

Master's Degree

Audiovisual Journalism



Master's Degree

Audiovisual Journalism

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Global University
- » Credits: 60 ECTS
- » Schedule: at your own pace
- » Exams: online

Website: www.techtitude.com/us/journalism-communication/master-degree/master-audiovisual-journalism

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01

Introduction

The program in Audiovisual Journalism is designed to specialize journalism professionals in this field and to promote mastery, techniques and the most current trends in audiovisual communication. The student should take advantage of the opportunity and become a professional with solid fundamentals through this academic program and hand in hand with the latest 100% online educational technology.



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This Master's Degree in Audiovisual Journalism will allow you to develop all your knowledge about the creation and broadcasting of stories in an audiovisual format in a professional way"

Journalism studies are one of the most demanded in all universities, since this profession has a great influence on the population and has gained great prominence since its beginnings. Journalism encompasses different branches: social, cultural, economic, sports, international, events, conflicts, etc. This makes it necessary for professionals in this sector to specialize in order to tell stories in the most appropriate way in each case.

Additionally, the transmission of information can be carried out through different media. Specifically, this program aims to specialize students in Audiovisual Journalism. To do so, it is necessary to acquire a series of skills that allow you to put into practice all that has been learned.

The study plan covers everything from the writing process to television and radio communication and journalism, the main media through which the audiovisual sector is developed. In recent years, new technologies have gained great relevance and, therefore, there is also a prominent place for learning about digital journalism and social networks.

This program is the most complete and targeted for the professional in the field of journalism and communication to reach a higher level of performance, based on the fundamentals and the latest trends in Audiovisual Journalism.

This **Master's Degree in Audiovisual Journalism** contains the most complete and up-to-date program on the market. Its most notable features are:

- ♦ The development of practical cases presented by experts in Audiovisual Journalism
- ♦ The graphic, schematic, and practical contents with which they are created provide scientific and practical information on the disciplines that are essential for professional practice
- ♦ New developments in Audiovisual Journalism
- ♦ Practical exercises where self-assessment can be used to improve learning
- ♦ Special emphasis on innovative methodologies in Audiovisual Journalism
- ♦ The interactive learning system based on algorithms for decision-making on the situations posed in Audiovisual Journalism
- ♦ Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- ♦ Content that is accessible from any fixed or portable device with an Internet connection



This program will allow you to enhance your skills and become a successful audiovisual journalist"

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This Master's Degree is perfect for you to know how to tell the story you want to tell and do it in a professional way"

Its teaching staff includes professionals belonging to the world of Audiovisual Journalism, who bring to this training the experience of their work, as well as recognized specialists from prestigious reference societies and universities.

The multimedia content, developed with the latest educational technology, will provide the professional with situated and contextual learning, i.e., a simulated environment that will provide an immersive program designed to learn in real situations.

This program is designed around Problem-Based Learning, whereby the professional must try to solve the different professional practice situations that arise throughout the program. For this purpose, the professional will be assisted by an innovative interactive video system developed by renowned experts and in the field of Audiovisual Journalism and with great experience.

Don't miss the opportunity to enhance your skills in Audiovisual Journalism.

Know the latest trends in Audiovisual Journalism and be the best in this sector.



02

Objectives

This Master's Degree is aimed at professional journalists, so that they can acquire the necessary tools to develop in the field, learning about the latest trends and delving into the issues that are at the forefront of this branch of knowledge. Only with the proper preparation, the audiovisual journalists will be able to capture what they want in an audiovisual format.





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Develop your skills to become a versatile journalist at the forefront of the the latest trends”



General objective

- ♦ Achieve the necessary knowledge to write and transmit information through the different journalistic genres in audiovisual support



The Master's Degree in Audiovisual Journalism will allow you to specialize in this broad sector of communication"





Specific objectives

Module 1. Written Journalism I

- ♦ Communicate and inform in the language of the press media through the mastery of its various journalistic genres
- ♦ Make decisions related to information tasks, production and editing, which are manifested in the search for the most current news
- ♦ Write journalistic pieces in due time and form according to the specifications of the different informative (news), interpretative (chronicle, interview and report) and opinion (editorial, column, article, etc.) genres
- ♦ Learn and analyze the journalistic genres

Module 2. Written Journalism II

- ♦ Bring knowledge, ideas and debates of informative content to society through the different journalistic modalities and the different media
- ♦ Understand the main debates and media events arising from the current situation, and how they are generated and disseminated according to communication strategies and interests of all kinds
- ♦ Learn and analyze the concept of journalistic chronicle
- ♦ Learn and analyze the concept of journalistic reportage

Module 3. Informative Documentation

- ♦ Identify the professional profiles of journalists, as well as the main skills required in the performance of their professional practice
- ♦ Locating, retrieving and using information, as well as providing an overview of the current situation of documentation in its different facets
- ♦ Documenting news processes and handling new technologies related to the treatment of documents
- ♦ Provide a practical vision of the work performed by a documentalist in the media
- ♦ Master the elements of the information and knowledge society

Module 4. Publication Design

- ♦ Elaborate periodical publications both in paper and digital format
- ♦ Know the tradition and historical background of written communication technology and journalistic design
- ♦ Get to know the initial forms of writing
- ♦ Assess the suitability of new periodical publications

Module 5. Audiovisual Narrative

- ♦ Understand the importance of audiovisual narrative in today's communication environment
- ♦ Master the basic guidelines governing audiovisual communication for the development of different television genres
- ♦ Know the particularities of audiovisual discourse
- ♦ Know the fundamental concepts of visual narrative

Module 6. Television Communication

- ♦ Encouraging creativity and persuasion through different media and communication media
- ♦ Know the elements, forms and processes of advertising languages and other forms of persuasive communication
- ♦ Use verbal and written communication to convey ideas and decisions with clarity and rigor in exposition
- ♦ Solve problems arising in the professional practice
- ♦ Analyze the television message

Module 7. Television Journalism

- ♦ Know how to place communication in the context of the other social sciences
- ♦ Read and analyze specialized texts and documents on any relevant topic and know how to summarize or adapt them using a language or lexicon understandable to a majority audience
- ♦ Communicate and inform in the language of each of the traditional media (press, photography, radio, television), in their modern combined forms (multimedia) or new digital media (Internet), through hypertextuality
- ♦ Retrieve, organize, analyze, hierarchize and process information and communication
- ♦ Learn about and analyze the organization of the television newsroom

Module 8. Radio Communication

- ♦ Use information and communication technologies and techniques in the different combined and interactive media or media systems
- ♦ Bring knowledge, ideas and debates of informative content to society through the different journalistic modalities and the different media
- ♦ Get to know and understand the structure of the radio landscape and its particularities in the current environment
- ♦ Master the basic guidelines governing radio communication for the development of different radio genres
- ♦ Know the main milestones in the history of radio broadcasting



Module 9. Broadcast Journalism

- ♦ Understand the structure of the media and their main formats, as expressions of the lifestyles and cultures of the societies in which they perform their public function
- ♦ Be able to act as a communication professional in accordance with the legal and ethical rules of the profession
- ♦ Distinguish the elements involved in the elaboration of the radio message
- ♦ Distinguish the types of radio programs and their composition
- ♦ Know the evolution of radio information

Module 10. Digital Journalism and Social Networks

- ♦ Understand the structure of the media and their main formats, as expressions of the lifestyles and cultures of the societies in which they perform their public function
- ♦ Understand the importance of the Internet in the research work in the field of Communication Sciences
- ♦ Gain knowledge about the new 2.0 professionals
- ♦ Gain knowledge of digital journalism in its formats and contents

03 Skills

After passing the assessments of the Master's Degree in Audiovisual Journalism, the professionals will have acquired the necessary competencies to carry out quality work and will also acquire new skills and techniques that will help them to complement the knowledge they had previously



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With the completion of this program, you will acquire the necessary skills to take your performance to a higher level"



General skill

- Write and transmit information in audiovisual format

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*Enroll in the best Master's Degree
in Audiovisual Journalism in the
current university panorama"*





Specific skills

- ♦ Get to know and use the different journalistic genres
- ♦ Write journalistic pieces in audiovisual format
- ♦ Keep up to date with current events
- ♦ Have quality information sources and know how to use and rework the information obtained from them
- ♦ Use narrative and audiovisual discourse in a correct way
- ♦ Use social networks to convey a message

03

Course Management

This academic program includes the most specialized teaching staff in the current educational market. They are specialists selected by TECH to develop the whole syllabus. In this way, starting from their own existence and the latest evidence, they have designed the most up-to-date content that provides a guarantee of quality in such a relevant subject.



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*TECH offers the most specialized
teaching staff in the field of study.
Enroll now and enjoy the quality
you deserve”*

International Guest Director

Andrew Mackenzie is a leading figure in international audiovisual and multimedia production, with more than 20 years of experience in the industry. Throughout his career, he has demonstrated an exceptional ability to formulate and execute journalistic projects and multiplatform commercial campaigns. He has been recognized with several awards including “Best Use of YouTube” by Digiday, “Video Team of the Year” by Drum and “Best News Podcast” at the Press Awards for his work on The Telegraph.

His in-depth knowledge of the audio and video production process has led him to important positions in leading media outlets. The Sun and The Telegraph newspapers, of great impact in the United Kingdom, have been some of the most important work scenarios where this expert has worked. Through both positions he has gained a deep understanding of the dynamics of running an online platform and how to deliver effective and engaging content.

In addition, he has been responsible for overseeing the production of materials for prestigious media groups, managing budgets and establishing precise editorial policies. At the same time, he has collaborated with leaders in the audiovisual world, delivering products of excellence and at the forefront of technologies and narrative styles. Mackenzie has also worked with brands such as Audi, TAG McLaren, Citroen, KIA, BMW, among others.

His experience ranges from producing, shooting and editing small to large scale projects in multiple locations worldwide. Also the creation of engaging branded content and the management of location-based events and documentaries in remote locations such as the Himalayas. His versatility and ability to handle both journalistic and advertising content has made him a true reference among communication experts.



Mr. Mackenzie, Andrew

- Director of Video at The Sun Newspaper, London, UK
- Head of Video and Audio at The Telegraph Newspaper, UK
- Head of Video Editing at CarGurus
- Head of Audio and Film at Telegraph Media Group Limited
- Head of Electronic Photo Retouching at Bauer Media
- Prepress Studio Manager at Compact Litho
- LPC training at the City and Guilds Institute in the UK

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Thanks to TECH, you will be able to learn with the best professionals in the world”

04

Structure and Content

The structure of the contents has been designed by a team of professionals in Audiovisual Journalism, aware of the relevance of current specialization in order to deepen the area of knowledge to perform professional quality work through the new tools available.



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This Master's Degree in Audiovisual Journalism contains the most complete and up-to-date program on the market”

Module 1. Written Journalism I

- 1.1. Approach to the Theory of Journalistic Genres
 - 1.1.1. Introduction
 - 1.1.2. General Approach
 - 1.1.3. Background, Usefulness, and Assessment Criteria
 - 1.1.4. Classification of Genres
 - 1.1.5. Differential Characteristics. First Phase: Preliminary Concepts
 - 1.1.6. News
 - 1.1.7. Differential Characteristics. Second Phase: Distinctive Features of Each Genre
 - 1.1.8. Another More Simplified and Universal Classification Model
 - 1.1.9. Future Forecasts: Genres in Digital Journalism
- 1.2. The Multimedia Journalist and the Transformation of Genres
 - 1.2.1. Introduction
 - 1.2.2. A New Journalist is Born
 - 1.2.3. Consequences for the Journalist
 - 1.2.4. Difficult Separation between Stories and Comments
 - 1.2.5. New Journalistic Genres
 - 1.2.6. The Difference of Working on the Web
 - 1.2.7. Each Channel Requires a Different Way of Doing
 - 1.2.8. New Radio Physiognomy
 - 1.2.9. Understanding Television History
 - 1.2.10. A Screen for Everything
 - 1.2.11. A Specific Language for the Web
 - 1.2.12. Stephen King's Rule Number 17
- 1.3. Journalistic Language
 - 1.3.1. Introduction
 - 1.3.2. Journalistic Language
 - 1.3.3. The Journalistic Text and its Context
 - 1.3.4. The Choral Language of Icons
- 1.4. The News
 - 1.4.1. Introduction
 - 1.4.2. Definition
 - 1.4.3. Specific Qualities of the News Event
 - 1.4.4. Types of News
- 1.5. Discursive News
 - 1.5.1. Introduction
 - 1.5.2. Preparation and Coverage
 - 1.5.3. Editorial Staff
 - 1.5.4. Parts of the News
- 1.6. The Art of Quotations
 - 1.6.1. Introduction
 - 1.6.2. Quotation Functions
 - 1.6.3. Types of Quotations
 - 1.6.4. Direct Quotation Techniques
 - 1.6.5. When to Use Direct Quotations
- 1.7. The Journalistic Narrative
 - 1.7.1. Introduction
 - 1.7.2. The Journalistic Narrative
 - 1.7.3. Problem in the Journalistic Narrative
- 1.8. News Headlines
 - 1.8.1. Introduction
 - 1.8.2. Functions of Headlines
 - 1.8.3. Characteristics of Headlines
 - 1.8.4. Evolution of Headlines
 - 1.8.5. Elements of Titling in Print, Audiovisual and Digital Media
 - 1.8.6. Types of Headlines
- 1.9. Sources in News Journalism
 - 1.9.1. Introduction
 - 1.9.2. In Search of the News
 - 1.9.3. Types of Sources for News Journalism
- 1.10. Information Production and Production Procedures
 - 1.10.1. Introduction
 - 1.10.2. Organization of Work
 - 1.10.3. Marketing
 - 1.10.4. Some Accounting Aspects
 - 1.10.5. The Image of the Newspapers
 - 1.10.6. Newspaper Redesign

Module 2. Written Journalism II

- 2.1. Interpretation and Theory of Journalistic Genres
 - 2.1.1. Introduction
 - 2.1.2. Interpretation, a Journalistic Task
 - 2.1.3. The Martínez Albertos Typology
 - 2.1.4. Other Finalist Rankings
 - 2.1.5. Objectivity, a Classifying Criteria
 - 2.1.6. Are Facts Sacred and Opinions Free?
- 2.2. The Journalistic Chronicle (I). Origins and Definition
 - 2.2.1. Introduction
 - 2.2.2. Definition of Chronicle
 - 2.2.3. The Chronicle in the Digital Era
 - 2.2.4. Typology of the Chronicle
- 2.3. The Journalistic Chronicle (II). Headlines, Headings and Stylistic Resources
 - 2.3.1. Introduction
 - 2.3.2. The Headline of the Chronicles
 - 2.3.3. Types of Headings
 - 2.3.4. The Body: Main Stylistic Resources
- 2.4. The Journalistic Chronicle (II). Headlines, Headings and Stylistic Resources
 - 2.4.1. Introduction
 - 2.4.2. Events and Judicial Chronicle
 - 2.4.3. The Chronicle of Shows
 - 2.4.4. The Sports Chronicle
- 2.5. The Reportage (I). Definition, Origins and Typology
 - 2.5.1. Introduction
 - 2.5.2. Definition
 - 2.5.3. The Origin of Reportage: its Precedents
 - 2.5.4. Interpretive Reportages
 - 2.5.5. Style and Differential Characteristics of the Reportage
 - 2.5.6. The Reportage in Digital Format
 - 2.5.7. Types of Reportages
 - 2.5.8. Digital Typology
- 2.6. The Reportage (II). Idea, Approach and Research
 - 2.6.1. Introduction
 - 2.6.2. Poor Pedagogy of the Reportage
 - 2.6.3. The Reporting Project: The Idea and the Approach
 - 2.6.4. Research: Collection, Selection and Ordering of Data
 - 2.6.5. When to Use Direct Quotations
- 2.7. The Reportage (III). Structure and Writing
 - 2.7.1. Introduction
 - 2.7.2. Style and Structure, the Keys of the Reportage
 - 2.7.3. Titling of the Reportage
 - 2.7.4. Lead of the Reportage
 - 2.7.5. Body of the Reportage
- 2.8. The Interview(I). Definition, Origin and Main Milestones
 - 2.8.1. Introduction
 - 2.8.2. Definition of Interview
 - 2.8.3. Historical Origin of the Interview: Dialogues
 - 2.8.4. The Evolution of the Interview
- 2.9. The Interview (II). Typology, Preparation and Implementation
 - 2.9.1. Introduction
 - 2.9.2. Types of Interviews
 - 2.9.3. The Interviewing Process
- 2.10. The Interview (III). Organization of Material and Writing
 - 2.10.1. Introduction
 - 2.10.2. Transcription and Preparation of the Material Obtained
 - 2.10.3. Titling of the Interview
 - 2.10.4. Errors in the Title
 - 2.10.5. The Lead
 - 2.10.6. Body of the Interview

Module 3. Informative Documentation

- 3.1. Introduction to Documentation as a Science
 - 3.1.1. Introduction
 - 3.1.2. The Information and Knowledge Society
 - 3.1.3. Information and Documentation
 - 3.1.4. Definition of Documentation
 - 3.1.5. The Birth of Documentation as a Science
 - 3.1.6. Documentation Centers
- 3.2. History and Characteristics of Information Documentation
 - 3.2.1. Introduction
 - 3.2.2. History of Informative Documentation
 - 3.2.3. General Characteristics of Informative Documentation
 - 3.2.4. Principles of Informative Documentation
 - 3.2.5. Functions of Informative Documentation
- 3.3. The Journalistic Chronicle (II). Headlines, Headings and Stylistic Resources
 - 3.3.1. Introduction
 - 3.3.2. The Headline of the Chronicles
 - 3.3.3. Types of Headings
 - 3.3.4. The Body: Main Stylistic Resources
 - 3.3.5. Reference Works: Concept and Classification
- 3.4. Documentary Analysis I
 - 3.4.1. Introduction
 - 3.4.2. The Documentary Chain
 - 3.4.3. Documentary Selection
 - 3.4.4. Documentary Analysis
 - 3.4.5. Cataloging
 - 3.4.6. Documentary Description and Bibliographic Entry
- 3.5. Documentary Analysis II
 - 3.5.1. Introduction
 - 3.5.2. Classification
 - 3.5.3. Indexing
 - 3.5.4. Summary
 - 3.5.5. Documentary Reference
 - 3.5.6. Documentary Languages
- 3.6. Information Retrieval and Databases
 - 3.6.1. Introduction
 - 3.6.2. Information Retrieval
 - 3.6.3. Database Management Systems
 - 3.6.4. Interrogation Languages and Search Equations
 - 3.6.5. Information Retrieval Evaluation
 - 3.6.6. Data Bases
- 3.7. Photographic Documentation
 - 3.7.1. Introduction
 - 3.7.2. Photography
 - 3.7.3. The Photographic Document
 - 3.7.4. Criteria for Photographic Selection
 - 3.7.5. Documentary Analysis of the Photographs
- 3.8. Radio Documentation
 - 3.8.1. Introduction
 - 3.8.2. Characteristics of the Sound Document
 - 3.8.3. Typology of Radio documents
 - 3.8.4. The Radiophonic Archives
 - 3.8.5. Documentary Analysis of Sound Information
 - 3.8.6. The Informative Documentation in the Radio
- 3.9. Audiovisual Documentation
 - 3.9.1. Introduction
 - 3.9.2. The Audiovisual Document
 - 3.9.3. Television Documentation
 - 3.9.4. Documentary Analysis of the Moving Image
 - 3.9.5. Cinematographic Documentation
- 3.10. Documentation in the Written and Digital Press and in Communication Departments.
 - 3.10.1. Introduction
 - 3.10.2. The Basic Documentation Service in the Written Media
 - 3.10.3. The Documentation Process in Digital Media
 - 3.10.4. The Documentation Service in the Digital Newsroom
 - 3.10.5. Documentation in Communication Departments

Module 4. Publication Design

- 4.1. Manual Communication Technology and Written Information
 - 4.1.1. Introduction
 - 4.1.2. The Initial Forms of Writing
 - 4.1.3. The Supports of Manual Writing
 - 4.1.4. Levels of Graphic Representation in Early Writing
 - 4.1.5. General Classification of Writing Signs
 - 4.1.6. The Birth and Development of the Alphabet: The Independence of the Written Sign
 - 4.1.7. Writing, Information Memory
 - 4.1.8. The Forms of the Latin Alphabetic Writing: Diachronic Observation
 - 4.1.9. Images in the World of Handwriting
- 4.2. Printing System
 - 4.2.1. Introduction
 - 4.2.2. From Manual Reproduction to Mechanized Reproduction of Handwriting
 - 4.2.3. Imitation, Common Denominator of the First Mechanical Copies of Information
 - 4.2.4. Background of the Mechanized Reproduction of Information in Antiquity
 - 4.2.5. Xylography, the Closest Precedent to Gutenberg's Technology
 - 4.2.6. Pre-Existing Knowledge and Technological Elements Necessary for Gutenberg's Printing Press.
 - 4.2.7. The Gutenberg Printing Press
 - 4.2.8. The Development of the Phases of Composition and Printing of Written Information
- 4.3. Forms and Functions of the Elements of Journalistic Design
 - 4.3.1. Introduction
 - 4.3.2. What Is Journalistic Design of Written Communication and Information?
 - 4.3.3. The Elements of Journalistic Design
- 4.4. Images
 - 4.4.1. Introduction
 - 4.4.2. Journalistic Images
 - 4.4.3. Infographics: Nature, Characteristics, Functions and Forms.
 - 4.4.4. Non-Textual and Non-Iconic Graphic Resources

- 4.5. Color
 - 4.5.1. Introduction
 - 4.5.2. Nature, Function and Processes of Color Synthesis
 - 4.5.3. Color Separation in Graphic Arts
 - 4.5.4. Functions and Expressive Possibilities of Color in a Written Medium.
 - 4.5.5. Spot Color Characteristics
- 4.6. Typefaces: Identity and Use
 - 4.6.1. Introduction
 - 4.6.2. What Is Typography?
 - 4.6.3. Character Morphology: Semantic Implications.
 - 4.6.4. Classifications of Typographic Characters
 - 4.6.5. The Functions of Typography
 - 4.6.6. Computer Typography
- 4.7. Formats and Journalistic Information Design
 - 4.7.1. Introduction
 - 4.7.2. Diachronic Evolution of the Journalistic Design of Print Media
 - 4.7.3. The Format, the First Spatial Circumstance
 - 4.7.4. The Distribution and Architecture of the Page Space
 - 4.7.5. Modular Design
 - 4.7.6. The Gutenberg Diagram
 - 4.7.7. The VIC
- 4.8. Journalistic Design and Communication Order and Hierarchy
 - 4.8.1. Introduction
 - 4.8.2. The Fundamental Objective of Journalistic Design
 - 4.8.3. Criteria for the Distribution of Information
 - 4.8.4. Basic Page Layout Structures
 - 4.8.5. Balance Systems in the Expression of Informative Significance
 - 4.8.6. Basic Principles Applicable in Journalistic Design
 - 4.8.7. The Front Page
 - 4.8.8. The Inside Pages of the Newspaper

- 4.9. Technological Change in Communication Processes
 - 4.9.1. Introduction
 - 4.9.2. The Technological Change in Communication and Written Information Processes Immediately Prior to Digitization
 - 4.9.3. Digitization: Changing Gears in the Development of Communication and Written Information
- 4.10. Digital Mediation in Today's Journalism
 - 4.10.1. Introduction
 - 4.10.2. Digital Mediation in Today's Journalism
 - 4.10.3. Written Information in Digital Publishing Journalism

Module 5. Audiovisual Narrative

- 5.1. The Audiovisual Narrative
 - 5.1.1. Introduction
 - 5.1.2. Fundamental Concepts of Audiovisual Narrative
 - 5.1.3. A Methodological Approach
 - 5.1.4. Particularities of Audiovisual Discourse
 - 5.1.5. Audiovisual Language
 - 5.1.6. The Image
 - 5.1.7. Sound
- 5.2. The Discourse and the Enunciating Stages
 - 5.2.1. Introduction
 - 5.2.2. The Functions of the Narrative
 - 5.2.3. The Construction of the Narrative Text
 - 5.2.4. The Enunciating Instances
 - 5.2.5. Typologies of Narrators
 - 5.2.6. Focalization
 - 5.2.7. The Narrator
- 5.3. The Story and the Axes of the Narrative
 - 5.3.1. Introduction
 - 5.3.2. The History
 - 5.3.3. The Narrative Action
 - 5.3.4. Time
 - 5.3.5. The Space
 - 5.3.6. Sound

5.4. The Construction of the Audiovisual Discourse: the Script

- 5.4.1. Introduction
- 5.4.2. The Script
- 5.4.3. The Idea
- 5.4.4. The Genres
 - 5.4.4.1. Fantastic and Horror Films
 - 5.4.4.1. War Films
 - 5.4.4.1. Comedy Films
 - 5.4.4.1. The Musical
 - 5.4.4.1. Documentaries

- 5.4.5. Characters and Dialogue
- 5.4.6. Literary Script vs Technical Script

5.5. Theory and Analysis of Film Editing

- 5.5.1. Introduction
- 5.5.2. Assembly Definition
- 5.5.3. The Basic Units of Film Narrative
- 5.5.4. First Theoretical Approaches
- 5.5.5. Types of Montage
- 5.5.6. The Invisible Assembly: The *Raccord*. Glossary on Mounting

5.6. The Cinematographic Narration: From the Origins to the Post-Modernity.

- 5.6.1. Introduction
- 5.6.2. The Origins of Cinema
- 5.6.3. The Cinema of the Origins: The Space-Time Articulation
- 5.6.4. The Avant-Garde and The Cinema
- 5.6.5. The *Hollywood* Cinema
- 5.6.6. The Art Cinema and The Essay
- 5.6.7. Contemporary Cinema

5.7. Computer Cinema: From Newsreels to Documentaries

- 5.7.1. Introduction
- 5.7.2. Informative Cinema
- 5.7.3. The Cinematographic Newsreels
- 5.7.4. Documentaries
- 5.7.5. The Informative Fiction Cinema
- 5.7.6. The Value of Newsreels as a Historical Source

5.8. Television Discourse: Information and Entertainment

- 5.8.1. Introduction
- 5.8.2. Television Discourse
- 5.8.3. Narratology of Audiovisual Information
- 5.8.4. Audiovisual Information Genres
- 5.8.5. *Infotainment*
- 5.8.6. Entertainment Programs
- 5.8.7. Fiction Television Storytelling

5.9. The Audiovisual Advertising Discourse: *Spot*, Trailer and Videoclip

- 5.9.1. Introduction
- 5.9.2. Advertising Narrative in the Audiovisual Media
- 5.9.3. *Spot*
- 5.9.4. Trailer
- 5.9.5. Videoclip

5.10. New Media and Narrative Structures in the Digital Era

- 5.10.1. Introduction
- 5.10.2. The Digital Paradigm
- 5.10.3. The New Media of the 21st Century
- 5.10.4. New Media Practices
- 5.10.5. The Post-Media Condition

Module 6. Television Communication

6.1. The Message on Television

- 6.1.1. Introduction
- 6.1.2. The Message on Television
- 6.1.3. TV as the Union of Dynamic Image and Audio

6.2. History and Evolution of the Television Media

- 6.2.1. Introduction
- 6.2.2. Origin of the Television Medium
- 6.2.3. History and Evolution in the World of Television Media

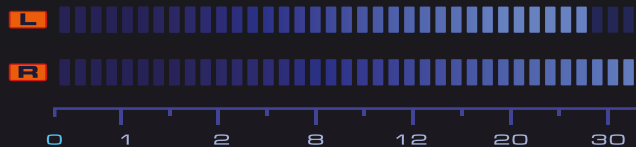
6.3. Television Genres and Formats

- 6.3.1. Introduction
- 6.3.2. Television Genres
- 6.3.3. Format on Television

- 6.4. The Script on Television
 - 6.4.1. Introduction
 - 6.4.2. Types of Scripts
 - 6.4.3. Role of the Script in Television
- 6.5. Television Programming
 - 6.5.1. Introduction
 - 6.5.2. History
 - 6.5.3. Block Programming
 - 6.5.4. Cross Programming
 - 6.5.5. Counterprogramming
- 6.6. Language and Narration in Television
 - 6.6.1. Introduction
 - 6.6.2. Language in Television
 - 6.6.3. Television Narration
- 6.7. Speech and Expression Techniques
 - 6.7.1. Introduction
 - 6.7.2. Speech Techniques
 - 6.7.3. Expression Techniques
- 6.8. Creativity in Television
 - 6.8.1. Introduction
 - 6.8.2. Creativity in Television
 - 6.8.3. The Future of Television
- 6.9. Production
 - 6.9.1. Introduction
 - 6.9.2. Television Production
 - 6.9.3. Pre-Production
 - 6.9.4. Production and Recording
 - 6.9.5. Postproduction
- 6.10. Digital Technology and Techniques in Television
 - 6.10.1. Introduction
 - 6.10.2. The Role of Technology in Television
 - 6.10.3. Digital Techniques in Television

Module 7. Television Journalism

- 7.1. Organization of the Newsroom and News Coverage
 - 7.1.1. Introduction
 - 7.1.2. Organization in a Television Newsroom
 - 7.1.3. Posts
 - 7.1.4. News Coverage
- 7.2. Non-Daily News
 - 7.2.1. Introduction
 - 7.2.2. Non-Daily News
 - 7.2.2.1. Weekend News Programs
 - 7.2.2.2. Exceptional News Programs
- 7.3. Daily News Programs
 - 7.3.1. Introduction
 - 7.3.2. Daily News Programs
 - 7.3.3. Types of News Programs
 - 7.3.3.1. Highlights
 - 7.3.3.2. Daily News Program
 - 7.3.3.3. Talk Shows
 - 7.3.3.4. *Infotainment*
- 7.4. The Chronicle, the Report and the Interview
 - 7.4.1. Introduction
 - 7.4.2. The Chronicle
 - 7.4.3. Types of Reportage
 - 7.4.4. Types of Interviews
- 7.5. The Study Nodding
 - 7.5.1. Introduction
 - 7.5.2. The Study Nodding
 - 7.5.3. Audiovisual Entrances
- 7.6. Programs According to Formats. *Magazines and Reality-Show*
 - 7.6.1. Introduction
 - 7.6.2. Definition of Magazine
 - 7.6.3. Definition of Reality Show



50 180 210 240 270 300



- 7.7. Specialized Programs According to Content
 - 7.7.1. Introduction
 - 7.7.2. Specialized Journalism
 - 7.7.3. Specialized Programs
- 7.8. Television Production
 - 7.8.1. Introduction
 - 7.8.2. Television Production
 - 7.8.3. Pre-Production
 - 7.8.4. Filming
 - 7.8.5. Control of Realization
- 7.9. Treatment of Live and Deferred Information
 - 7.9.1. Introduction
 - 7.9.2. Treatment of Live Information
 - 7.9.3. Treatment of Deferred Information
- 7.10. Editing Techniques
 - 7.10.1. Introduction
 - 7.10.2. Television Editing Techniques
 - 7.10.3. Types of Editing

Module 8. Radio Communication

- 8.1. History of Broadcasting
 - 8.1.1. Introduction
 - 8.1.2. Origins
 - 8.1.3. Orson Welles and The War of the Worlds
 - 8.1.4. Radio in the World
 - 8.1.5. The New Radio
- 8.2. Current Overview of the Radio in Latin America
 - 8.2.1. Introduction
 - 8.2.2. Radio History in Latin America
 - 8.2.3. Currently

- 8.3. Radio Language
 - 8.3.1. Introduction
 - 8.3.2. Characteristics of Radio Communication
 - 8.3.3. Elements that Make Up the Radio Language
 - 8.3.4. Characteristics of the Construction of Radiophonic Texts
 - 8.3.5. Characteristics of Radiophonic Text Writing
 - 8.3.6. Glossary of Terms Used in Radiophonic Language
- 8.4. The Radio Script Creativity and Expression
 - 8.4.1. Introduction
 - 8.4.2. Radio Script
 - 8.4.3. Basic Principles in the Development of a Script
- 8.5. Broadcast Production, Realization and Voice-Over in Broadcasting
 - 8.5.1. Introduction
 - 8.5.2. Production and Realization
 - 8.5.3. Radio Voice-Over
 - 8.5.4. Peculiarities of Radio Voice-Over
 - 8.5.5. Practical Breathing and Voice-Over Exercises
- 8.6. Improvisation in Broadcasting
 - 8.6.1. Introduction
 - 8.6.2. Peculiarities of the Radio Media
 - 8.6.3. What is Improvisation?
 - 8.6.4. How is Improvisation Carried Out?
 - 8.6.5. Sports Information in Radio. Characteristics and Language
 - 8.6.6. Lexical Recommendations
- 8.7. Radio Genres
 - 8.7.1. Introduction
 - 8.7.2. Radio Genres
 - 8.7.2.1. The News
 - 8.7.2.2. The Chronicle
 - 8.7.2.3. The Report
 - 8.7.2.4. The Interview
 - 8.7.3. The Round Table and the Debate

- 8.8. Radio Audience Research
 - 8.8.1. Introduction
 - 8.8.2. Radio Research and Advertising Investment
 - 8.8.3. Main Research Methods
 - 8.8.4. Traditional Radio vs. Online Radio
- 8.9. Digital Sound
 - 8.9.1. Introduction
 - 8.9.2. Basic Concepts about Digital Sound
 - 8.9.3. History of Sound Recording
 - 8.9.4. Main Digital Sound Formats
 - 8.9.5. Digital Sound Editing *Audacity*
- 8.10. New Radio Operator
 - 8.10.1. Introduction
 - 8.10.2. New Radio Operator
 - 8.10.3. The Formal Organization of Broadcasters
 - 8.10.4. The Task of the Editor
 - 8.10.5. The Content Gathering
 - 8.10.6. Immediacy or Quality?

Module 9. Broadcast Journalism

- 9.1. History of Radio
 - 9.1.1. History of Radio Information in the World
 - 9.1.2. Origin
 - 9.1.3. Evolution of Radio Information.
- 9.2. From Literary Genres to Radio Genres
 - 9.2.1. Introduction
 - 9.2.2. The Rationale of the Genres
 - 9.2.3. From Literary Genres to Radio and Journalistic Genres
 - 9.2.4. Classification of Radio Genres

- 9.3. Reports
 - 9.3.1. Introduction
 - 9.3.2. News as Raw Material
 - 9.3.3. Types of Informative Programs
- 9.4. Sports as a Radio Genre
 - 9.4.1. Introduction
 - 9.4.2. History
 - 9.4.3. Sport Formats
 - 9.4.4. The Future of Sports on the Radio
- 9.5. Audience Participation Programs
 - 9.5.1. Introduction
 - 9.5.2. Reasons for the Success of Participation as a Radio Genre
 - 9.5.3. Types of Participation Genres
- 9.6. Dramatic
 - 9.6.1. Introduction
 - 9.6.2. The Subgenres
 - 9.6.3. The Technique
- 9.7. Musical
 - 9.7.1. Introduction
 - 9.7.2. History of the Musical Genre
 - 9.7.3. Subgenres
- 9.8. Magazine
 - 9.8.1. Introduction
 - 9.8.2. Magazine
 - 9.8.3. Specialized Magazines
- 9.9. History of Advertising
 - 9.9.1. Introduction
 - 9.9.2. History of Advertising
 - 9.9.3. Types of Advertising
- 9.10. Advertising as a Radio Genre
 - 9.10.1. Introduction
 - 9.10.2. Advertising on the Radio
 - 9.10.3. Advertising as a Radio Genre
 - 9.10.4. The Radio Advertising Phenomenon in the Communication Process

Module 10. Digital Journalism and Social Networks

- 10.1. New Professional Profiles
 - 10.1.1. Introduction
 - 10.1.2. From the Traditional Company to the Digital Company
 - 10.1.3. The New 2.0 Professionals
 - 10.1.4. The Era of Bloggers
- 10.2. Organization of Digital Information
 - 10.2.1. Introduction
 - 10.2.2. Usability in the Digital Environment
 - 10.2.3. Tags and Metadata
 - 10.2.4. Search Engine Optimization (SEO and SEM)
- 10.3. Web Content Architecture
 - 10.3.1. Introduction
 - 10.3.2. Cover Structure
 - 10.3.3. Menu
 - 10.3.4. Headline
 - 10.3.5. Body
- 10.4. Journalistic Blogging and Wikis
 - 10.4.1. Introduction
 - 10.4.2. The Journalistic Blog
 - 10.4.3. Structure of the Post
 - 10.4.4. Labels
 - 10.4.5. Comments
 - 10.4.6. Wikis
- 10.5. Microblogging and Journalism
 - 10.5.1. Introduction
 - 10.5.2. Twitter
 - 10.5.3. Twitter Fonts

- 10.6. Social Platforms and Journalism
 - 10.6.1. Introduction
 - 10.6.2. Social Networks and Journalism
 - 10.6.3. Social Content Integration
 - 10.6.4. Writing Techniques in Social Networks
- 10.7. Writing on the Screen
 - 10.7.1. Introduction
 - 10.7.2. The ABCs of Screen Reading
 - 10.7.3. Adaptation of Text to Web Format
 - 10.7.4. The Headline in Digital Content
- 10.8. Hypertext and Multimedia Writing
 - 10.8.1. Introduction
 - 10.8.2. Hypertextuality in Digital Writing
 - 10.8.3. Multimedia Formats
- 10.9. Genres of Cyberjournalism
 - 10.9.1. Introduction
 - 10.9.2. Definition
 - 10.9.3. Informative
 - 10.9.4. Interpretive Genres
 - 10.9.5. Opinion



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*A unique, key, and decisive
educational experience to boost
your professional development”*

05

Methodology

This academic program offers students a different way of learning. Our methodology uses a cyclical learning approach: **Relearning**.

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.



“

Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"

Case Study to contextualize all content

Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

“

At TECH, you will experience a learning methodology that is shaking the foundations of traditional universities around the world"



You will have access to a learning system based on repetition, with natural and progressive teaching throughout the entire syllabus.



The student will learn, through collaborative activities and real cases, how to solve complex situations in real business environments.

A learning method that is different and innovative

This TECH program is an intensive educational program, created from scratch, which presents the most demanding challenges and decisions in this field, both nationally and internationally. This methodology promotes personal and professional growth, representing a significant step towards success. The case method, a technique that lays the foundation for this content, ensures that the most current economic, social and professional reality is taken into account.

“*Our program prepares you to face new challenges in uncertain environments and achieve success in your career*”

The case method has been the most widely used learning system among the world's leading business schools for as long as they have existed. The case method was developed in 1912 so that law students would not only learn the law based on theoretical content. It consisted of presenting students with real-life, complex situations for them to make informed decisions and value judgments on how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

What should a professional do in a given situation? This is the question we face in the case method, an action-oriented learning method. Throughout the program, the studies will be presented with multiple real cases. They will have to combine all their knowledge and research, and argue and defend their ideas and decisions.

Relearning Methodology

TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

We enhance the Case Study with the best 100% online teaching method: Relearning.

In 2019, we obtained the best learning results of all online universities in the world.

At TECH, you will learn using a cutting-edge methodology designed to train the executives of the future. This method, at the forefront of international teaching, is called Relearning.

Our university is the only one in the world authorized to employ this successful method. In 2019, we managed to improve our students' overall satisfaction levels (teaching quality, quality of materials, course structure, objectives...) based on the best online university indicators.



In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically.

This methodology has trained more than 650,000 university graduates with unprecedented success in fields as diverse as biochemistry, genetics, surgery, international law, management skills, sports science, philosophy, law, engineering, journalism, history, and financial markets and instruments. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

Relearning will allow you to learn with less effort and better performance, involving you more in your specialization, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation to success.

From the latest scientific evidence in the field of neuroscience, not only do we know how to organize information, ideas, images and memories, but we know that the place and context where we have learned something is fundamental for us to be able to remember it and store it in the hippocampus, to retain it in our long-term memory.

In this way, and in what is called neurocognitive context-dependent e-learning, the different elements in our program are connected to the context where the individual carries out their professional activity.



This program offers the best educational material, prepared with professionals in mind:



Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method. All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.



Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.



Practising Skills and Abilities

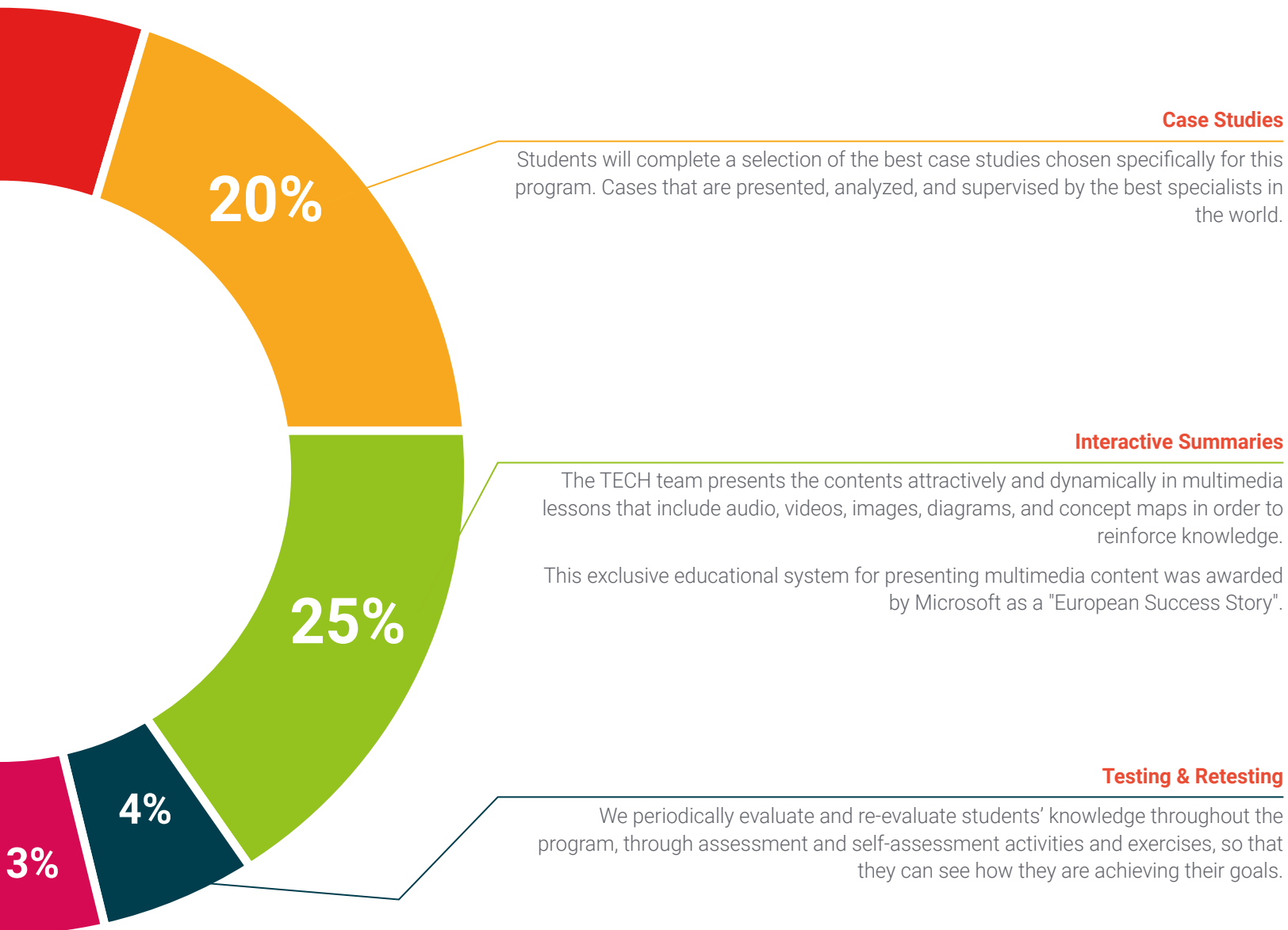
They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.





Case Studies

Students will complete a selection of the best case studies chosen specifically for this program. Cases that are presented, analyzed, and supervised by the best specialists in the world.



Interactive Summaries

The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".



Testing & Retesting

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises, so that they can see how they are achieving their goals.



06 Certificate

The Master's Degree in Audiovisual Journalism guarantees you, in addition to the most rigorous and updated training, access to a Master's Degree issued by TECH Global University.



“

*Successfully complete this program
and receive your university degree
without travel or laborious paperwork”*

This program will allow you to obtain your **Master's Degree diploma in Audiovisual Journalism** endorsed by **TECH Global University**, the world's largest online university.

TECH Global University is an official European University publicly recognized by the Government of Andorra ([official bulletin](#)). Andorra is part of the European Higher Education Area (EHEA) since 2003. The EHEA is an initiative promoted by the European Union that aims to organize the international training framework and harmonize the higher education systems of the member countries of this space. The project promotes common values, the implementation of collaborative tools and strengthening its quality assurance mechanisms to enhance collaboration and mobility among students, researchers and academics.

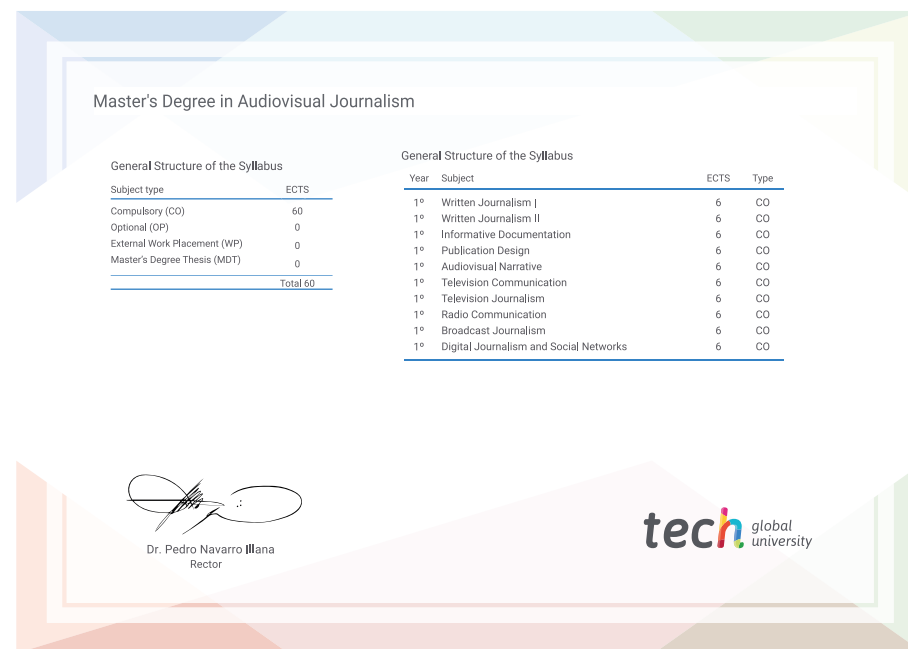
This **TECH Global University** title is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

Title: **Master's Degree in Audiovisual Journalism**

Modality: **online**

Duration: **12 months**

Accreditation: **60 ECTS**





Master's Degree

Audiovisual Journalism

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Global University
- » Credits: 60 ECTS
- » Schedule: at your own pace
- » Exams: online

Master's Degree

Audiovisual Journalism