SAGRADO
Universidad del Sagrado Corazón

SYLLABUS

TITLE: Visual Composition and Narrative
CODE: PAV 220
PREREQUISITE: PAV 112
CREDITS: 4 credits | 45 contact hours | 1 term

DESCRIPTION

This course studies the theory and practice for image capture, visual composition, and camera management. It also presents strategies for visual composition for audiovisual production. Students will learn about tools and techniques for visual narrative and aesthetics. Likewise, they will learn digital image information management and data archiving and transfer.

JUSTIFICATION

Knowing the correct way to acquire and compose an image is of the utmost importance for the communication of messages in audiovisual production products. In the same way, the advance in visual acquisition and visualization technologies demand an optimal level of quality in favor of achieving distribution and audience results. This course aims to combine the basic principles of photography with aspects related to the management of the video camera for audiovisual production. The content of the course is fundamental for the development of visual narratives for various media.

COMPETENCIES

The course develops the following competencies in students:

- **Communication**

OBJECTIVES

After completion of the course, students will be able to:

1. Know the essential aspects of image capture for audiovisual production products.
2. Identify the main elements of visual composition taking into consideration the technical and aesthetic elements.
3. Demonstrate through examples the importance of visual quality in the capture of images for production in various media.

4. Know the basic handling of the photographic and video camera for various visual narratives.
5. Have critical elements for the evaluation of images in the field of audiovisual production.

CONTENTS

I. The camera and the visual narrative

A. Optics and lenses
1. Focal length
2. Telephoto and wide-angle lens
3. Zoom
4. Macro
5. Focusing system

B. Shutter system
1. Definition and application
2. Speed scale

C. Aperture and diaphragm
1. F numbers
2. Hyperfocal distance
3. Depth of field
4. Selective focus

D. Exposure
1. Photometer
2. Methods and techniques

E. Visual narrative and photography
1. The message and the photographic image
2. Two-dimensional composition and narrative
3. The photographic series

II. The video camera as a visual narrative tool

A. The video image
1. Creating the video image
2. Interlaced and progressive scanning
3. Resolution lines
4. Image and screen formats
5. Speed and frames

B. Components and operation of the video camera
1. Image capture: sensors and operation
2. Color temperature and filters
3. White and black balances
4. Signal gain and control
5. Luminance and color

6. HDR dynamic range
7. Basic in-camera sound capture input and handling

C. Optics and external accessories
1. Lenses and their operation
2. Mounts
3. Tripod heads and basic movements
4. Dolly, pedestals, stabilizers
5. Steadicam and jibs

III. Visual composition and movements

A. Building the image space
1. Shot framing
2. Visual composition
3. Camera movements
4. Depth of field
5. Perspective
6. The rule of thirds according to image format
7. Space, symmetry, and asymmetry
8. Headroom
9. Magnetism of the image frame
10. Vectors of the image frame: continuity, convergence, and divergence

IV. From history to image

A. Conceptualizing the idea
1. Storyboard and the camera
2. Step outline and shot list

B. Recording
1. Visual recognition of the scenario
2. The capture and recording process
3. Visual data organization
4. File management and organization

METHODOLOGY

The following strategies from the active learning methodology are recommended:

- Flipped classroom
- Presentation and demonstrations
- Group discussions
- Use of electronic tutorials and simulators of various technologies
- Collaborative learning
- Self-Assessment/ Peer Evaluation
- Immersion experiences (PIBL)
- Exercises applied in and outside the studio
- Individual and group practical projects

EVALUATION

Participation	10%
Compositions	10%
Oral presentations	10%
Immersion projects	45%
Final project or exam	25%
Total	100%

LEARNING ASSESSMENT

The institutional assessment rubric is applied to the course's core activity.

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Teplá, J. (2018). Analyzing Socialist Press Photographs: A Contribution to Critical

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For more information resources related to the course's topics, access the library's webpage http://biblioteca.sagrado.edu/

REASONABLE ACCOMMODATION

For detailed information on the process and required documentation you should visit the corresponding office. To ensure equal conditions, in compliance with the ADA Act (1990) and the Rehabilitation Act (1973), as amended, any student in need of reasonable accommodation or special assistance must complete the process established by the Vice Presidency for Academic Affairs.

ACADEMIC HONESTY, FRAUD, AND PLAIGARISM

Any student who fails to comply with the Honesty, Fraud, and Plagiarism Policy is exposed to the following sanctions: receive a zero in the evaluation and/or repetition of the assignment, an F(*) in the course, suspension or expulsion as established in the document *Política de Honestidad Académica* (DAEE 205-001) effective in August 2005.

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