



IDENTIFYING DATA

Audiovisual Narrative

Subject	Audiovisual Narrative			
Code	P04G071V01207			
Study programme	Grado en Comunicación Audiovisual			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	2nd	2nd
Teaching language	Spanish			
Department				
Coordinator	Ramahí García, Diana			
Lecturers	García Pinal, Alfredo Ramahí García, Diana			
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Web				
General description	Study of the processes, resources and techniques of construction and analysis of audiovisual stories.			

Skills

Code	
B1	Conocer las características esenciales de la comunicación, sus elementos y sus resultados.
B3	Aplicar técnicas y procedimientos de la composición de la imagen a los diferentes soportes audiovisuales, a partir del conocimiento de las leyes clásicas y de los movimientos estéticos y culturales de la historia de la imagen.
B4	Exponer los resultados de los trabajos académicos de manera escrita, oral o por medios audiovisuales o informáticos de acuerdo a los cánones de las disciplinas de la comunicación.
B5	Conocer los valores constitucionales, principios éticos y normas deontológicas aplicables a la comunicación audiovisual, en especial las relativas a la igualdad de hombres y mujeres, a la no discriminación de personas con discapacidad y al uso no sexista de la imagen femenina en los medios de comunicación de masas.
B6	Trabajar en equipo y comunicar las propias ideas mediante la creación de un ambiente propicio.
C16	Know and apply audiovisual technologies (photography, cinema, radio, television and multimedia) according to their expressive capacities.
C17	Know the spatial image and the iconic representations in space, both in the still image and in movement.

Learning outcomes

Expected results from this subject	Training and Learning Results	
1 - Know the main attach theoretical within the scope of the audiovisual narrative.		C16
2 - Identify the resources, elements, methods and present procedures in the building of the narrative structure of an audiovisual production, so much linear how no linear.	B1	C17
3 - Analyze the audiovisual story, through the viewing and exhibition of texts and concrete products	B3 B4	
4 - Adapt to the technological changes that can influence the audiovisual story.	B6	
5 - Respect the oral narrative and audiovisual texts from other cultures and with other social values.	B5	

Contents

Topic	
1. The audiovisual story	1.1.Story 1.2.Discourse 1.3.Space 1.4.Time 1.5.Point of view

2. The primitive mode of representation	2.1. Characteristics of the primitive mode of representation. From showing to telling. Autarky, polycentrism, exteriority.
3. The institutional mode of representation	3.1. Classic narrative cinema 3.2. Writings on the margins
4. Responses to classical narrative	4.1. The historical avant-gardes 4.2. The German Expressionism 4.3. The Soviet avant-garde
5. The addition of sound	5.1. Transformations in film 5.2. The sound codes 5.3. The cinema of genre
6. The crisis of classical narrative	6.1. European narratives after World War II 6.2. Post-war Mannerism in Hollywood 6.3. The appearance of tv-movie and the narrative transformations
7. Post-classical writings	7.1. (Anti)narratives of modernity 7.2. The audiovisual narrative in post-modernity 7.3. The audiovisual story in the digital age

Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	20	40	60
Case studies	20	40	60
Mentored work	6	15	21
Problem and/or exercise solving	2	5	7
Systematic observation	2	0	2

*The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

Methodologies

	Description
Lecturing	Exposure by the teacher of the contents on the subject of study, guidelines of a work or exercise to be developed. On the basis of the previous knowledge acquired by the students weekly and in an autonomous way, the theoretical contents of the subject will be developed.
Case studies	Formal analysis of audiovisual narrative works, using films or sequences of them that exemplify the various narrative modalities and forms and their historical evolution
Mentored work	Carrying out audiovisual analysis following the guidelines defined by the teacher.

Personalized assistance

Methodologies	Description
Lecturing	Students can receive advice on subject content or development of the activities during class hours and tutorials.
Case studies	Students can receive advice on subject content or development of the activities during class hours and tutorials.
Mentored work	Students can receive advice on subject content or development of the activities during class hours and tutorials.
Tests	Description
Problem and/or exercise solving	Students can receive advice on subject content or development of the activities during class hours and tutorials.
Systematic observation	Students can receive advice on subject content or development of the activities during class hours and tutorials.

Assessment

	Description	Qualification	Training and Learning Results	
Mentored work	Carrying out audiovisual analysis following the guidelines defined by the teacher.	40	B4	C17
Problem and/or exercise solving	The examination tests, either oral or written, will consist of an analysis of an audiovisual film or sequence based on what was presented in class and the recommended readings.	50	B1 B3 B5 B6	C16 C17
Systematic observation	Evaluation based on the active participation and presence of students in the classroom.	10	B4	

Other comments on the Evaluation

Evaluation based on the active participation of the student and the delivery of the required work throughout the course.

Global evaluation of the learning process and acquisition of skills and knowledge through tests on the official dates approved by the Faculty.

At least 50% of the total score of all assessable parts must be obtained to pass the subject.

Students who, for justifiable reasons, cannot attend classes regularly must contact the teacher at the beginning of the course.

The evaluation system is the same in all calls.

Sources of information

Basic Bibliography

ANDREW, J.D., **Las principales teorías cinematográficas**, Rialp, 1992

BORDWELL, D; STAIGER, J. y THOMPSON, K., **El Cine clásico de Hollywood: estilo cinematográfico y modo de producción hasta 1960**, Paidós, 2006

BORDWELL, D., **La narración en el cine de ficción**, Paidós, 1996

CASETTI, F., DI CHIO, F., **Cómo analizar un film**, Paidós, 2003

CASTRO DE PAZ, J. L., **El surgimiento del telefilme. Los años cincuenta y la crisis de Hollywood: Alfred Hitchcock y la televisión.**, Paidós, 1999

COSTA, A., **Saber ver el cine**, Paidós, 2003

FONT, D., **Paisajes de la modernidad: cine europeo, 1960-1980**, Paidós, 2002

GAUDREAU A. y JOST, F., **El relato cinematográfico: cine y narratología**, Paidós, 1995

LEUTRAT, J.L. y LIANDRAT-GUIGES, S., **Como pensar el cine**, Cátedra, 2003

VV.AA., **Historia general del cine**, Cátedra, 1995-1998

Complementary Bibliography

Recommendations

Subjects that it is recommended to have taken before

Communication: Image Theory and Technique/P04G071V01103

Contingency plan

Description

=== SCHEDULED EXCEPTIONAL MEASURES ===

Due to the uncertain and unpredictable evolution of the sanitary alert caused by the COVID- 19, the University will trigger extraordinary measures when the authorities and the institution determine so. These measures attend security, health, and responsibility criteria and guarantee the teaching in a non entirely on-site environment. These already scheduled measures ensure, at the prescriptive moment, a more flexible and effective educational development when being known beforehand by students and readers through the teaching normalized and institutionalized tool DOCNET.

=== METHODOLOGY ADAPTATION ===

No modifications in the teaching methodology are expected, except the online provision of the theoretical contents.

Electronic mail and remote campus will provide students' online attention mechanisms (tutoring) during the scheduled time.

=== EVALUATION ADAPTATION ===

No modifications are scheduled in the evaluation methods, apart from the possibility that any of the evaluation tasks may be required to be off-site.