

DEGREE: **AUDIOVISUAL COMMUNICATION**

### 1. GENERAL DETAILS OF THE SUBJECT

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Name: **COMMERCIAL COMMUNICATION AND MASS CULTURE**

Level: Third

Term: First

Type: ☐ Basic

☐ Compulsory

☒ Elective subject

Credits (LRU / ECTS): 6

Theoretical credits: 4

Practical credits: 2

Year: fourth

Lecturer: CONCEPCIÓN GIL DÍAZ

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### 2. DESCRIPTION

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**Course descriptor:** This eminently practical course has been analytically designed better than descriptive and is intended to help you analyze and think creatively and critically about the interactions between media communication, commercial communication and mass culture, and the way in which advertising content reflect and shape societal values. It is devoted to a close look at the role of advertising, public relations, and propaganda in media communication, the different kinds of media and how those media shape and are shaped by culture around the globe. **Contents:** we will explore several recurring themes throughout the course: Mass Culture and Culture Industries, the interactions among Advertising, Public Relations, Mass Media and Mass Culture, Propaganda in Mass Media and Mass Culture, Advertising Manifestations and Formats in Mass Culture, and Fan Phenomena and Celebrity Culture in Mass Culture. All of them are the axes that underpin the teaching of this course project.

### 3. SITUATION

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#### **PREVIOUS KNOWLEDGE AND SKILLS:**

There are no prerequisites for this course.

#### **COURSE REQUIREMENTS:**

You are required a **professional conduct** at any time of the course.

This course is designed to be interactive and requires the full and active participation of all students, including: assuming full responsibility for your performance in the course. Coming to class on time and fully prepared. "Prepared" means that you are expected to have done the assigned reading and reviewed your notes from the last class before coming to class, apart from following all instructions, including the first one: read the syllabus carefully.

It is also means fully participating in all activities and discussions during the class duration in an active way while being respectful and tolerant toward others. Regular attendance (75% minimum). Keeping up with the activities in and out class. Reading the due texts. Turning in assignments by the designated time. Attending tutorials. Using the new information and Communication Technologies applied to the learning process (Therefore, it will be essential for the students to use the Virtual Platform EUSA 2.0.). Presenting work in class and participating actively in discussions of the work of your classmates.

Please turn off your cell phones and other electronic devices before entering the classroom.

Remember that you are much more likely to succeed in the course if you start working as soon as possible.

In exchange for all that, **there will be no exams.**

**\*Important note: This syllabus is subject to change at any time during the semester.**

### **RECOMMENDATIONS:**

If you do not understand assignments, readings, etc., it is your responsibility to inform the lecturer. If you are having difficulty, please contact the instructor early so that you can resolve problems before your final grade is unchangeable.

### **ADAPTATION FOR STUDENTS WITH SPECIAL NEEDS (FOREIGN STUDENTS, STUDENTS WITH SOME KIND OF DISABILITY)**

Exceptional situations will be contemplated with prior approval of the Head of Studies.

## **4. SKILLS**

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Transversal / generic competences

G01. Ability to adapt to technological, business or organizational changes in the institutional, business and social communication.

G04. Decision-making: ability to choose right in situations of uncertainty, assuming responsibilities.

G05. Capacity for the ideation, planning, execution and evaluation of the communication campaigns.

G06. Order and method: ability for the organization and timing of tasks, performing them in an orderly manner, adopting with logical priority decisions in the different processes of a communication campaign.

G07. Consciousness of solidarity: respect for the different people and peoples of the planet, as well as knowledge of the great cultural currents in relation to individual and collective values and respect for human rights.

G08. Encourage the entrepreneurial spirit.

G09. Promote and guarantee respect for human rights and the principles of universal accessibility, equality, non-discrimination and democratic values and a culture of peace. It must be assigned at least to the module of work and work end-of-degree and in any case to the subjects that contemplate contents of gender equality and / or human rights, if they are present in the curriculum.

Specific competences

E19. Knowledge and study of the psychosocial, cognitive and emotional processes of communication. Knowledge and theoretical analysis of different communicative phenomena, with special attention to their relations with business communication.

E42. Ability to manage the audiences of organizations and their characteristics.

E48. Know how to relate to the media for better performance.

<b>GENERAL SKILLS AND LEARNING OUTCOMES</b>
<ul style="list-style-type: none"><li>- Demonstrate capacity for analysis and synthesis.</li><li>- Demonstrate application of theory to practice.</li><li>- Demonstrate information literacy skills.</li><li>- Demonstrate effective written, oral, and visual communication skills and sensitivities.</li><li>- Demonstrate effective critical thinking /problem solving skills.</li><li>- Demonstrate life-long learning ability.</li></ul>

- Demonstrate information/technology abilities.
- Demonstrate ability to act in freedom and responsibility.
- Demonstrate leadership qualities.
- Demonstrate effective citizenship skills.
- Demonstrate reflexive attitude in the exercise of your future work activity as producers, managers or trainers in commercial communication.
- Demonstrate capacity building of understanding and intercultural dialogue.
- Demonstrate capacity building of co-operative teamwork and interpersonal relations skills.
- Know how to effectively identify and communicate your understanding of intercultural communication in broader social contexts.
- Be equipped to critically engage with commercial communication and intercultural communication and become more informed consumers of commercial products.

#### TRANSVERSAL COMPETENCES

- Act with freedom and responsibility, assuming ethical standards, values and consistent principles.
- Develop a critical stance on society to which we belong.
- Being able to apply theoretical and methodological knowledge to own professional practice.
- Identify the main factors involved in the processes of commercial communication.
- Decision-making: ability to hit when choosing under uncertainty, assuming responsibilities.
- Order and method: the ability for the organization and scheduling of tasks, performing them in an orderly manner with logical priority adopting decisions in the different processes of a communication campaign
- Sense of solidarity: solidarity respect for different people and peoples of the planet, as well as knowledge of the great cultural currents in relation to individual and collective values and respect for human rights.
- Knowledge and study of psychosocial, cognitive and emotional processes of communication. Knowledge and theoretical analysis of different communication phenomena, with special attention to its relations with business communication.
- Ability to manage public and organizations and their characteristics.
- Knowing how to relate to the media for better performance.

DISCIPLINARY SKILLS	PROFESSIONAL SKILLS
C1. Definition and explanation of the importance of understanding Culture related concepts, Mass Culture and Cultural Industries.	C1. Exemplifying Culture, Mass Culture, Media Culture and Culture Industries. Understanding of Advertising as a Culture and Creative Industry contributing to Cultural Economics.
C2. Understanding of the role of advertising and public relations in media and their cultural impact by shaping values. Definition of the business of Mass Media & the role of Advertising and Public Relations in Mass Culture.	C2. Critical analysis of the ways public relations is taking the place of traditional advertising, and the impacts of branding on popular culture. Description of the uses of advertising and public relations in politics, government, and news media.
C3. Explanation of the differences between mass persuasion and propaganda and identification of major media of communication used for mass persuasion dissemination.	C3. Discussion of the relationships among mass persuasion, mass media, and mass society and definition and examples of such major terms as mass persuasion, mass media, mass society, and propaganda.
C4. Approach to the role of the different advertising manifestations and formats as a respond from the field of entertainment marketing to certain problems of modern advertising communication.	C4. Understanding of the importance of learning about: product placement, branded content, advertainment and advergaming, involving the integration of advertising and entertainment, and aiming the representation of intangible brand values. Also, the study of the role of advertising in the promotion of different media.
C5. Exploration of the proliferation of digital fan culture as a mediated element of popular culture and study of the interest of advertisements to the target audience due to the popularity of actors / celebrities engaged.	C5. Critical analysis of television, cinema and music stars and fans. Emphasis on the celebrity culture, the fan culture and fandom, and the role of social media in fan communities and participatory culture.

### ATTITUDINAL SKILLS

- Assessment of the commercial media productions and their incidence in the audiovisual industry in today's society inside and outside Spain.
- Reflection on the context of the current audiovisual commercial communication and its socio-cultural effects on the local, national and international contexts.
- Deploy a set of critical tools to assess audiovisual commercial mediation in its cultural, sensory, technological, metaphysical, ideological, and industrial intercultural contexts.
- Critique discourses of mediation in commercial communication.
- Promotion of an intelligent, responsible and conscientious commercial production in the audiovisual consumption.
- Promotion of an ethical and accountable commitment in the exercise of the commercial communication activity.
- Promotion of initiative and entrepreneurship within the audiovisual commercial communication industry.
- Promotion of intercultural dialogue through the audiovisual commercial communications.

## 5. OBJECTIVES

1. Delimit and explain the concept of mass culture.
2. Explain and analyze the connections between advertising-commercial manifestations and mass culture.
3. Explain and analyze the connections between propaganda and mass culture.

### General

- To prepare students to become effective commercial communicators in their personal and professional lives.
- To help students better understand the global-local connection.
- To help students understand how culture influences and is influenced by commercial media communication
- To introduce students in the investigation of the phenomena related to commercial communication and media culture.
- To analyze the interdependencies that occur between media, society and culture, under the contexts generated by the transformations of contemporary capitalism in mass culture.
- To upgrade the commercial communication baggage of students as future professionals in the field of audiovisual communication through the information and especially the interpretation, analysis and critical thinking in relation to the intercultural dialogue culture in today's global society.
- To develop a language related to the relationship between the commercial communication phenomena and mass culture through readings, videos, discussions and the viewing of work.
- To promote a reflective, analytical and critical thinking in terms of the aesthetic, economic and industrial dimensions of audiovisual commercial productions in the context of the industrialized, commodified and globalized culture.
- To value the importance of creativity and innovation in audiovisual languages in order to understand the manifestations and formats of commercial communication in mass culture.

### Specific

#### Unit 1

- O1. Approach to the concepts of Culture, Mass Culture, Popular Culture, Culture and Creatives Industries, and their relationship with Mass Media.

#### Unit 2

- O2. Understand the connections among Advertising, Public Relations, Mass Media and Mass Culture.

#### Unit 3

- O3. Analyse the role of Mass Persuasion and Propaganda in Mass Media and Mass Culture in a Global Technological Society, as well as its Future Challenges.

#### Unit 4

- O4. Study of the current advertising manifestations and formats in popular culture putting an emphasis on entertainment and brand intangible values, in the different media.

#### Unit 5

- O5. Understand Media Fan Culture and Celebrity Culture, particularly in a cultural moment marked by fast changes in fan culture and industry-fan relations.

## 6. METHODOLOGY AND TEACHING TECHNIQUES

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### METHODOLOGY

This course is an **inquiry-based course** and has no mid-term or final exam. To a large extent, students are responsible for their own learning, although we have **informal in-class tests** to make sure the reading is not too much for you and that you have been able to both do it and make sense of it.

Attendance and full participation in class are both essential in order to develop an active methodology.

The class is conceived as a place for activities and learning process for the following reasons:

- To discuss the material, share insights that each of us may have had while working through different materials.
- To present our research to one another.
- To review the work of others.
- To develop our abilities to express our thoughts in real-time, engaging in significant discussion and inquiry.
- To collaborate with each other in the creative process and share the sense of excitement and empowerment that comes from collectively producing work that you are proud of.

Engagement in the course includes:

- Preparation. You are responsible for your own learning
- Punctuality.
- Attendance.
- Discussion.
- Research.
- Collaborative and group work.
- Projects and Assignments
- Participation.

### IMPORTANT

- **Late Assignments** will not be accepted, unless you have made arrangements with the teacher ahead of time.
- **Plagiarism** and other forms of cheating will not be tolerated and will result in a failing grade for this course. Consequently, all written or audiovisual tasks and projects submitted in this class must be your original work. If you have any doubt, consult the lecturer before, not after you have included questionable material.

### TEACHING METHODS

- Classroom lectures and discussions.
- Guided Readings
- Recordings—listening and analysis, film and video examples, demonstrations.
- Case studies.
- Book, article readings and listening assignments.
- Comments on texts, audiovisuals, music videos or documentary films.
- Critical review of compulsory readings.
- Web site—announcements, course material, links, suggested reading.
- Presentations.
- Academic tutorials (on line and face to face).

### TEACHING MEDIA

- PowerPoint
- Multimedia resources

- Websites
- Handouts.
- Virtual platform EUSA CAMPUS VIRTUAL 2.0.

Required Readings, Assignments and Projects: All of the required readings are articles, book chapters, together with additional references and multimedia resources referred to on the syllabus and they will be available on the Virtual Platform EUSA CAMPUS VIRTUAL 2.0.

## TEACHING TECHNIQUES

- ☒ Master class and discussion   ☒ Tutorial session   ☒ Practical lessons  
☒ Visits and trips   ☒ Reading test   ☒ Others: \_\_\_\_\_

## 7. LIST OF TOPICS

- 1. Mass Culture and Culture Industries**
- 2. Advertising, Public Relations, Mass Media and Mass Culture**
- 3. Propaganda in Mass Media and Mass Culture**
- 4. Advertising Manifestations and Formats in Mass Culture**
- 5. Fan Phenomena and Mass Culture**

- 1. Mass Culture and Culture Industries**
  - 1.1. Introduction to Culture and related concepts
  - 1.2. Mass Culture and Popular Culture
  - 1.3. Media Culture: Mass Communication, Mass Media, and Culture
  - 1.4. The Culture Industries, Creative Industries and Culture Economy
  - 1.5. Typologies of Culture Industries and Sectors

DISCIPLINARY COMPETENCES	PROFFESIONAL COMPETENCES
C1. Definition and explanation of the importance of understanding Culture related concepts, Mass Culture and Cultural Industries.	C1. Exemplifying Culture, Mass Culture, Media Culture and Culture Industries. Understanding of Advertising as a Culture and Creative Industry contributing to Cultural Economics.

- 2. Advertising, Public Relations, Mass Media and Mass Culture**
  - 2.1. Advertising and Mass Culture - Popular Culture
  - 2.2. Advertising and Mass Media
  - 2.3. Advertising's cultural impact
  - 2.4. Public Relations and Mass Culture - Popular Culture
  - 2.5. Public Relations and Mass Media

DISCIPLINARY COMPETENCES	PROFFESIONAL COMPETENCES
C2. Understanding of the role of advertising and public relations in media and their cultural impact by shaping values. Definition of the business of Mass Media & the role of Advertising and Public Relations in Mass Culture.	C2. Critical analysis of the ways public relations is taking the place of traditional advertising, and the impacts of branding on popular culture. Description of the uses of advertising and public relations in politics, government, and news media.

- 3. Propaganda in Mass Media and Mass Culture**
  - 3.1. The relationship among Mass Persuasion, Mass Media, Mass Society and Propaganda
  - 3.2. Propaganda's relationship to Politics and Culture
  - 3.3. Propaganda and Media
  - 3.4. Advertising and Mass Persuasion

### 3.5. The Role of Propaganda in a Global Technological Society and its Future Challenges

DISCIPLINARY COMPETENCES	PROFFESIONAL COMPETENCES
C3. Explanation of the differences between mass persuasion and propaganda and identification of major media of communication used for mass persuasion dissemination. Explanation and recognition of how propaganda is one of many practices and techniques used by governments and public relations practitioners.	C3. Discussion of the relationships among mass persuasion, mass media, and mass society and definition and examples of such major terms as mass persuasion, mass media, mass society, and propaganda.

#### 4. Advertising Manifestations and Formats in Mass Culture

- 4.1. Product Placement and brand placement
- 4.2. Branded Content, Advertainment and Advergaming
- 4.3. Promotion and Advertisement in the Music Industry
- 4.4. Promotion and Advertisement in the Comic Industry
- 4.5. Promotion and Advertisement in the Film Industry

DISCIPLINARY COMPETENCES	PROFFESIONAL COMPETENCES
C4. Approach to the role of the different advertising manifestations and formats as a respond from the field of entertainment marketing to certain problems of modern advertising communication.	C4. Understanding of the importance of learning about: product placement, branded content, advertainment and advergaming, involving the integration of advertising and entertainment, and aiming the representation of intangible brand values. Also, the study of the role of advertising in the promotion of different media.

#### 5. Fan Phenomena and Mass Culture

- 5.1. Fan Phenomena and Pop Culture
- 5.2. Fandom and mass media
- 5.3. The Celebrity Culture and the Fan Culture
- 5.4. Fan Culture and Participatory Culture
- 5.5. Fandom, Participatory Culture and Web 2.0

DISCIPLINARY COMPETENCES	PROFFESIONAL COMPETENCES
C5. Exploration of the proliferation of digital fan culture as a mediated element of popular culture and study of the interest of advertisements to the target audience due to the popularity of actors / celebrities engaged.	C5. Critical analysis of television, cinema and music stars and fans. Emphasis on the celebrity culture, the fan culture and fandom and the role of social media in fan communities and participatory culture.

## 8. REFERENCES

### NOTE:

- Specific literature, relevant web links and multimedia resources will be provided in each theme. Specific videos and web portals will be adapted to the contents and the characteristic of the students.



- Required Readings, Assignments and Projects: All of the required readings are articles, book chapters, website links, together with additional references and resources referred to on the syllabus and they will be available on the platform EUSA CAMPUS VIRTUAL 2.0.

## GENERAL

### 1. Mass Culture and Culture Industries

- BENNET, Tony. (1982) Culture, Society and the Media (Taylor & Francis e-Library, 2005).
- CAMPBELL, Richard, MARTIN, Christopher R., and FABOS, Bettina. (2015). Media & Culture: Mass Communication in a Digital Age (Bedford/St. Martin's, Tenth Edition, 2015).
- CAMPBELL, Richard, MARTIN, Christopher R., and FABOS, Bettina. (2016). Media & Culture, An Introduction to Mass Communication (8<sup>th</sup> edition). Chapter 1.
- UNESCO (WD). Cultural Industries.  
[http://www.unesco.org/bpi/pdf/memobpi25\\_culturalindustries\\_en.pdf](http://www.unesco.org/bpi/pdf/memobpi25_culturalindustries_en.pdf).

### 2. Advertising, Public Relations, Mass Media and Mass Culture

- LULE, Jack. (2012). Understanding Media and Culture: An Introduction to Mass Communication, v. 1.0. Lehigh University. Open Textbook Library.

### 3. Propaganda in Mass Media and Mass Culture

- BERNAYS, Edward. (2004). Propaganda (Ig Publishing, 2004).
- CLARK, Toby. (1997). Art and Propaganda in the Twentieth Century. (New York: Harry N Abrams, 1997).
- JOWETT, Garth S. and O'DONNELL, Victoria. (2014). Propaganda and Persuasion (Sixth edition). (Sage Publications, 2014).

### 4. Advertising Manifestations and Formats in Mass Culture

- CHEN, Jane y RINGEL, Matthew (2001): Can Advergaming be the Future of Interactive Advertising? [working paper]. Available in Internet (23.01.2016):  
<http://www.locz.com.br/loczgames/advergaming.pdf>
- DEL PINO, Cristina y OLIVARES, Fernando (2006): Brand Placement: integración de marcas en la ficción audiovisual. Evolución, casos, estrategias y tendencias. Barcelona, Gedisa.
- ESA (2015): Essential Facts about the Computer and Video Game Industry. Available in Internet (11.01.2016) [http://www.theesa.com/facts/pdfs/ESA\\_EF\\_2009.pdf](http://www.theesa.com/facts/pdfs/ESA_EF_2009.pdf)
- LOMBARD, Matthew y DITTON, Theresa (1997): "At the Heart of it All: The Concept of Presence", in Journal of Computer-Mediated Communication, vol. 3, n. 2. Available in Internet (05.01.2016):  
<http://jcmc.indiana.edu/vol3/issue2/lombard.html>.
- RAMOS SERRANO, Marina (2006): "Cuando la marca ofrece entretenimiento: aproximación al concepto de advertainment", en Questiones Publicitarias, n. 11, pp. 33-49.
- RAMOS SERRANO, Marina y SELVA RUIZ, David (2005): "La comunicación below the line", en FERNÁNDEZ GÓMEZ, Jorge David (coord.): Aproximación a la Estructura de la Publicidad: Desarrollo y funciones de la actividad publicitaria. Sevilla, Comunicación Social, pp. 225-249.
- SELVA RUIZ, David. (2009). El videojuego como herramienta de comunicación publicitaria: una aproximación al concepto de advergaming. Comunicación, N° 7, Vol.1, año 2009, PP. 141-166. ISSN 1989-600X. Available in Internet (05.01.2016):  
[http://www.revistacomunicacion.org/pdf/n7/articulos/a10\\_El\\_videojuego\\_como\\_herramienta\\_de\\_comunicacion\\_publicitaria\\_una\\_aproximacion\\_al\\_concepto\\_de\\_advergaming.pdf](http://www.revistacomunicacion.org/pdf/n7/articulos/a10_El_videojuego_como_herramienta_de_comunicacion_publicitaria_una_aproximacion_al_concepto_de_advergaming.pdf)

### 5. Fan Phenomena and Mass Culture

- AZUMA, Hiroki. (2009). Otaku: Japan's Data Base Animals (Minneapolis: U of Minnesota P, 2009).
- BURGESS, Jean and GREEN, Joshua. (2009) YouTube: Online Video and Participatory Culture (New York: Polity, 2009).



- DUFFETT, Mark. (2014). Celebrity: The return of the repressed in fan studies? In L. Duits, K. Zwaan, & S. Reijnders, (Eds.), The Ashgate research companion to fan cultures (pp. 163-180). Farnham, United Kingdom: Ashgate.
- DUNCOMBE, Stefen. (2007). Dream: Reimagining Progressive Politics in an Age of Fantasy. (New York: New Press, 2007).
- GRAY, Jonathan, SANDVOSS, Cornel and HARRINGTON, C. Lee. (2007) Fandom: Identities and Communities in A Mediated World. (New York: New York UP, 2007).
- HELLEKSON, Karen and BUSSE, Kristina (2006). Fan Fiction and Fan Communities in the Age of the Internet (Jefferson, NC: McFarland, 2006).
- JENKINS, Henry. Textual Poachers: Television Fans and Participatory Culture 1Q
- JENKINS, Henry. (2006) Fans, Bloggers, and Gamers: Exploring Participatory Culture. (New York: New York UP).
- SETH, (2005) Wimbledon Green (Montreal: Drawn and Quarterly, 2005).

## 9. ASSESSMENT CRITERIA

**Important:** These criteria could be eventually modified attending the nature of the group or exceptional circumstances.

### OPTION A

<b>Attendance &amp; Participation</b> (20%) (> 75%) (minimum 75%)	Regular attendance (75% minimum) and participation in class discussions is the minimum expectation. Class participation will be assessed on the basis of engagement with readings, involvement in discussion and class facilitation. Students will share responsibility for directing discussion of readings.
<b>Assignments</b> (25%)	In class / out class assignments both individual and in pairs or teams. The class will be divided into teams that will take turns in presenting and explaining the main arguments of the day's readings to the entire class.
<b>Midterm Project</b> (25%)	Team project.
<b>Final Project</b> (30%)	Individual project.
<b>Informal in-class tests</b>	Knowledge and understanding. They might be considered for the final assessment.

### OPTION B

<b>Attendance &amp; Participation</b> (under75%)	Participation in class discussions is the minimum expectation. Class participation will be assessed on the basis of engagement with readings, involvement in discussion and class facilitation. Students will share responsibility for directing discussion of readings.
<b>Assignments</b> (25%)	Team/Individual project.
<b>Final Project</b> (25%)	Individual project.
<b>Final Exam</b> (50%)	Contents of assignments.

## 10. TEACHING ACTIVITIES

ECTS	
Lessons (6 * 10)	60
Students' work (6 * 15)	90

TOTAL (6 * 25)	150
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	Theoretical sessions		Practical sessions		Activity			Exams		Units
	Lessons	Students' work	Lessons	Students' work	Nº	Length	Students' work	Exams	Students' work	
Week 1 <sup>a</sup>	3,0	2,0	1,0	3,0						Unit 1
Week 2 <sup>a</sup>	3,0	2,0	1,0	3,0						Unit 1
Week 3 <sup>a</sup>	3,0	2,0	1,0	3,0						Unit 1&2
Week 4 <sup>a</sup>	2,0	2,0	2,0	3,0						Unit 2
Week 5 <sup>a</sup>	2,0	2,0	2,0	3,0						Unit 2
Week 6 <sup>a</sup>	2,0	2,0	2,0	3,0						Unit 2&3
Week 7 <sup>a</sup>	2,0	2,0	2,0	3,0						Unit 3
Week 8 <sup>a</sup>	0,0	0,0	0,0	0,0		4,0	16,0			Unit 3
Week 9 <sup>a</sup>	2,0	2,0	2,0	3,0						Unit 4
Week 10 <sup>a</sup>	2,0	2,0	2,0	3,0						Unit 4
Week 11 <sup>a</sup>	2,0	2,0	2,0	3,0						Unit 5
Week 12 <sup>a</sup>	2,0	2,0	2,0	2,0						Unit 5
Week 13 <sup>a</sup>	2,0	2,0	2,0	2,0						Catch-up
Week 14 <sup>a</sup>	0,0	0,0	0,0	0,0		4,0				
Week 15 <sup>a</sup>	0,0	0,0	0,0	0,0		4,0	16,0			
Week 16 <sup>a</sup>										
Week 17 <sup>a</sup>										
Week 18 <sup>a</sup>										
Week 19 <sup>a</sup>										
Week 20 <sup>a</sup>										
	(A)	(B)	(C)	(D)		(E)	(F)	(G)	(H)	<b>TOTAL</b>
<b>Horas Totales</b>	<b>27</b>	<b>24</b>	<b>21,0</b>	<b>34,0</b>		<b>12,0</b>	<b>32,0</b>			<b>150,0</b>

Activities	
Nº	Description
1	Oral Presentation Midterm. Team Project.
2	Oral Presentation Final. Individual Project.
3	Tutorials.
4	
5	
6	
7	
8	

Organization	
Theoretical and practical lessons (A)+(C)	48,0
Activities developed in the class (E)	12,0
Exams and test (G)	
<b>Attendance</b>	<b>60</b>
Study (theory and practice) (B)+(D)	
Preparation of the activities (F)	58,0
Study for exams (H)	32,0
<b>Students' work</b>	<b>90</b>
<b>TOTAL (STUDENTS' WORK)</b>	<b>150</b>