

Audiovisual Narrative

Code: 105019
ECTS Credits: 12

2024/2025

Degree	Type	Year
2501928 Audiovisual Communication	OB	1

Contact

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Teachers

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Teaching groups languages

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

Prerequisites

Basic Knowledge of:

- 1) History of universal literature and art
- 2) General theory of image and audiovisual construction
- 3) Operation of simple video and audio editors

Objectives and Contextualisation

The aim of the subject is to approach different narrative theories and to encourage students to make audiovisual contents based on specific narrative models, focusing in dramaturgy and expressive nature of the audiovisual languages.

Learning Outcomes

1. CM02 (Competence) To create new ways of telling stories through audiovisual products based on a synthesis of the various narrative models.
2. KM04 (Knowledge) To identify the basic narrative elements present in audiovisual products.

3. KM05 (Knowledge) To link literary narrative models and narrative models specific to Audiovisual Communication.
4. KM05 (Knowledge) To link literary narrative models and narrative models specific to Audiovisual Communication.
5. KM06 (Knowledge) To recognise the characteristics of radio, audiovisual and transmedia storytelling.
6. SM03 (Skill) To analyse the narrative of radio, audiovisual and transmedia products.

Content

The course "Audiovisual Narrative" focuses on the study of the mechanisms and narrative elements involved in the construction of audiovisual stories. Its theoretical and practical dimensions result in dual objectives: first, to acquire the necessary knowledge for constructing audiovisual narratives, and second, to apply this knowledge in both written and audiovisual construction processes.

Although the course is annual, it is divided into two parts, each of which will cover the following theoretical contents:

1st Semester: Basic Concepts of Narrative

1) Introduction to Audiovisual Narrative: Definition and Perspectives of Study. World Models. Codes and Structures of Audiovisual Narration.

- Narration as a Process: Theme, Plot, and Story.
- Mimesis and Diegesis-
- The Narrator and the Voice in Audiovisual Narration.
- Characters: Roles and Functions

2) Space and Time in Audiovisual Narration: Characteristics and Perspectives of Temporal and Spatial Coordinates.

3. Audiovisual enunciation. Main enunciative figures. Point of view and focalization

4. The components of the story: characters, actions, and transformations in an audiovisual narrative.

5. Theories of adaptation and intermediality

- Literary adaptation: from novel to film and television

Theatrical adaptation: from theater to film and televisión.

2nd Semester: The Origin of Cinema as a Narrative Device"

1. Historiographical principles: the new history

2. From display cinema to narrative cinema

- - The primitive mode of representation: Lumière Brothers and the first French companies, Edison and the first American companies.
- - The Brighton School
- - Nordic productions
- - Italian innovations
- David Wark Griffith

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lecture	30	1.2	
Practices and project	75	3	
Type: Supervised			
Exam	6	0.24	
Type: Autonomous			
Autonomous workload	174	6.96	

The course sessions will be conducted through different types of activities, grouped into lectures, seminars, and practical sessions. The lectures will be given in the same classroom with the entire group; the seminars and practical sessions will be conducted in three separate subgroups, each in its classroom and practice laboratories, with a different professor.

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
Active attendance in classes and screenings 2nd semester	10% of the 2nd semester grade	2	0.08	CM02, KM04, KM05, KM06, SM03
Planning and Writing of the Remake 2nd semester	50% on the 2nd semester grade	3	0.12	CM02, KM04, KM05, KM06, SM03
Practical Work 1st semester	50% of the 1st semester grade	3	0.12	CM02, KM04, KM05, KM06, SM03
Seminars 1st semester	30% on the 1st semester grade	3	0.12	CM02, KM04, KM05, KM06, SM03
Theory Exam 1st semester	20% on the 1st semester grade	2	0.08	CM02, KM04, KM05, KM06, SM03
Theory Exam 2nd semester	20% on the final grade 2nd semester	2	0.08	CM02, KM04, KM05, KM06, SM03

The final grade for the course will be the average obtained from the sum of the final grades of the two parts that comprise it, each of which will carry a weight of 50% according to the following criteria

Evaluation of the 1st Semester

Active participation in seminars, completion of seminars, presentation of seminars - 30%

Theoretical exam - 20%

Practical work - 50%

Class attendance is essential to pass the course. Two out of the three evaluated parts must be passed to average the course grades.

It is possible to reassess:

- a) The theoretical exam with a minimum grade of 3 (overall), provided the student requests it.
- b) Practical work, provided the student requests it.
- c) It is possible to improve the grade from 8, with a synthesis test at the end of the reassessment period, provided the student requests it.

The analysis seminars are not reassessable, nor is the last practical work.

Evaluation 2nd Semester

1. Active attendance in classes and screenings 10%
2. Theoretical exam 20%
3. Analysis and rewriting of a silent film sequence:
 - Writing of the Broken-down script 30%
 - Audiovisual rewriting 40%"

To pass the course, attendance at class and tutoring sessions during the remake process are essential.

Only the theoretical exam can be reassessed.

Bibliography

Required Bibliography

1st semester

- CUEVAS, Efrén (2014): La narratología audiovisual como método de análisis. Portal de la Comunicación Incom: UAB. (Lecciones). Disponible en: https://incom.uab.cat/portalcom/wp-content/uploads/2020/01/53_esp.pdf
- STAM, Robert (2009): Teoría y práctica de la adaptación. México: Textos de difusión cultural /UNAM
Disponible en: https://guion2.weebly.com/uploads/1/5/0/9/15091428/teora_y_practica_de_la_adaptacin.pdf

2nd semester

- TALENTS, Jenaro y ZUNZUNEGUI, Santos (eds.) (1998): Historia general del cine. Volumen I: Orígenes del cine. Madrid: Catedra
- BURCH, Noël (2006): El tragaluz del infinito: Contribución a la genealogía del lenguaje cinematográfico. Madrid: Catedra
- GUBERN, Román (2016): Historia del cine. Barcelona: Anagrama

Basic Bibliography

1st semester

- BORDWELL, David. La narración en el cine de ficción. Barcelona: Paidós, 1996.
- CHATMAN, Seymour. Historia y discurso. La estructura narrativa en la novela y en el cine. Madrid: Taurus, 1990.
- CRUZ, Coral. Imágenes Narradas: Cómo hacer visible lo invisible en un guión de cine. Barcelona: Laertes, 2014.
- GAUDREAU, André.; JOST, François. El relato cinematográfico. Barcelona: Paidós, 1995.
- GENETTE, Gérard. Figuras III. Barcelona: Lumen, 1989.
- McCULLERS, Carson. "El mudo" y otros textos. Barcelona: Seix Barral, 2017.
- SÁNCHEZ PIÑOL, Albert (2021): Les estructures elementals de la narrativa. Barcelona: La Campana

2nd semester

- FIELD, Syd (1994): El libro del guión: Fundamentos de la escritura de guiones. Madrid: Plot Ediciones
- SNYDER, Blake (2010): ¡Salva al gato!: El libro definitivo para la creación de un guión. Barcelona: Alba
- GARCÍA, Raul (2023): Manual del artista de Storyboard. Barcelona: La cupula

Complementary Bibliography

1st semester

- BALLÓ, J. y Pérez X. (1995) La semilla inmortal: los argumentos universales en el cine, Barcelona, Anagrama.
- CATALÀ, Josep M. (2001) La puesta en imágenes, Barcelona, Paidós.
- CATALÀ, Josep M. (2009) Pasión y conocimiento. El nuevo realismo melodramático, Madrid, Cátedra.
- DARLEY, Andrew (2002) Cultura Visual digital. Espectáculo y nuevos géneros en los medios de comunicación. Barcelona, Paidós.
- GORDILLO, Inmaculada (2009) Manual de narrativa televisiva, Madrid, Editorial Síntesis.
- GUARINOS, Virginia (2009) Manual de narrativa radiofónica, Madrid, Editorial Síntesis.
- LAVANDIER, Yves, (2003) La dramaturgia. Los mecanismos del relato: cine, teatro, ópera, televisión, cómic. Madrid. Ediciones Internacionales Universitarias.
- SÁNCHEZ NAVARRO, Jordi (2006) Narrativa audiovisual, Editorial UOC, Barcelona.

2nd semestre

- RUIZ ÁLVAREZ, Luis Enrique (2000): Obras Pioneras Del Cine Mudo. Origenes y Primeros Pasos (1895-1917). Bilbao: Ediciones Mensajero
- RUIZ ÁLVAREZ, Luis Enrique (1997): Obras maestras del cine mudo: época dorada(1918-1930). Bilbao: Ediciones Mensajero
- ABEL, Richard (ed) (2005): Enciclopedia of Early Cinema. London: Routledge

Software

Celtx, DaVinci Resolve

Language list

Name	Group	Language	Semester	Turn
(PLAB) Practical laboratories	41	Catalan/Spanish	annual	morning-mixed
(PLAB) Practical laboratories	42	Catalan/Spanish	annual	morning-mixed

(PLAB) Practical laboratories	43	Catalan/Spanish	annual	morning-mixed
(TE) Theory	4	Spanish	annual	morning-mixed

PROVISIONAL