

## DEGREE: DEGREE IN AUDIOVISUAL COMMUNICATION

### 1. GENERAL DETAILS OF THE SUBJECT

Name: **AUDIOVISUAL NARRATIVE**

Level: 3<sup>rd</sup>

Term: 1<sup>st</sup>

Type: ☐ Basic

☒ Compulsory

☐ Elective subject

Credits (LRU / ECTS): 6

Theoretical credits: 3

Practical credits: 3

Year: 2010

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### 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 competences 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 skilfully during the professional work.

### 3. SITUATION

#### PREVIOUS KNOWLEDGE AND SKILLS:

It is desirable analytic skills, creativity a critic 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 (FOREIGN STUDENTS, STUDENTS WITH SOME KIND OF DISABILITY)

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

### 4. SKILLS

#### 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 analyse 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 availabilities 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. Critic and systematic auto-evaluation practice of results: assessment of importance to correct and adjust constantly mistakes made in the creative or organizational processes of the audio-visual productions.

G06. Order and method: skill to organize and temporalize 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. OBJECTIVES

- Development of theoretical knowledge, concepts and mechanism related to audio-visual narrative.
- Differentiation of the narrative peculiarities of the different audio-visual media, genres and formats.
- Learning of narrative analysis practices from specific methodologies.

These objectives match with the ones that appear in the course Audio-Visual Scripting and the report for the verification of the degree, specifically with the skills E58, 59 and 60, which can be read in the skills section (point 4).

## 6. METHODOLOGY AND TEACHING TECHNIQUES

### METHODOLOGY

There will be used two main methodologies to 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 EUSA 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 attempt 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 visual image itself. These didactic materials may be complemented with some related videos.

### TEACHING TECHNIQUES

- |   |  |   |
|---|--|---|
| <input checked="" type="checkbox"/> Master class and discussion | <input checked="" type="checkbox"/> Tutorial session | <input checked="" type="checkbox"/> Practical lessons |
| <input type="checkbox"/> Visits and trips                       | <input checked="" type="checkbox"/> Reading test     | <input type="checkbox"/> Others: _____                |

## 7. LIST OF TOPICS

### 1. Audio-visual Narrative

1.1. Definition and study and research perspectives.

1.2. The models of worlds.

1.3. Film genres and hyper-genres.

### 2. Codes and structures in audio-visual narrative

- 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. Audio-visual enunciation

- 3.1. *Main expository figures.*
- 3.2. *The focusing: definition, perspectives and typology.*

### 4. Time and space in audio-visual tale.

- 4.1. *Time in audio-visual tale.*
- 4.2. *Space in audio-visual tale.*

### 5. Story components.

- 5.1 *Characters, actions and transformations.*

## 8. REFERENCES

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### SPECIFIC

- AUMONT, J.; Marie, M. (1990). *Análisis del film*. Barcelona: Paidós.
- CARMONA, Ramón (1991): *Cómo se comenta un texto filmico*. Cátedra, Signo e Imagen.
- CASETTI, F.; DI CHIO, F. (1991). *Cómo analizar un film*. Barcelona: Paidós.
- 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.

### 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.
- ARISTÓTELES (2013): *Poética*, Madrid, Alianza Editorial.
- ARNHEIM, R. (1988): *Arte y percepción visual: psicología del ojo creador*, Madrid, Alianza Editorial.
- ASCHER, Steve y PINCUS, Edward (2007): *The filmmaker's handbook. A comprehensive guide for the digital age (third edition)*. New York (Estados Unidos). 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
- FIELD, Syd (1984): *Cómo mejorar un guión*. Madrid. Plot ediciones..
- GROUPE PHI (1993): *Tratado del signo visual*, Madrid, Cátedra.
- MAMET, D (2006): *Bambi contra Godzilla*, Barcelona, Alba editorial.
- MCKEE, Robert (2011): *El guión. Sustancia, estructura, estilo y principios de la escritura de guiones*. Barcelona. Alba editorial, Albaminus
- PHILLIPS, A. (2012). *A Creator's Guide to Transmedia Storytelling*. Nueva York: McGraw Hill.
- PROPP, V. (2001). *Morfología del cuento*. Madrid: Akal.
- TODOROV, T. (2005). *Introducción a la literatura fantástica*. México: Ediciones Coyoacán.
- VARGAS, J. J. (2010). *Alan Moore: La autopsia del héroe*. Palma de Mallorca: Dolmen.
- VOGLER, Christopher (2002): *El viaje del escritor*. Barcelona. Robinbook, Ma non troppo.

### OTHER SOURCES OF INFORMATION (URLS)

- <https://www.celtx.com/> 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](http://www.script-o-rama.com/snazzy/dircut.html) *Screenplays*.
- [www.famousframes.com](http://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

## 9. ASSESSMENT CRITERIA

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## OPTION A

|                         |      |
|-------------------------|------|
| Attendance (> 75%)      |      |
| Attendance and analysis | 40 % |
| Creative practices      | 20 % |
| Final exam:             | 40 % |

The average of the analytic practices and the final exam have to get half of their grade to pass the subject.

**Extra practices can be approved by the teacher to increase the general grade until 10%.**

## OPTION B

|   |      |
|---|------|
| Attendance (< 75%)                      |      |
| Analysis practices specified by teacher | 30 % |
| Practical compendium                    | 20 % |
| Theoretical exam                        | 50 % |

The three evaluation elements have to get at least half of their grade to pass the subject.

**Spelling and grammar mistakes in works and exam can reduce their individual grades.**

## 10. TEACHING ACTIVITIES

| ECTS                    |     |
|-------------------------|-----|
| Lessons (6 * 10)        | 60  |
| Students' work (6 * 15) | 90  |
| TOTAL (6 * 25)          | 150 |

|             | Theoretical sessions |                | Practical sessions |                | Activity |        |                | Exams |                | Units |
|-------------|----------------------|----------------|--------------------|----------------|----------|--------|----------------|-------|----------------|-------|
|             | Lessons              | Students' work | Lessons            | Students' work | Nº       | Length | Students' work | Exams | Students' work |       |
| Week 1ª     | 2,0                  | 1,5            | 2,0                | 1,5            | 1        | 1,0    | 2,0            |       |                | 1     |
| Week 2ª     | 2,0                  | 1,5            | 2,0                | 1,5            |          |        | 3,0            |       |                | 1     |
| Week 3ª     | 2,0                  | 1,5            | 2,0                | 1,5            | 2        | 3,0    | 3,0            |       |                | 1     |
| Week 4ª     | 0,0                  | 0,0            | 0,0                | 0,0            |          |        | 3,0            |       |                |       |
| Week 5ª     | 2,0                  | 1,5            | 2,0                | 1,5            |          |        | 3,0            |       |                | 2     |
| Week 6ª     | 2,0                  | 1,5            | 2,0                | 2,0            | 3        | 3,0    | 3,0            |       |                | 2     |
| Week 7ª     | 2,0                  | 1,5            | 2,0                | 2,0            |          |        | 3,0            |       |                | 2     |
| Week 8ª     | 0,0                  | 0,0            | 0,0                | 0,0            |          |        | 3,0            |       |                |       |
| Week 9ª     | 2,0                  | 2,0            | 2,0                | 2,0            |          |        | 3,0            |       |                | 3     |
| Week 10ª    | 2,0                  | 2,0            | 2,0                | 2,0            | 4        | 3,0    | 3,0            |       |                | 3     |
| Week 11ª    | 2,0                  | 1,5            | 2,0                | 2,0            |          |        | 3,0            |       |                | 4     |
| Week 12ª    | 0,0                  | 0,0            | 0,0                | 0,0            |          |        | 3,0            |       |                |       |
| Week 13ª    | 2,0                  | 1,5            | 2,0                | 2,0            | 5        | 4,0    | 3,0            |       |                | 4     |
| Week 14ª    | 1,0                  | 2,0            | 1,0                | 2,0            | 6        | 2,0    | 4,0            |       |                | 5     |
| Week 15ª    | 0,0                  | 0,0            | 0,0                | 0,0            |          |        | 3,0            |       |                |       |
| Week 16ª    |                      |                |                    |                |          |        |                | 2,0   | 7,0            |       |
| Week 17ª    |                      |                |                    |                |          |        |                |       |                |       |
| Week 18ª    |                      |                |                    |                |          |        |                |       |                |       |
| Week 19ª    |                      |                |                    |                |          |        |                |       |                |       |
| Week 20ª    |                      |                |                    |                |          |        |                |       |                |       |
|             | (A)                  | (B)            | (C)                | (D)            |          | (E)    | (F)            | (G)   | (H)            | TOTAL |
| Total Hours | 21,0                 | 18             | 2121,0             | 2020,0         |          | 1616,0 | 4545,0         | 2,0   | 7,0            | 150   |

18,0

| Activities |             |
|------------|-------------|
| Nº         | Description |
| 1          | Analysis    |
| 2          | Analysis    |

|   |                   |
|---|-------------------|
| 3 | Analysis          |
| 4 | Analysis          |
| 5 | Creative proposal |
| 6 | Analysis          |
| 7 |                   |
| 8 |                   |

| Organization                              |            |
|---|------------|
| Theoretical and practical lessons (A)+(C) | 42         |
| Activities developed in the class (E)     | 16,0       |
| Exams and test (G)                        | 2          |
| <b>Attendance</b>                         | <b>60</b>  |
| Study (theory and practice) (B)+(D)       | 38         |
| Preparation of the activities (F)         | 45,0       |
| Study for exams (H)                       | 7          |
| <b>Students' work</b>                     | <b>90</b>  |
| <b>TOTAL (STUDENTS' WORK)</b>             | <b>150</b> |