentation of the filmic text I: space.**

10.1. The filmic space.

10.2. Continuity.

10.3. Modes of spatial connection.

10.4. Types of spaces.

### **Topic 11: Segmentation of the filmic text II: timing.**

11.1. Types of time references.

11.2. Rhythm.

11.3. The cinematographic order.

11.4. The duration.

11.5. The frequency.

## **UNIT V. THE ASSEMBLY.**

### **Topic 12. Definition and beginning of montage.**

12.1. Introduction.

12.2. Beginnings of the assembly: from Méliès to Griffith.

### **Topic 13. Moral theories: from the Russian school to the present.**

13.1. Kulechov and Vertov.

13.2. Pudovkin.

13.3. Eisenstein.

13.4. Arheim and Balazs.

### **Topic 14. Types of montage.**

14.1. Types of montage (I): the classic model.

14.2. Types of montage (II): the postmodern model.

## **UNIT VI. AUDIOVISUAL AESTHETICS.**

### **THE VISUAL MOTIVES.**

**1.- Images of silence (\*).**





## 5651 THE HISTORY OF FILMMAKING

### Introduction.

#### **Current cinema: concept of the cinematographic industry.**

- Technology as the basis of historical evolution.
- TV as a niche of the current great cinema.
- 35 mm, high definition, Internet.

#### **Cinema as teamwork.**

- Importance of the director in the cinematographic process with respect to the rest of the departments.
- Historicity of cinema based on the work of the directors.

### The cinema of the origins.

#### **Science as a basis for the birth of cinema industry-art**

- Photography.
- First inventions and background of cinematography.
- Thomas Alva Edison: Kinetoscope and Vitascope.
- Brothers Max and Emil Skladanowsky: bioscope.
- Robert William Paul: animatograph.
- Brothers Lumière: Cinematograph.

#### **Pioneers of cinema as a show.**

- Georges Méliès. Science and technique as a contribution to the cinematographic trick.
- Other pioneers: Robert W. Paul, Edwin S. Porter.
- Second of Chomón.
- The School of Brighton.

#### **Pioneers of cinema as an industry.**

- Europe: Charles Pathé. Leon Gaumont.
- EU: Edison, the patent war and the North American commercial concept.

#### **Hollywood.**

- Surgery of the Hollywood concept.
- David W. Griffith and the film narrative.
- The reign of the Gag with Mack Sennet.
- Charlie Chaplin, Harold Lloyd and Buster Keaton.
- Cecil B. de Mille.

### European cinema of the early twentieth century.

#### **German cinema of the early twentieth century .**

- German expressionism.
- The cabinet of Dr. Caligari and Robert Weiner.



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- Friedrich Wilhelm Murnau-Fritz Lang.
- The German realism-Georg Wilhelm Pabst.

## **Soviet cinema of the early 20<sup>th</sup> c.**

- The Soviet scientist, the Cinema-Eye and Dziga Vertov.
- Sergei Mijalovich Eisenstein.
- Lev Kulechov, Vsevolod Pudovkin and Alexander Dovjenco.

## **Nordic naturalism.**

Nordic film at the beginning of the 20<sup>th</sup> c.

- Carl T. Dreyer.

## **French cinema of the early twentieth century.**

- Poetic realism.
- Luis Buñuel.
- The surrealism in the cinema.
- Abel Gance, Jean Cocteau, Jean Vigo and Jean Renoir.
- Another case Jacques Tati.

## **The Hollywood system.**

### **Emergence of the sounds. A new ingredient.**

- The jazz singer.
- A difficult transition.

### **Concept and emergence of film genres. Representational modes.**

- Mode of representation and classic cinema concept.
- The western.
- The comedy.
- The black cinema.
- The musical.
- The melodrama.
- Other genres.

### **The system of studios, Hollywood in its heyday.**

- Birth, utility and protagonists of the Star System.
- The censorship and the Hays code.
- Majors and Minors.
- The witch hunt.

### **Directors with office in the North American cinema.**

- Orson Welles, John Ford, Howard Hawks, Alfred Hitchcock, Billy Wilder.
- George Cukor, Ernst Lubitsch, John Huston, Douglas Sirk, Frank Capra.

## **The European cinema after the Second World War.**

### **Italian neorealism.**

- Roberto Rosellini.
- Vittorio de Sica.
- Cesare Zavattini.
- Luchino Visconti.

### **The French Nouvelle Vague.**



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- The magazine Cahiers du Cinéma.
- François Truffaut and Jean Luc Godard.
- Eric Rohmer, Claude Chabrol and Alain Resnais.

## **The other European cinemas.**

- Free English Cinema: Tony Richardson.
- The new German cinema: Rainer Werner Fassbinder and Werner Herzog.

## **The other cinematographies.**

### **The new Americans.**

- Sam Peckinpah, Stanley Kubrick, John Cassavetes, Robert Altman
- The generation that came from television, the exchange of languages.

### **Asian cinema.**

Classical Japanese cinema: Akira Kurosawa, Yasujiro Ozu, Kenji Mizoguchi.

- India: Satyajit Ray.
- New Asian cinema: Zhang Yimou, Ang Lee, Takeshi Kitano.

### **New Latin American cinema.**

- Latin American authors: Adolfo Aristarain, Arturo Ripstein.
- Cuba.
- Brazil.

### **Other European protagonists.**

- Pier Paolo Passolini and Federico Fellini.
- Ingmar Bergman, Roman Polanski and Andrei Tarkovski.

### **Outsiders.**

- Krzysztof Kieslowski, Theo Angelopoulos, Aki Kaurismaki, Manoel de Oliveira.
- Abbas Kiarostami, Atom Egoyan.
- Ken Loach, Peter Greenaway.

### **The road to the current North American cinema.**

- Francis Ford Coppola, Martin Scorsese, Woody Allen, Steven Spielberg, Clint Eastwood.
- Quentin Tarantino and Tim Burton.
- The American independent cinema.

## **Spanish cinema after the civil war.**

### **Spanish cinema from the civil war to the 60s.**

- The cinema of ideological exaltation.
- Marco Ferreri, Juan Antonio Bardem, Luis García Berlanga, Rafael Azcona.

### **Spanish cinema from the 60s until the democratic transition.**

- School of Madrid and School of Barcelona.
- The conversations of Salamanca.
- Elías Querejeta and Carlos Saura.

### **Spanish cinema from democracy to the present.**

- Pedro Almodóvar, Víctor Erice, Iván Zulueta.
- Alejandro Amenábar and the new directors.



## **5655 PERSUASIVENESS IN ADVERTISING**

### **1. Concept of persuasion.**

- 1.1. Communication: from interpersonal communication to mass interpersonal communication.
- 1.2. Multimediality and transmedia strategies as tools generating persuasive experiences.
- 1.3. Background and definitions of persuasion. Theoretical models.
- 1.4. Persuasion techniques.
- 1.5 Uses and applications: honest uses and harmful uses.

### **2. The process of persuasive communication.**

- 2.1. The elements of persuasive communication.
- 2.2. Source or issuer: Functions and characteristics.
- 2.3. The Message: content and organization.
- 2.4. The Context of persuasion: The channel.

### **3. The Recipient: attitudes, personal characteristics and persuasion.**

- 3.1. Concept of attitudes.
- 3.2. Attitudinal functions.
- 3.3. Relationship between attitudes and behavior: the behavior of consumers.
- 3.4. Information processing routes.
- 3.5. Barriers to persuasion. Exposure, perception and selective memory.

### **4. Basics of persuasion.**

- 4.1. Rhetoric of persuasion.
- 4.2. Anatomy of persuasion.
- 4.3 The differential strategy: from marketing to neuromarketing.

### **5. Persuasive campaigns.**

- 5.1. Persuasion in advertising.
- 5.2. Types of campaigns.
- 5.3. Development of a campaign.

## **5652 THE SEMIOTICS OF COMMUNICATION**

### **1. Definition of semiotics.**

The signal and the sign.

Significant and signifier.

Linguistic system: language and speech.

Expression and content.

Types of signs: symbol, icon, clue.  
Sign systems.  
Theories and models of communication.

## **2. Theory of codes.**

Definition of code (Theory of Information).  
Language codes and cultural codes.  
Sociolinguistics: elaborated codes and restricted codes.  
Hypocoding and hypercoding: Dictionary and Encyclopedia.

## **3. Communication.**

Interlocutors: a translation problem.  
The formal apparatus of enunciation.  
The veridiction contract: the truth as a discursive phenomenon.  
Error in communication: generation of new messages.

## **4. Semiotics of Culture.**

Definition of culture.  
Culture vs. nature: rule systems.  
Grammatical cultures textual cultures.  
Borders, boundaries, limits.  
Concepts of semiosphere and memory of a culture.  
Lifestyles.

## **5. The concept of text.**

Definition of text: expression, delimitation and structural character.  
Primary and secondary modeling systems.  
The artistic text: a problem of bricolage.  
Type of texts.  
Speech.  
The text in the culture.  
The audiovisual text: cinema, television, photography.  
The digital age and its characteristics: the hypertext.

# **5653 DRAMA AND CULTURE PRODUCTIONS IN RADIO BROADCAST**

## **Block I. Origins and elements.**

Topic 1. In syntony.  
Topic 2. Fiction and radio.  
Topic 3. Script and adaptation.  
Topic 4. Sound theatricality.  
Topic 5. Radio performance.



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## **Block 2. Drama.**

Topic 6: Evolution, transformation and contribution.

Topic 7. Current fictional genres.

## **Block 3. Cultural.**

Topic 8. Culture on the radio.

Topic 9. Cultural programs.

## **Block 4. Development of a program and speech.**

Topic 10. Development of a radio program.

Topic 11. Frequent errors with the microphone.

Topic 12. Voices and types of radio voices.

## **5654 THEORY AND TECHNIQUE OF PHOTOGRAPHY**

### **Block 1.- What is photography?**

1.1. Origins of a new look: the photo. Swim, Eadweard Muybridge and Étienne-Jules Marey.

1.2. The objective image?

1.3. Dialogue with painting: artistic photography and documentary photography. Eugène Atget, Berenice Abbott, August Sanders and Walker Evans.

1.4. The photographic languages.

1.5. The specificity of photography: light.

1.6. Analog / digital?

### **Block 2.- The photo as art and technique.**

2.1. Art or technique: a true dichotomy?

2.2. Photography and art in the twentieth century.

2.3. The photographic process: uses and experiments.

2.4. The camera as a prosthesis of the look.

2.5. The photography in the cinema: The indiscreet window (1954) of Alfred Hitchcock; The jetée (1962) by Chris Marker; and Blow Up (1966) by Michelangelo Antonioni.

2.6. Photography in comics: "The photographer" (2006), by Guibert, Lefèvre and Lemercier; and "La crack" (2016), by Carlos Spottorno and Guillermo Abril.

### **Block 3.- Theories of photography.**

3.1. The mechanical reproduction of art (Walter Benjamin).

3.2. Ecology of the images (Susan Sontag).

3.3. The effect of the look (Roland Barthes).

3.4. Ways of looking (John Berger).

### **Block 4.- Types of photography.**



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- 4.1. Genres: a) portrait; b) still life; c) landscape; d) photojournalism and photoreporting; and) scientific photography.
- 4.2. Amateur photography: family albums and tourist photo.
- 4.3. Anthropological photography.
- 4.4. The seriality.
- 4.5. Expository practices.

## **Block 5.- Appendix: bases for the practice of the subject.**

- 5.1. Basic technological knowledge of the camera.
- 5.2. The photographic act.
- 5.3. The photographic project.

## ➤ **Elective Courses**

### **5659 PROPAGANDA AND IMAGE IN HISTORY**

**Topic 1: Introduction to visual culture in History. From the Renaissance to the Enlightenment.**

**Topic 2: The use of the image: propaganda.**  
**Function and uses of images in political life.**

**Topic 3: The importance of printing**

Ancient forms of printing, the contribution of Gutenberg, its extension throughout Europe. The plantinian presses. Flamenco engravers in Europe.

**Topic 4: Monarchy, image and propaganda.**

**Images of the power of the Monarchy: iconographic models.**

The court: center and image of power. Protocol and ceremonial. Images of the king and of the queen, the infants; the Madrid of the Hapsburgs, royal palaces, the importance of 'fiestas' and royal ceremonies as forms of legitimatization and propaganda of royal power: Royal weddings, solemn entries, diplomatic parties, royal visits, ceremonies funeral, etc.

**Topic 5: War, image and propaganda.**

**The propaganda of military power: iconographic models.**

Monarchy and armies, victories and defeats, undefeated generals, celebrations of the victories, the denunciation of the miseries of war.

**Topic 6: Pictorial image in nineteenth-century Europe.**

Image in 19<sup>th</sup> c. Europe.

New pictorial currents in the century of Revolutions. Introduction to contemporary art.



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## **Topic 7: Non-pictorial image of the 19th century.**

Non-pictorial images in the 19th century.

Study of the 19th century image as a social phenomenon. Analysis of iconographic concepts in prints, cartoons, pamphlets, posters, etc.

Political propaganda and war propaganda in the nineteenth and twentieth centuries.

## **Topic 8: The "art of propaganda" in the 19th century.**

Study of the differences between artistic product and cultural product. The use of propaganda during the Napoleonic wars.

## **Item 9: Propaganda in the twentieth century.**

The use of propaganda in World War I, a prelude to the contemporary concept of propaganda. Photography and cinema.

## **5658 COMMUNICATION DEONTOLOGY**

### **Ethics as a philosophical discipline.**

#### **The Nature of Ethics.**

The philosophical and the scientific status of ethics.

The relation of the universal and the particular in ethics.

The uniqueness of ethics compared to other disciplines.

#### **Theory of voluntary action.**

Structure of voluntary action.

Types of actions.

#### **Freedom.**

Definition of freedom.

Modalities of freedom.

### **The moral good.**

#### **Happiness: goodness as an end in itself.**

The pursuit of happiness.

Indetermination of happiness: alternatives.

#### **Good as a rule: virtue.**

Value and virtue.

Virtue and goodness.

Normative character of virtue.

### **Criteria of moral specification.**

#### **Sources of morality.**

Requirements to perform a good action.

Consequentialism.





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Utilitarianism.

Ethical emotivism.

## **Conscience.**

Analysis of consciousness.

Conscience and Prudence.

Modalities of conscience.

The objection of conscience

## **Ethics in the media.**

The public, the private and the intimate.

Violence in the media.

Ethics of procedures.

Children and the media.

Ethical consequences of informative acts.

Communication ethics.

Public relations ethics.

Ethics of the news.

Local communication.

Legitimacy of reporting journalism.

Information on disasters.

Ethics of the image.

Ethical limits of photojournalism.

Ethics of advertising.

Ethics of fiction.

Ethics in the cinema.

## **5661 AUTHOR'S RIGHTS AND AUDIOVISUAL MEDIA**

Introduction to intellectual property.

The play.

Protection requirements.

Works of a single and of multiple authors.

Intellectual property rights.

Rights of exploitation and remuneration.

Duration of rights.

Limits to exploitation rights.

The moral right of the author.

Powers of disclosure, paternity rights, integrity, modification, withdrawal and access.

Duration of the moral right.

Transmission and exercise of the moral right after the demise of the author.

Transference of author's rights.

Rights transference business.



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Exclusive and non-exclusive assignments.  
Economic compensation.  
The audiovisual work.  
Audiovisual work concept.  
Authors.  
Transfer of rights to the producer.  
Moral rights.  
Rights of artists, performers, and practitioners.  
Subjects and protected services.  
Exploitation rights.  
Moral rights.  
Producer Rights.  
Subjects and protected objects.  
Exploitation rights and their duration.  
Tutelary mechanisms.  
Criminal protection.  
Civil protection.  
Administrative guardianship: The registration of intellectual property.

## **5657 MYTH CREATION IN MASS SOCIETY**

### **1. Approach to the concept of myth.**

- 1.1. Definitions of myth, mythology, mythical.
- 1.2. Foundational myths in different cultures.
- 1.3. Nature of myths.
- 1.4. The myth, the legend and the folk tale.

### **2. Functions of the myth in modern society.**

- 2.1. The myth in psychoanalysis (Campbell, May).
- 2.2. The myth in semiotics (Barthes).
- 2.3. The myth in audiovisual discourse (Gubern).
- 2.4. The myth in the consumer society (Baudrillard).

### **3. Heroes and heroines.**

- 3.1. Heroes in classical mythology.
- 3.2. The journey of the hero.
- 3.3. Heroes and superheroes in mass culture.
- 3.4. Popular heroes: fame and notoriety.

### **4. Myths and rituals in contemporary society.**

- 4.1. Contemporary rituals: Disney, McMundo.
- 4.2. Other contemporary mythologies: sports and soccer.



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4.3. The myth of eternal youth and the cult of the body.

4.4. Myths of the 21<sup>st</sup> c.: science and technology.

## **5662 INDEPENDENT FILMMAKERS**

### **Authorship and teamwork.**

#### **Organization of cinematographic work.**

- The cinema, a team work.
- Concept of authorship.
- The authorial functions.
- External and internal components of cinematographic authorship.
- Barriers social and industrial access to authorship for directors and directors.

#### **Classic authors in the Hollywood system.**

#### **Authorship of the profession applied to the concept of gender.**

- John Ford.
- Howard Hawks.

#### **The inquisitorial author.**

- Orson Welles.

#### **The comedy of the losers.**

- Billy Wilder.
- John Huston.

#### **Suspense as therapy.**

- Alfred Hitchcock.

#### **Other North American authors.**

#### **The meticulous author.**

- Stanley Kubrick.

#### **The modern western.**

- Sam Peckinpah.

#### **European authors.**

#### **French authorship and Italian authorship.**

- François Truffaut.
- Federico Fellini.

#### **The emigrants from Poland.**

- Krzysztof Kieslowski.
- Roman Polanski.

#### **The search.**

- Jean-Luc Godard.
- Andrei Tarkovski.

#### **Spanish authors.**

#### **Spanish authorship.**

- Luis García Berlanga.



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-Pedro Almodovar.

## **The other authors of the films.**

-Elías Querejeta.

-Rafael Azcona.

## **Current North American authors.**

### **The European American and the American of Almeria.**

-Woody Allen.

-Clint Eastwood.

### **A certain surrealism.**

-David Lynch.

-Tim Burton.

### **Italian-American authors.**

-Francis Ford Coppola.

-Martin Scorsese.

## **5663 ANIMATION TECHNIQUES**

### **1. Introduction to computer animation.**

#### **Topic 1.**

A little history. The animation industry. Commercial software 3D formats.

### **2. 3D Modeling by Computer.**

#### **Topic 2.**

Basic and advanced 3D modeling methodologies, generic operators and operators in Blender.

### **3. Materials and textures.**

#### **Topic 3.**

Reflection models, shaders, procedural textures and image, techniques textures application, normal mapping. Application to Blender.

### **4. Lighting.**

#### **Topic 4.**

Terminology, types of light sources, lighting techniques and generic shadows and in Blender.

### **5. Animation.**

#### **Topic 5.**

Basic and advanced animation methods: animation by keyframes, animation by skeletons and animation by shape keys. Application in Blender.

### **6. Rendering of 3D images.**



## Topic 6.

Ray tracing, radiosity, advanced rendering methods, farm rendering. Application to Blender.

### ➤ 4<sup>th</sup> year

## **5664 NEW INFORMATION TECHNOLOGIES NARRATIVE**

### **INTRODUCTION TO THE USABILITY OF THE INTERNET AND THE ANALYSIS OF ITS CONTENTS.**

The user in the face of the web.

### **ANALYSIS AND CREATION OF SOCIAL MEDIA-BASED CONTENT.**

Content creation: blogs and microblogs.

Creation of content in blog.

### **ANALYSIS AND CREATION OF WEB-BASED CONTENTS .**

Texts, tables, lists and images.

Forms.

Introduction to the architecture of information and navigation elements.

Online advertising.

## **5665 STRUCTURE OF THE AUDIOVISUAL SYSTEM**

### **1- The audiovisual sector.**

#### **1-1. The audiovisual sector.**

- The audiovisual sector.

-The film sector:

-Production, distribution and exhibition.

-The television sector.

#### **1-2. Financial structure of an audiovisual product.**

-Differences and similarities between the financing structure of a cinematographic product and a television product.

### **2. Development of an audiovisual product.**

#### **2-1. Phase of an audiovisual product.**

-Preproduction.

-Shooting or recording.

-Postproduction.

-The official budget of the Ministry as a script for the global understanding of an audiovisual production.



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## **2-2. Work Plan.**

- Work plan or shooting schedule.
- Other relevant documents. The breakdown.

## **2-3. Production dossier.**

- Development of a project. Production dossier.

## **2-4. Organization of the various work phases.**

- Organization of the various work phases.
- Relevant documents:
  - The work schedule.
  - The production report.
- Technical and artistic team. Calendar of incorporations.

## **3. Legal and business framework.**

### **3-1. Rights of authors and actors.**

- Rights of the authors and the actors.
- Rights management agencies.

### **3-2. Employment framework.**

- Existing collective agreements in the audiovisual sector.
- Social Security Categories.

### **3-3. Audiovisual companies.**

- Audiovisual companies.
- Register of audiovisual companies.

### **3-4. Various audiovisual entities.**

- Various audiovisual entities:
  - Professional federations.
  - Film Commission.

## **4. The television sector.**

### **4-1. The television sector.**

- Television history.
- The television sector. National and transnational panorama.

## **5. The radio sector.**

### **5-1. The radio sector.**

- History of the radio.
- The radio sector. National and transnational panorama.

## **5666 DRAMATICS ON TELEVISION**

### **Block I: Drama formats: creation, presentation and production of a fiction format.**

#### **Topic 1. Typology of fiction programs.**

Basic types: hybridization and eclecticism. Serial and series. Mini-series, soap opera, sitcom, dramatic comedy, Prequels and sequels. Case studies and format analysis.



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## **Topic 2. The construction of dramatic formats.**

Some basic concepts Stages in the creative process. The idea. Conflict. Characters. Action / dramatic structure. Dramatic time Scenes and final script.

## **Topic 3. The construction of dramatic formats. The project or bible.**

Usefulness or functions of the bible. Types of bible. Parts of a fiction bible: concept, story line, characters, sociogram, chronological, scenarios and exteriors, others. The pitch

## **Unit 4. The writing of dramatic formats. The script.**

Storyline. Treatment. Dramatic structure. Dialogues. First script.

## **Topic 5. Production of the fiction format.**

Preproduction Technical script Planning of technical, artistic and Human resources and shooting plans. Location and management of exteriors. Staging. Production: production schedule and report. Direction of actors. Lighting and Sound. Camera resources.

## **Block II. Dramatic formats: history and analysis.**

### **Topic 6. History of dramatic programs on television. Televisions audiences of national / non-national fiction.**

Televised fictional series in perspective. Emblematic formats in the Spanish case: case study and format analysis.

Public and television message .

## **5667 CULTURALS ON TELEVISION**

### **Block 1. Introduction and evolution of cultural programs.**

#### **Topic 1. What is Culture?**

What do we mean by Culture?

Evolution of the concept Culture.

Types of Culture and types of cultural products.

Television as a cultural element.

#### **Topic 2. Characterization of television programs.**

Concept of television program.

Variables for characterization of the programs.

Styles of programs.

#### **Topic 3. History of cultural programs.**

Origin and evolution of cultural programs on television.

Cultural programs on Spanish Television.

### **Block 2. Types of cultural programs.**

#### **Topic 4. Documentaries.**



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What is a documentary?

Brief history of documentaries.

Typology of documentaries.

How a documentary is made:

- The production.

- The script.

- Filming.

- Studio montage.

Between fiction and reality: the docudrama.

## **Topic 5. Informative programs.**

Current programs.

Magazines.

Contests: between culture and entertainment.

Talk show: interviews and gatherings.

## **Topic 6. Educational programs.**

Children's programs.

Cartoon series.

Teaching spaces. Is it possible to learn thanks to television?

## **Topic 7. Other cultural programs.**

Sport.

Music programs.

Spaces dedicated to cinema: film and film programs.

## **Topic 8. Cultural fiction.**

Theater on television.

Historical series and mini-series.

## **Topic 9. At the limit of culture.**

Types of current culture and their representation on television.

The Reality Show and the current culture.

Culture versus popular culture.

## **5668 STRUCTURE OF THE SYSTEM OF NEW COMMUNICATION TECHNOLOGIES**

### **CURRENT SITUATION OF THE NEW INFORMATION AND COMMUNICATION TECHNOLOGIES.**

History of Internet for communicators.

Current situation of N.T. in Spain and the world.





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Globalization and control of information.

## **SEO, WEB OPTIMIZATION FOR SURFERS.**

History of search engines and current evolution.

Introduction to SEO.

SEO optimization in blogs (Practical topic).

Elements of corporate communication and marketing: banner, email, bulletins, microsites, and vital campaigns.

## **CORPORATIVE COMMUNICATION AND ITCs.**

Evolution and typology of the web.

Elements of corporate communication and marketing: banner, email, bulletins, micro-sites and key campaigns.

New platforms in the Network: Web 2.0, social networks and cloud computing Community

Manager: corporate communication in social networks (Practical topic).

## ➤ **Elective Courses**

### **5671 PRODUCTION OF A CULTURAL PROJECT**

#### **Cultural project.**

#### **Production of a project.**

Use and management of all tools, legislation, methods, protocol and budget to implement a cultural project.

#### **Basic questions.**

What do we understand by cultural project? Idea, goal, to whom it is aimed, completion time, budget.

#### **Preparation of a project.**

Basic plan in the preparation of a cultural project. Schedule.

#### **Dissemination of a project.**

Different means of management for the purposes of project communication: Press, advertisements, posters, Internet, press conference, press releases, press announcement, radio wedges, etc.

#### **Evaluation of a project.**

Different types of evaluation during and after the completion of the cultural project.

#### **Legislation.**

#### **Basic legislation.**

Basic knowledge of the details of Data Protection Laws, and the Laws on Intellectual property, Heritage Law, and Public Events. Bylaws on taxes and local charges. Regulations on General Assemblies and General Meetings. Contracts and agreements. Licenses and permits.

#### **Security.**



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Event regulations.

## **Protocol.**

### **Protocolaire events.**

Knowledge of protocol and ceremony. Precedency and precedence. The protocol of an event. Planning and prior organization of events. Organization of more events. Selection of the scenic space, means, logistics.

3. Vexillology. Development of the act: speeches and interventions. Guest List. The role of the media communication. Meals, dinners, and wines of honor.

## **Marketing.**

### **Media management.**

Characteristics and needs of the media. Press office. Press center  
Press conference.

### **Marketing and Sponsorship.**

Promotional marketing techniques. Posters, Mailing, Merchandising. Sponsorship and subsidies.

## **5672 ENGLISH IN THE MASS MEDIA**

### **English for Communication.**

#### **Grammar Review.**

Review of the Passive Voice.

Verbal Tenses.

Investment.

Prepositions.

Compound Nouns.

Etc.

#### **Reading.**

Reading Techniques applied to texts related to Mass Media.

#### **Speaking.**

Conversation.

#### **Vocabulary.**

#### **Vocabulary.**

Advertising.

Marketing.

TV, Cinema.

Magazine, Press.

## **5673 CORPORATE AND BUSINESS COMMUNICATION**

### **Topic 1: Introduction to the communication variable.**

1.1 The communication variable within the Marketing Mix.

1.2 Communication tools: concepts and differences.



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- 1.3 Strategic planning of communication.
- 1.4 The communication process.

## **Topic 2: Direct Marketing.**

- 2.1 Concept, strategy and forms of direct marketing.
- 2.2 Evolution of direct marketing. Relational marketing.
- 2.3 Persuasion-creativity in direct marketing.

## **Topic 3: Sales promotion.**

- 3.1 Concept of sales promotion.
- 3.2 Objectives of the sales promotion.
- 3.3 Relationship between sales promotion and advertising.
- 3.4 Effects and use of the sales promotion.
- 3.5 Development of the sales promotion program.

## **Topic 4: Public relations.**

- 4.1 Public relations concept.
- 4.2 Typology of public relations.
- 4.3 Public relations techniques.

## **Topic 5: Sponsorship and patronage.**

- 5.1 Concepts and differences between sponsorship and patronage.
- 5.2 How to select sponsorship.
- 5.3 Types of sponsorship project.

## **Topic 6: Commercial advertising.**

- 6.1 Concepts.
- 6.2 Quantitative and qualitative objectives of commercial advertising.
- 6.3 Typology.
- 6.4 Advertising techniques and styles for persuasive commercial success.
- 6.5 Non-conventional advertising forms on television.

## **Topic 7: Personal communication and sales.**

- 7.1 Objectives and functions of the sales force.
- 7.2 Phases in the process of personal sales.
- 7.3 Management of the sales department.

## **Topic 8: Online communication.**

- 8.1 Concept of online communication.
- 8.2 Traditional online communication.
- 8.3 New trends in online communication.
- 8.4 Online reputation.



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## **5674 ANALYSIS OF AUDIOVISUAL NARRATIONS**

**The narrative and the medium.**

**The poetics of the story.**

The Poetics of Aristotle.

The structure of tragedy.

Did Aristotle invent cinema?

**The concept of gender.**

Genders and cultures.

Modelers of reality.

System of expectations.

**Narratology and narrativity.**

Cinema, comics, novels, photography.

**Cinema.**

Analysis of cinema films:

-Melinda and Melinda, by Woody Allen.

-Play It Again, Sam, by Woody Allen.

-Seven, by David Fincher.

-Apocalypse Now, by Francis Ford Coppola.

-The Shining, by Stanley Kubrick.

## **5675 THEMATIC PHOTOGRAPHY**

Photographic market. Genres and Thematic Series.

The photographic composition.

Analysis of the photographic image. Methodology.

The Great Masters of photography.

## **5676 AUDIOVISUAL PRODUCTION AND POSTPRODUCTION**

**Pre-production and audiovisual production.**

**Definition of the project and its objectives.**

Creation of the project defining its basic characteristics, as well as the objectives with which it has to comply.



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## **Resource management in post-production.**

Calculation of human, temporary, and material resources for the postproduction of audiovisual content.

## **Planning for editing and post-production.**

Processes of organization and decision-making for audiovisual production and postproduction.

## **Workplan.**

Organization of each stage of the project and the distribution of the material and human resources for each one.

## **Techniques and tools in audiovisual postproduction.**

### **Advanced video editing.**

Advanced techniques for video editing.

### **2D animation techniques and motion graphics.**

Animations from transformations of objects, videos, and texts.

### **Color management and color grading.**

Theory of color applied to color correction and color grading in audiovisual projects.

### **Special effects in video.**

Clipping masks, chromatic keys, inclusion of Common Gateway Interface (CGIs), particles, trackings.

## **5677 PRODUCTION, VIDEO-CREATION AND DIGITAL DESIGN**

### **MULTI-CAMERA PRODUCTION.**

#### **Multicamera Production Theory.**

1. Introduction to television production. Review of basic concepts.
2. Production models.
3. The study of Television.
4. Production control: The functions of team members.

#### **Multicamera Production Practices.**

1. Preparation of runners.
2. Timing of songs.
3. Planning and conducting a live program.

### **VIDEOCREATION.**

#### **Theory.**

1. Theory of professional video editing.



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2. Avid Media composer and adaptation to Adobe Premiere.  
Practice.
1. Edition with Avid.

## **5660 The COMIC**

### **Block 1: The language of the comic.**

- 1.1. An open medium.
- 1.2. Sequentiality.
- 1.3. The vignette. Types of vignette.
- 1.4. The page. Types of page.
- 1.5. The graphic breakdown and the page layout.
- 1.6. The narrative network.

### **Block 2: The history of the comic.**

- 2.1. The forerunners. A "secret history" of the comic.
- 2.2. Rodolphe Töpffer and the illustrators of the 19<sup>th</sup> century.
- 2.3. The "funnies" and the North American press of the early twentieth century.
- 2.4. The \ "family strips \".
- 2.5. The adventure cartoons of the nineteen-thirties.
- 2.6. European children's and youth magazines: Hergé and Tintin.
- 2.7. The nineteen-forties and the influence of the Second World War on the comic.
- 2.8. Children and youth magazines in Franco's Spain: the humorous comic.
- 2.9. The fifties and censorship.
- 2.10. The adventure comics in Spain.
- 2.11. The sixties. Apogee of the American superhero comic and appearance of the European adult comic.