UAB
Universitat Autònoma de Barcelona

Narrative Theories and Discourse Genres

Code: 104735
ECTS Credits: 6

2025/2026

Degree	Type	Year
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.

Note: The course content will be sensitive to issues related to gender perspective and the use of inclusive language.

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 Genres of Discourse

8. La The Interpretation of Narratives in the AI Era

9. Digital Narratives: Environmental Discourses

10. Digital Narratives: Interactivity and Transmedia

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Practical lessons	20	0.8	5, 13, 12, 19

Theoretical lessons	33	1.32	11, 7, 10, 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 exercicis, 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
Assignement	30%	30	1.2	2, 1, 3, 5, 13, 9, 8, 12, 20, 19, 14, 15, 16, 17, 4
Exam	50%	3	0.12	2, 1, 3, 6, 11, 7, 9, 8, 10, 14, 15, 16, 18, 4
Readings, participation	20%	20	0.8	2, 1, 3, 5, 13, 9, 8, 12, 20, 19, 14, 15, 16, 17, 4

Continuous evaluation:

This subject combines different types of assessment.

1. Two written exams (50% of the total score).

2. Final 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. Otherwise, it will score 0.

The final grade of the interventions (on readings, debating and exercises) will be obtained by performing the arithmetic mean.

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. Should the teaching modality change for reasons of force majeure according to the competent authorities, the teaching staff will inform students of any modifications to the course schedule and teaching methodologies.

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). If the average of both exams is 4.9 or higher, you will not be able to make up any failed exam.

The final assignment of the subject is an assessable work that cannot be recovered in case of failure. The reason is that work of this nature is practically impossible to do with the time available for reassessment.

Readings, debates and exercises are linked to the work in the classroom, so they cannot be reassessed either.

Tasks and exercises that have not been previously agreed with the teacher and those that do not conform to the established guidelines will be considered NOT ASSESSABLE.

The final grade review will take place on the day and time indicated in the first session of the course.

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

In order to pass the subject, those enrolled in the single assessment modality must take the same tests as those enrolled in the continuous assessment modality:

1. An exam (50%), on the day set for the second partial test of the continuous assessment, on the contents explained in the subject and the compulsory readings. It will be essential to pass this part of the assessment (4,9 or more) to pass the subject.

2. A final work of the subject (30%) aimed at practicing the concepts explained in the theory classes and the contents of the compulsory readings. The assignment will be submitted on the day set in January for the exam.

3. Submission of a documentary and conceptualization work (20% of the final grade). The assignment will be submitted on the day set in January for the exam.

The same non-assessable criterion will be applied as for the continuous assessment.

The tutorials for the single assessment will be in-person only, scheduled with the professor of the subject.

The unique assessment modality for this course includes some teaching activities that require mandatory in-person attendance. These activities will be properly communicated during the course introduction and will accompany the calendar published in the VC.

Recuperation: Single assessment system

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

The same reassessment system will be applied for reassessments as for continuous assessment.

The review of the final grade will also follow the same procedure as for continuous assessment.

Other informations

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 forthe 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.

As for the use of Artificial Intelligence (AI) technologies, they are permitted exclusively for specify tasks, such as bibliographic or information searches, text correction, or translation. Teachers will eventually indicate other specific uses of technology in due course. As for the students, they must clearly identify any parts generated with these technologies, specify the tools used, and include a critical reflection on how AI has influenced the process and outcome of the assignment. Failure to disclose the use of AI in this assessed activity will be considered a breach of academic integrityand may result in a partial or total penalty to the assignment grade, or more serious sanctions in severe cases.

Bibliography

ESSENTIAL BIBLIOGRAPHY (ONLY THE INDICATED PAGES O CHAPTERS)

Bruzzi, Stella (2016) "Making a genre: the case of the contemporary true crime Documentary". *Law and Humanities*, 10:2, 249-280. doi: http://dx.doi.org/10.1080/17521483.2016.1233741

Campbell, Joseph (2024[2023]) "El ABCD de la mitologia". *Mito y sentido.* Atalanta

Carter, Angela (2016) "Introducción". *Cuentos de hadas*. Editorial Impedimenta.

Fisher, Daniel et al. (2023) "SusTelling: Storytelling for Sustainability". Fischer, S. Fücker, H. Selm, A. Sundermann (eds.) *Narrating Sustainability through Storytelling*. Routledge.

Keith, Allison (2023). The power of storytelling in public relations. *Journal of Public Relations, 2*(1), 50-61. https://doi.org/10.47941/jpr.1698

Keven, Nazin (2024) "What is narrativity?" *Ratio. An International Journal of Analitic Philosophy*, 37(2-3), 204-214.

Lacalle, Charo (2024) "El «regreso» del autor en el true crime: *Tor, tretze cases i tres morts*(TV3, 2024)". Eutopias 28, 53-62. doi: http://dx.doi.org/10.72033/eutopias.27.28415

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

López-Cano, Rubén (2024) *De los videomemes a Tom & Jerry. La música cuenta en el audiovisual* (pp. 53-71). Universidad de Jaen.

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.

Vogler, Christopher (2002[1992]) *El viaje del escritor: Las estructuras míticas paraescritores, guionistas, dramaturgos y novelistas* (pp. 29-64). Ma Non Troppo

Vogler, Christopher (2002[1992]) *El viaje del escritor: Las estructuras míticas paraescritores, guionistas, dramaturgos y novelistas*(pp. 65-110). Ma Non Troppo.

Zavala, Lauro (2015) "Análisis de un episodio de La Pantera Rosa". *Narratología y lenguaje audiovisual* (pp. 219-229). Universidad Nacional de Cuyo.
https://www.researchgate.net/profile/Lauro-Zavala/publication/261760662_NARRATOLOGIA_Y_LENGUAJE_AU

Other complementary bibliographic sources will be indicated throughout the course.

Software

None

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this link. To consult the language you will need to enter the CODE of the subject.

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