

DEGREE IN: AUDIOVISUAL COMMUNICATION**1. GENERAL DETAILS OF THE SUBJECT**

Name: **AUDIOVISUAL NARRATIVE**

Level: THIRD

Semester: FIRST

Type (Basic/Compulsory/Elective subject): Compulsory

Weekly class hours: 4

Credits (ECTS): 6

Year of Study Programme: 2010

Lecturer: Antonio Roda Martínez

E-mail: antonio.roda@eusa.es

2. DESCRIPTION

The course Audiovisual Narrative is intended to provide the student with tools and processes to exercise the analytic breakdown for audio-visual tales, whether they are traditional or interactive, and students will also acquire critical competencies according to their narrative construction. The course function inside the general curriculum of the grade is focused on the specialization of the study of narrative functions according to the course Audio-Visual Scripting (2nd year), with the purpose of a deeper understanding of the different tools that make the audio-visual tale possible, making it easy to apply skillfully during the professional work.

3. SITUATION

Previous knowledge and skills:

It is desirable for analytic skills, creativity and critical observation for all the different audio-visual formats and contents, and the willingness to teamwork.

Recommendations:

It is important to have access to a personal computer to do the homework.

Adaptation for students with special needs:

The subject will be taught in English. If the student doesn't have the skill required in the language and this slows down the learning of the other students, he will have to abandon the course.

4. OBJECTIVES AND COMPETENCIES

OBJECTIVES

- Development of theoretical knowledge, notions and mechanisms relative to audiovisual narrative.
- Being able to distinguish the special narrative features of diverse audiovisual media, as well as those of the diverse genres and media.
- Learning of audiovisual narrative practices based on specific methodologies.

All these aims correspond to those from the Audiovisual Script and Narrative course regarding the certificate verification, particularly the skills E58, 59 and 60, which are explicitly stated in the following transversal and specific skill

SPECIFIC SKILLS

E04. Capability to define investigation topics or innovative personal creation that may contribute to the knowledge, development or interpretation of audio-visual languages.

E58. Knowledge about Audio-Visual Narrative theories, methods and problems applied to the film, television, video graphic, radio phonic or multimedia discourses.

E59. Ability to use the appropriate methodological tools in Audio-Visual Narrative for viewings, and the understanding of audio-visual and multimedia discourses.

E60. Ability to analyze audio-visual tales, attending to the basic parameters for narrative analysis of the audio-visual works, considering iconic messages as texts, and products of the socio-political and cultural conditions of a specific historical period.

TRANSVERSAL GENERIC SKILLS

G03. Capability to assume expressive and thematic risks in the frame of availability and deadlines of the audio-visual production, applying solutions and personal point of views during the project developments.

G04. Decision-making: ability to guess the good choice in uncertain situations, assuming responsibilities.

G05. Critical and systematic auto-evaluation practice of results: assessment of importance to correct and adjust constant mistakes made in the creative or organizational processes of the audio-visual productions.

G06. Order and method: skill to organize and temporize the tasks, doing them in an orderly manner adopting logically priority decisions in the different processes of the audio-visual production.

G07. Solidary awareness: solidary respect for different individual persons and peoples from the earth, as well as knowledge of the big cultural streams related to the individual and collective values, and respect for human rights.

G09. Promotion of equality guarantees.

5. COURSE CONTENTS OR THEMATIC SECTIONS

Unit 1: Audiovisual Narrative. Definition, study and research perspectives. The world 's models.

Unit 2: Codes and structures of audiovisual narration. Audio-visual narrative components: story, discourse and diegesis. Segmentation and syntactic settings of audio-visual discourse. Narrative structures in film in contrast to narrative structures in television.

Unit 3: Audiovisual Speech. Main expository figures. The focusing: definition, perspectives and typology. The Polyphonic stories in film and television. Audiovisual interactivity in television and multimedia stories.

Unit 4: Time and Space in Audiovisual Story: characteristics and perspectives of coordinates temporal and spatial.

Unit 5: Components of history: characters, actions and transformations.

6. LIST OF TOPICS

1. Audiovisual Narrative. Definition, study and research perspectives. The world 's models.
 - 1.1. Definition and study and research perspectives.
 - 1.2. The world 's models.
 - 1.3. Film genres and hyper-genres.
2. Codes and structures in audiovisual narrative. Audio-visual narrative components: story, discourse and diegesis. Segmentation and syntactic settings of audio-visual discourse. Narrative structures in film in contrast to narrative structures in television.
 - 2.1. Audio-visual narrative components: story, discourse and diegesis.
 - 2.2. Segmentation and syntactic settings of audio-visual discourse.
 - 2.3. Narrative structures in film in contrast to narrative structures in television.
3. Audiovisual Speech. Audiovisual Speech. Main expository figures. The focusing: definition, perspectives and typology. The Polyphonic stories in film and television. Audiovisual interactivity in television and multimedia stories.
 - 3.1. Main expository figures.
 - 3.2. The focusing: definition, perspectives and typology.
 - 3.3. The Polyphonic stories in film and television.
 - 3.4. Audiovisual interactivity in television and multimedia stories.
4. Time and space in Audiovisual Story: characteristics and perspectives of coordinates temporal and spatial.
 - 4.1. Time in audio-visual Story.
 - 4.2. Space in audio-visual Story.
5. Components of story: characters, actions and transformations.
 - 5.1. Characters
 - 5.2. Actions
 - 5.3. Transformations.

7. METHODOLOGY AND TEACHING TECHNIQUES

Three main methodologies will be used for the theoretical part: master classes, case studies and practical analysis. They will be supported by the use of the debates, lectures and digital presentations, and also through the basic and specific bibliographies recommended by the teacher. These digital materials will be at the students' disposal for their use as guides during the lectures. These materials will be available to the students via the virtual learning platform, as well as any other ways, which may be considered safe and efficient to this goal. Students must be aware that these digital presentations, by themselves, do not replace the following of the lectures with interest and spirit of participation. Instead, this visual material attempts to offer the results of synthesis and ordering of theories, models, and analysis methodologies in an agile and efficient way, especially because the object studied by this subject is the visual image itself. These didactic materials may be complemented with some related videos.

8. ASSESSMENT CRITERIA

OPTION A

Attendance (> 75%)	
Participation, attitude and attendance	20 %
Practices	40 %
Theoretical evaluation	40 %

The average of the practices and the final exam have to get half of their highest grade to pass the subject.
Extra practices can be approved by the teacher to increase the general grade until 10%.
Spelling and grammar mistakes in assignments and the exam can reduce their individual grades.

OPTION B

Attendance (< 75%)	
Practical compendium adapted	40 %
Mandatory review of a book	20 %
Theoretical exam	40 %

The three evaluation elements have to get at least half of their highest grade to pass the subject.
Spelling and grammar mistakes in assignments and the exam can reduce their individual grades.

- SECOND EVALUATION:

Students who fail to pass the subject will keep their grades for those practices or the theoretical evaluation or exam if they are already approved.

Specific cases that have to be approved by the teacher could change the theoretical exam with another practice.

Some of the assignments or activities could be adapted by the teacher. Students will contact the teacher at least six weeks before the theoretical exam to receive instructions to adapt the practices.

- THIRD EVALUATION:

Students will have to contact the teacher at least six weeks before the theoretical exam to receive instructions to adapt the practices.

9. REFERENCES

Specific

- AUMONT, J.; Marie, M. (1990). *Análisis del film*. Barcelona: Paidós.
- BRANIGAN, Edward (1992): *Narrative Comprehension and Film*. London and New York: Routledge.
- CARMONA, Ramón (1991): *Cómo se comenta un texto fílmico*. Madrid, Cátedra: Signo e Imagen.
- CASETTI, F.; DI CHIO, F. (1991). *Cómo analizar un film*. Barcelona: Paidós.
- COBOS DURÁN, Sergio y LOZANO DELMAR, Javier (2020): *Narrativa(s) en ficción televisiva y cinematográfica*, Sevilla, Readuck ediciones
- GARCÍA GARCÍA-HENCHE, Francisco (2006): *Narrativa Audiovisual*, Madrid, Laberinto.

- GARCÍA JIMÉNEZ, Jesús (1994): *Narrativa audiovisual*, Madrid, Cátedra.
- GORDILLO, I. (2009). *Manual de narrativa televisiva*. Madrid: Síntesis.
- MARTÍNEZ GARCÍA, M^a Ángeles y GÓMEZ AGUILAR, Antonio (2015): *La imagen cinematográfica: manual de análisis aplicado*. Madrid. Síntesis.

General

- ALBADALEJO MAYORDOMO, T. (1986). *Teoría de los mundos posibles y macroestructura narrativa*. Alicante: Secretariado de Publicaciones Universidad de Alicante.
- ALTMAN, R. (2000). *Los géneros cinematográficos*. Barcelona: Paidós.
- ARISTOTLE (2010): *The Poetics of Aristotle*, North Carolina, USA: North Carolina Press.
- ARNHEIM, R. (2004): *Art and Visual Perception, Second Edition: A Psychology of the Creative Eye*. California, USA: University of California Press.
- ASCHER, Steve y PINCUS, Edward (2007): *The filmmaker's handbook. A comprehensive guide for the digital age (third edition)*. New York (USA). Plume, Penguin Group.
- CASTILLO, J. M. (2004): *Televisión y lenguaje audiovisual*. Madrid: Instituto Oficial de Radio Televisión, RTVE.
- CASTILLO, J.M. (2002): *Elementos del lenguaje audiovisual en televisión*, Madrid, IORTV, 1997
- EPSTEIN, A. (2006): *Crafty TV writing. Thinking inside the box*. New York, Holt Paperback.
- FERNÁNDEZ, F. y MARTÍNEZ, J. (1999): *Manual básico de lenguaje y narrativa audiovisual*, Barcelona, Paidós
- SYD FIELD (2005): *Screenplay. The Foundations of Screenwriting. Revised Edition*. New York, USA: Bantam Dell.
- GROUPE PHI (1993): *Tratado del signo visual*, Madrid, Cátedra.
- MAMET, D (2006): *Bambi vs. Godzilla*, New York, USA: Vintage Books.
- MCKEE, Robert (1997): *Story. Substance, Structure, Style, and the Principles of Screenwriting*. New York, USA: Regan Books.
- PHILLIPS, A. (2012): *A Creator's Guide to Transmedia Storytelling*. Nueva York: McGraw Hill.
- PROPP, V. (2001). *Morfología del cuento*. Madrid: Akal.
- SNYDER, BLAKE (2005): *Save the Cat*. Chelsea, Michigan, USA: Sheridan Books, Inc.
- TODOROV, T. (2005). *Introducción a la literatura fantástica*. México: Ediciones Coyoacán.
- VOGLER, Christopher (2002): *The Writer's Journey. Mythic Structure for Writers, Third Edition*. San Francisco, California, USA: Michael Wiese Productions.

Others (web addresses, etc)

- <https://kitscenarist.ru/en/index.html> Freeware for screenwriting and production work.
- *Internet Movie Database* (<http://www.imdb.com>)
- *Journal of Visual Culture* (<http://www.journalofvisualculture.org/>)
- <http://www.grupokane.com.ar/> Interesting section Encuadres>Ensayos&Dossiers.
- www.script-o-rama.com/snazzy/dircut.html Screenplays.
- www.famousframes.com Story Boards, Illustrations, etc.
- *Hipermediaciones* - hipermediaciones.com
- *Narrative* - muse.jhu.edu/journal/135
- *Narrative Inquiry* - wordpress.clarku.edu/mbamberg
- *Television and New Media* - tvn.sagepub.com