



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	#EnglishFriendly Spanish Galician			
Department				
Coordinator	Ramahí García, Diana			
Lecturers	Ramahí García, Diana			
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Web				
General description	Study of the processes, resources and techniques of construction and analysis of audiovisual stories.			

Training and Learning Results

Code	
A1	Que los estudiantes hayan demostrado poseer y comprender conocimientos en un área de estudio que parte de la base de la educación secundaria general, y se suele encontrar a un nivel que, si bien se apoya en libros de texto avanzados, incluye también algunos aspectos que implican conocimientos procedentes de la vanguardia de su campo de estudio
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.
C14	Know and apply the resources, methods and procedures used in the construction and analysis of audiovisual stories
D2	Comunicar por oral y por escrito en la lengua gallega.
D3	Sostenibilidad y compromiso ambiental. Uso equitativo, responsable y eficiente de los recursos.

Expected results from this subject

Expected results from this subject	Training and Learning Results			
1 - Know the main attach theoretical within the scope of the audiovisual narrative.				C14
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.	A1	B1		C14
3 - Analyze the audiovisual story, through the viewing and exhibition of texts and concrete products		B3	C14	D2
4 - Adapt to the technological changes that can influence the audiovisual story.		B4		
5 - Respect the oral narrative and audiovisual texts from other cultures and with other social values.		B1		D3
6 - Understand the importance of preserving the narrative/audiovisual heritage generated throughout the course of humanity.		B3		
		B5		
		B1		
		B3		

Contents

Topic	
1. The audiovisual story	1.1. History 1.2. Story 1.3. Discourse 1.4. Space 1.5. Time 1.6. Point of view 1.7. Narrator
2. The primitive mode of representation	2.1. The primitive frame 2.2. The establishment of a certain linearisation 2.3. The construction of a habitable space 2.4. The constitution of a ubiquitous subject
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 5.4. French poetic realism
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	Learning Results		
Mentored work	Carrying out audiovisual analysis following the guidelines defined by the teacher.	40	A1	B1 B3 B4 B5	C14	D2 D3
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.	40	A1	B1 B3 B5	C14	D2 D3
Systematic observation	Evaluation based on the active participation and presence of students in the classroom.	20	A1	B1 B3 B5	C14	D2

Other comments on the Evaluation

CONTINUOUS ASSESSMENT

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

Global assessment of the learning process and acquisition of skills and knowledge through face-to-face tests on the official dates approved by the centre.

It will be necessary to obtain at least 50% of the total score of all assessable parts in order to pass the subject.

OVERALL ASSESSMENT

Students must inform the teacher of their express waiver of the continuous assessment system within the period established by the centre for this purpose, attaching the document provided for this purpose, covered and signed.

The overall assessment test will take place on the date and at the times set by the centre in the official exam calendar. The student must pass each and every one of the assessment tests detailed below, obtaining a minimum qualification of 50% in each one of them. Given the length of the tests, students who take the global assessment must have 4 hours to complete them from the official starting time of the examination of the subject according to the official calendar.

Brief description of the tests:

Test 1. Problem solving or exercises. The oral or written exams will consist of the analysis of an audiovisual work or fragment thereof based on what has been presented in class and the recommended readings. The test is worth 40% of the total mark and a minimum mark of 50% is required to pass this part of the exam.

Test 2. Paper I. Audiovisual analysis following the guidelines defined by the teacher. The work as a whole has a value of 40% of the total qualification. A minimum mark of 50% must be obtained in each of the assignments in order to pass this part. The assignments must be handed in on the date and time of the exam. Details of the contents of the assignments, methodologies and assessment criteria will be provided to students of global assessment once the period for express waiver of continuous assessment has expired.

Test 3. Paper II. Motivated selection of sequences of the contents covered in the subject following the guidelines defined by the teacher. It has a value of 20% of the total qualification. A minimum qualification of 50% must be obtained to pass this part. It will be handed in on the date and time of the exam. The details of the contents, methodologies and assessment criteria will be provided to the students of global assessment once the period for express waiver of continuous assessment has expired.

Summary of the tests and percentage of overall assessment of the set of tasks:

Test 1. Problem or exercise solving. Examination test. Valuation of 40% of the total mark.

Test 2. Paper I. Valuation of 40% of the total mark.

Test 3. Paper II. Valuation of 20% of the total mark.

Students must obtain a minimum mark of 50% in all the tests in order to pass the subject.

Information about the evaluation tests, their format, length, evaluation rubric and delivery channels will be detailed through the Moovi platform. It is the student's responsibility to pay attention to the information uploaded and to gather the specific and complementary information required to pass the subject.

SECOND CHANCE

The evaluation system is the same in all the calls.

Sources of information

Basic Bibliography

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

BURCH, N., **El tragaluz del infinito**, Cátedra, 1987

CASSETTI, 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

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

QUINTANA, A., **Después del cine : imagen y realidad en la era digital**, Acantilado, 2008

SÁNCHEZ BIOSCA, V., **Cine y vanguardias artísticas**, Paidós, 2004

Complementary Bibliography

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

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

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

Recommendations

Subjects that continue the syllabus

Non-Fiction Film/P04G071V01301

Subjects that it is recommended to have taken before

Communication: Image Theory and Technique/P04G071V01103