

Degree	Type	Year
2503873 Interactive Communication	OB	2

## Contact

Name: Maria Rosario Lacalle Zalduendo

Email: rosario.lacalle@uab.cat

## Teachers

Jesús Martínez Fernández

## Teaching groups languages

You can view this information at the [end](#) of this document.

## Prerequisites

None

## Objectives and Contextualisation

Objectives and contextualization

The semiologist Roland Barthes wrote in 1966 that the ability to narrate is inherent to humanity and that there has never been and will never exist a people without stories. The origin of storytelling goes back to the myths, religions and tales of ancient societies; but also to figurative representations (drawing, painting, sculpture ...), magical rituals and, in general, to all those expressive forms that turn collective imagination and human communication into stories ready to be narrated. The study of discursive genres, from Aristotelian rhetoric to current procedural rhetoric, obeys the need to understand and reproduce these constantly evolving human manifestations.

The narrative turn, which happens in History at the seventies and in Social Sciences at the eighties, blurs the border between reality and fiction, and shows the structural, aesthetic and thematic similarity between fiction and facts. Narratology arises in this context with the aim of becoming a scientific discipline, which aspires to study both narrative and narration; the narrated as the act of narrating.

The Internet has multiplied the creation and circulation of storytelling to an unthinkable rate in the Gutenberg era, and it has made the consumption of the products from the cultural industries one of the bastions of the worldwide economy. The spread of the internet has promoted the expansion of narratives in all areas of

knowledge. It also stimulates continuous feedback between reality and fiction. Digital storytelling has thus become the prevalent communicative modality not only in politics, but also in science and even in daily interactions between people through social networks.

This course covers the different stages of evolution of narrative theories and genres of discourse, The aim is to rethink the concepts and foundations of this field of study, as well as their application to the construction and interpretation of stories. The objective isto provide students with the conceptual tools necessary to understand and analyze both fictional and factual digital narratives and genres.

### Gender perspective

Coexistence in society arises initially from the instinct to protect the human species, but also from the need to relate to the others. The initial function of the storytelling was the construction and reproduction of norms and protocols of use aimed to guarantee the survival of society, while trying to answer the essential questions of humanity: Where do we come from? ? Who are we? Where do we go?

The constant displacement of themes and narrative motifs from one cultural environment to another, ends up assimilating the characters with the values that determine their position in the social imaginary. This is also the origin of stigmas and stereotypes.

The study of narrative theories and genres of discourse is a paradigmatic area to identify the origin and social construction of stereotypes and stigmas linked to gender cultural constructions. One of the main objectives of this subject is to show, in a critical way, the influence of heteronormative androcentrism in the stories; not only in the past but also in the present. The course pretends to familiarize the students with the necessary tools to be able to identify the elements from which those stigmas and stereotypes are built and consolidated in gender representations.

## Competences

- Act with ethical responsibility and respect for fundamental rights and duties, diversity and democratic values.
- Act within one's own area of knowledge, evaluating sex/gender-based inequalities.
- Devise, create, activate and integrate virtual and augmented-reality spaces, characters and objects.
- Distinguish between and apply the principal theories, conceptual frameworks and approaches regulating interactive communication.
- Introduce changes in the methods and processes of the field of knowledge to provide innovative responses to the needs and demands of society.
- Manage time efficiently and plan for short-, medium- and long-term tasks.
- Search for, select and rank any type of source and document that is useful for creating messages, academic papers, presentations, etc.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.
- Take account of social, economic and environmental impacts when operating within one's own area of knowledge.

## Learning Outcomes

1. Analyse a situation and identify its points for improvement.
2. Analyse the sex-/gender-based inequalities and gender bias in one's own area of knowledge.
3. Communicate using language that is not sexist or discriminatory.
4. Consider how gender stereotypes and roles impinge on the exercise of the profession.

5. Cross-check information to establish its veracity, using evaluation criteria.
6. Distinguish the salient features in all types of documents within the subject.
7. Identify and compare narrative theories from their beginnings until today's storytelling.
8. Identify situations in which a change or improvement is needed.
9. Identify the social, economic and environmental implications of academic and professional activities within one's own area of knowledge.
10. Interpret and discuss documents on the main theories of communication.
11. Master the narrative resources and techniques for creating stories tailored to virtual worlds and ascribe them to a particular genre.
12. Plan and execute narrative works.
13. Present a summary of the studies made, orally and in writing.
14. Propose new methods or well-founded alternative solutions.
15. Propose projects and actions that are in accordance with the principles of ethical responsibility and respect for fundamental rights and obligations, diversity and democratic values.
16. Propose projects and actions that incorporate the gender perspective.
17. Propose viable projects and actions to boost social, economic and environmental benefits.
18. Recognise the division of narrative theories by genre in the new virtual leisure media.
19. Submit course assignments on time, showing the individual and/or group planning involved.
20. Weigh up the risks and opportunities of both one's own and other people's proposals for improvement.

## Content

1. Introduction to the study of narrative theories and genres
2. Origins and evolution of narrative and rhetoric
3. The narrative cycle
4. Stories and characters
5. Elements of narratology
6. Enunciation and narration
7. The interpretation at the digital era
8. The genres of discourse
9. Narratives of contemporaneity
10. Narratives and digital genres
11. Narratives and interactive genres

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Practical lessons	20	0.8	5, 12, 13, 19
Theoretical lessons	33	1.32	7, 10, 11, 18

Type: Supervised

Assesment work	20	0.8	6, 12, 19
----------------	----	-----	-----------

Type: Autonomous

Personal study	24	0.96	5, 7, 18
----------------	----	------	----------

The teaching activities combine theoretical lessons, classroom exercises, readings, tutorials, assignments and exams. Discussion will be promoted in all areas, with the aim of stimulating reflection and the capacity for critical analysis.

During one of the classes, the teacher will provide students with 15 minutes to answer the surveys of the teaching performance and the subject or module.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Assessment

### Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Assigement	30%	30	1.2	1, 2, 3, 4, 5, 8, 9, 12, 13, 14, 15, 16, 17, 19, 20
Exam	50%	3	0.12	1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 14, 15, 16, 18
Readings, participation	20%	20	0.8	1, 2, 3, 4, 5, 8, 9, 12, 13, 14, 15, 16, 17, 19, 20

This subject combines different types of assessment.

1. Two written exams (50% of the total score).
2. Work delivered (30%).
3. Readings, discussions, and exercises (20%).

The final grade will be the result of the weighted average of the three parts.

The review of the exam will take place after the delivery of the results, approximately two weeks later. The students who cannot do an exam for objective and documentary justified reasons, will have the option to make the test on the January day of re-evaluation.

The final grade of the interventions (on readings, debating and exercises) will be obtained by performing the arithmetic mean. Unjustifiable absences will be scored with a 0. Exercises submitted after the deadline will not be accepted.

Attendance to the theory sessions and seminars is compulsory. The practices not carried out will score 0.

Undelivered assignments will be scored a 0. Assignments submitted after the deadline will not be accepted.

The detailed calendar with the content of the different sessions will be exposed on the day of presentation of the subject. Students will find a detailed description of the exercises and practices on the virtual campus, teaching materials and any information necessary for the right follow-up of the course.

The proposed teaching methodology and evaluation activities may undergo some modifications depending on the health authorities' attendance restrictions.

Recuperation: continued evaluation

According to the regulations, in order to be able to participate in the recovery process, the student must have previously been assessed for at least 2/3 of the subject's total assessable activities.

In the period for the re-evaluation, the failed exams can be made up provided that the grade is not less than 3.5 (the exam not taken scores 0 in the computation of the average).

Only assignments with a grade not less than 3.5 can be re-assessed.

The readings, discussions and exercises carried out in the seminars are linked to the work in the classroom, so they cannot be re-assessed.

In the case of a second enrolment, students can do a single synthesis exam/assignment that will consist of an exam. The grading of the subject will correspond to the grade of the synthesis exam.

Single assessment system

1. 50% Theory test. It will be essential to pass (5 points or more out of 10) to pass the subject
2. 20% Test of solving 4 case studies or communication challenges.
3. 30% Delivery of a research and conceptualization work. Review three scientific articles per topic (facilitated by the teacher), relate concepts highlight the most significant aspects, reflect on the topics discussed and suggest possible lines of research based on the most relevant contributions.

Recuperation: Single assessment system

According to regulations, to be able to participate in the recovery process, students must have previously been assessed for at least 2/3 of the total assessable activities of the subject.

1. The theory test can only be repeated if the student has obtained a grade equal to or higher than 3.5. The re-evaluation test will consist of a written test to assess theoretical knowledge.
2. The grade obtained in the resolution of communication cases or challenges will form part of the weighted average of the final grade. Only in the event of failing this exercises with a grade equal to or higher than 3.5 and if the student considers this to be the case, she/he may choose to repeat the evaluation with exercises of the same nature.
3. Only research and conceptualization work with a grade not less than 3.5 can be re-assessed.

Any student who makes any irregularity (copy, plagiarism, identity theft ...) will be rated with 0 that act of evaluation. In the event of several irregularities, the final grade for the course will be 0.

The professor may indicate to the students that, for the correct development of the class and to guarantee good coexistence in the classroom, it is highly recommended not to use electronic devices or screens during the class, except when indicated the opposite for some specific teaching situation.

## **Bibliography**

ESSENTIAL BIBLIOGRAPHY (ONLY THE INDICATED PAGES O CHAPTERS)

Unit 1

Gottschall, Johanttan (2021) *The Universal Grammar. The Story Paradox: How Our Love of Storytelling Builds Societies and Tears them Down* (pp. 97-122). Basic Books.

#### Unit 2

Booker, Christopher (2004) *Of Gods and Men: Reconnecting with "The One". The Seven Basic Plots. Why we tell stories* (pp. 593-643). Continuum.

#### Unit 3

Vogler, Christopher (2002[1992]) *El viaje del escritor: Las estructuras míticas para escritores, guionistas, dramaturgos y novelistas* (pp. 111-268). Ma Non Troppo.

#### Unit 4

Vogler, Christopher (2002[1992]). *El viaje del escritor: Las estructuras míticas para escritores, guionistas, dramaturgos y novelistas* (pp. 60-110). Ma Non Troppo.

#### Unit 5

Chatman, Seymour (2013[1978]) *Introducción. Historia y discurso* (pp. 15-44). RBA Libros.

#### Unit 6

Abbott, H. Porter (2020) *Narration. The Cambridge Introduction to Narrative* (pp. 67-82). Cambridge University Press

#### Unit 7

Lacalle, Charo (2023) *Cartografiando las subculturas de la manófera española. Entre Forocoches y Burbuja.info*. Y. Franco y A. Bernárdez Rodal (eds.) *Misoginia online: la cultura de la manófera en el contexto español* (pp. 115-134). Tirant.

#### Unit 8

Altman, Rick (2012) *A Semantic/Syntactic Approach to Film Genre* (pp. 27-41). B. K. Grant (ed.) *Film Genre Reader IV*. University of Texas Press.

#### Unit 9

Han, Byung-Chun (2024) *The Crisis of Narration*. Polity.

#### Unit 10

Tryon, Chuck (2009) *HOLLYWOOD REMIXED. Movie Trailer Mashups, Five-Second Movies, and Film Culture. Reinventing cinema: movies in the age of media convergence* (pp. 149-172). Rutgers University Press.

#### Unit 11

Sorapure, Madeleine (2022) *Data Narratives: Visualization and Interactivity in Representations of COVID-19*. P. Dawson & M. Mäkelä (eds.) *The Routledge Companion to Narrative Theory* (pp. 55-68). Routledge.

#### FUTHER READING

UNIT 1. Introduction to the study of narrative theories and genres

- Cobley, Paul (2014) *In the beginning: the end* (pp. 1-27). *Narrative*. Routledge (2nd edition).

- Meister, Jan C. (2014) Narratology. En P. Hühn, Peter et al. (eds.) *The Living Handbook of Narratology*. <http://www.lhn.uni-hamburg.de>

- Phelan, James (2007). Rhetoric/ethics. D. Herman (ed.) *The Cambridge Companion to Narrative* (pp. 203-216). Cambridge University Press.

- Ryan, Marie-Laure (2003) On Defining Narrative Media. Image & Narrative. *Online Magazine of the Visual Narrative*, 6. <http://www.imageandnarrative.be/inarchive/mediumtheory/marielauryan.htm>

#### UNIT 2. Origins and evolution of narrative and rhetoric

- Copley, Paul (2014) Early narrative (pp. 28-51). *Narrative*. Routledge (2nd edition).

- Hasan-Rokem, Galit (2016) Ecotypes: Theory of the Lived and Narrated Experience. *Narrative Culture* 3(1).

- Hyvärinen, Matti (2010) Revisiting the Narrative Turns. *Life Writing*, 7(1), 69-82. Available at: [https://www.researchgate.net/publication/233343228\\_Revisiting\\_the\\_Narrative\\_Turns](https://www.researchgate.net/publication/233343228_Revisiting_the_Narrative_Turns)

- Rashid, Mohd (2018) History as literature: a reading of White's essay "the historical text as literary artifact". *International Journal of Advanced Research (IJAR)* 6(9), 720-725.

#### UNIT 3. The narrative cycle

- Campbell, Joseph (2017[1949]) La aventura del héroe. *El héroe de las mil caras. Psicoanálisis y mito* (pp. 65-282). Fondo de Cultura Económica.

- Mackey-Kallis, Susan (2001). Introduction. *The Hero and the Perennial Journey Home in American Film* (pp. 1-10). University of Pennsylvania Press.

- Propp, Vladimir (1998[1928]). *La morfología del cuento*. Akal.

- Tomasevskij, Boris (2012[1957]) Temática. T. Todorov, *Teoría de la literatura* (pp. 271-314). Biblioteca Nueva.

#### UNIT 4. Stories and characters

- Hogan, Patrick C. (2010) Characters and their plots. Eder, J; Jannidis, F.; Schneider, R. (eds.) *Characters in Fictional Worlds* (pp. 134-156). De Gruyter.

- Rank, Otto (1992[1909]) La interpretación de los mitos (pp. 79-114). *El mito del nacimiento del héroe*. Paidós.

- Phelan, James; Rabinowitz, Peter, J. (2012) Character (pp. 111-138). En D. Herman, J. Phelan, P. J. Rabinowitz, B. Richardson, Wharhol, R. (2012) *Narrative Theory. Core Concepts and Critical Debates*. The Ohio State University Press.

- Tierno, Michael (2002). Character. *Aristotle's Poetics for Screenwriters* (pp. 88-98). USA:Hyperion.

#### UNIT 5. Elements of narratology

- Barthes, Roland (1993[1966]) Introducción al análisis estructural del relato. *La aventura semiológica* (pp. 163-202). Paidós.

- Bertetti, Paolo (2015) La historia como discurso: cifras, espacios y tiempos. *La historia audiovisual* (pp. 71-110). Editorial UOC.

- Chatman, Seymour (2013[1978]). Historia: existentes. *Historia y discurso* (pp. 103-156). RBA Editores.

- Meister, Jan C. (2014) Narratology. En P. Hühn, Peter et al. (eds.) *The living handbook of narratology*. Disponible en <http://www.lhn.uni-hamburg.de>

## UNIT 6. Enunciation and narration

- Casetti, Francesco; Di Chio, Federico (1991[1990]) El análisis de la comunicación (pp. 209-245). *Cómo analizar un film*. Paidós.
- Genette, Gerard (1989[1972]) La estructura del relato. *Figuras III* (pp. 77-321). Lumen.
- Bertetti, Paolo (2015) La historia como enunciación. *La historia audiovisual* (pp. 141-156). Editorial UOC.
- Jahn, Manfred (2007) Focalization (pp. 94-108). D. Herman (ed.) *The Cambridge Companion to Narrative*. Cambridge University Press.

## UNIT 7. The interpretation of the stories at the digital era

- Barthes, Roland (1994[1984]). La muerte del autor. *El susurro del lenguaje. Más allá de la palabra y la escritura* (pp. 65-72). Paidós.
- Darley, Andrew (2002[2000]) Juego de superficie y espacios de consumo. *Cultura visual digital. Espectáculo y nuevos géneros en los medios de comunicación* (pp. 261-296). Paidós.
- Eco, Umberto (1993[1079]) El lector modelo. *Lector in fabula* (pp. 73-95). Lumen.

## Unit 8. Discourse genres

- Bogost, Ian (2007) *Procedural rhetoric. Persuasive games: the expressive power of videogames* (p. 1-64). The MIT Press
- Jenner, Mareike (2015) Genre and Video on Demand. G. Creber (ed.) *The Television Genre Book* (pp. 212-215). British Film Institute.
- Mittell, Jason (2005) *A Cultural Approach to Television Genre Theory*. G. R. Edgerton & B. G. Rose (eds.) *Thinking outside The Box. A Contemporary Television Genre Reader* (pp. 37-64). The University Press of Kentucky.
- VV.AA. (2008) Introduction: what is genre? G. Creber (ed.) *The Television Genre Book* (pp. 1-15). British Film Institute.

## TEMA 9. Narrative of contemporaneity

- Cabanas, Edgar; Illouz, Eva (2019) *Happycracia.. Cómo la ciencia y la industria de la felicidad controlan nuestras vidas*. Paidós.
- Han, Byung-Chul Han (2014[2012]) *La agonía del eros*. Herder
- Haidt, Johnatan; Lukianoff, Gregg (2019). *The coddling of the American mind*. Penguin Books.
- Renner, Karl Nikolaus (2020) Facts and Factual Narration in Journalism. M. Fludernik and M.-L. Ryan (eds.) *Narrative Factuality: A Handbook* (pp. 465-478). De Gruyter.

## UNIT 10. Narratives and digital genres

- Evans, Elizabeth (2011) Transmedia Texts: Defining Transmedia Storytelling. *Transmedia Television Audiences, New Media, and Daily Life* (pp. 19-39). Routledge.
- Lacalle, Charo (2022) (In)dignidades digitales . *(In)dignidades mediáticas en la sociedad digital* (139-154). Cátedra.
- Montfort, Nick (2007) Narrative and digital media (pp. 172-188). D. Herman (ed.) *The Cambridge Companion to Narrative*. Cambridge University Press.



- Ryan, Marie-Laure (2005). On the Theoretical Foundations of Transmedial Narratology. J. Ch. Meister (ed.) *Narratology beyond Literary Criticism: Mediality, Disciplinarity* (pp. 1-24). De Gruyter.

#### **UNIT 11.** Narratives and interactive genres

- Bogost, Ian (2007) Procedural rethoric. *Persuasive Games: The Expressive Power of Videogames* (p. 1-64). The MIT Press.

- Lacalle, Charo; Gómez-Morales; Beatriz; Vicent-Ibáñez, Mireya (2023) Misogyny and the construction of toxic masculinity in the Spanish Manosphere (Burbuja.info). *Profesional de la información*, 32(2), 2023, e320215. <https://doi.org/10.3145/epi.2023.mar.15>

- Neitzel, Britta (2014) Narrativity of Computer Games. P. Hühn, J.Pier, W. Schmid & J. Schönert (eds.). *The Living Handbook of Narratology*. Hamburg University Press.

- Ryan, Marie-Laure (2013) Interactive Narrative, Plot Types, and Interpersonal Relations. *Intersemiose*, 11(4), pp. 23-34.

#### **Software**

None

#### **Language list**

Name	Group	Language	Semester	Turn
(SEM) Seminars	61	Catalan/Spanish	first semester	afternoon
(SEM) Seminars	62	Catalan/Spanish	first semester	afternoon
(TE) Theory	6	Catalan/Spanish	first semester	afternoon