



IDENTIFYING DATA

Audiovisual narrative

Subject	Audiovisual narrative			
Code	P04G070V01503			
Study programme	(*)Grao en Comunicación Audiovisual			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	3rd	1st
Teaching language	Spanish			
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.			

Competencies

Code	
B1	Knowledge of the essential characteristics of communication, its elements and its results.
B3	Ability to apply techniques and procedures of composition of images to the different audiovisual formats, starting with knowledge of the classical laws and the esthetic and cultural movements in the history of the image.
B4	Ability to present the results of academic works in written and oral forms and through audiovisual and computing means, according to the standards of communication disciplines.
B5	Knowledge of the constitutional values, ethical principles and deontological norms applicable to audiovisual communication, particularly those pertaining to equality between men and women, non-discrimination of people with disabilities and non-sexist uses of women's images in mass communication media.
B6	Knowledge of the historical development of the image and audiovisual culture, in its different formats.
C16	Knowledge of the history and development of audiovisual languages and genres through their esthetic and industrial projects.
C17	Knowledge and application of the resources, methods and procedures used in the construction and analysis of audiovisual narratives.
D5	To understand the importance of upholding a shared respect for the different people and peoples of the planet, for universal values of education, culture, peace and justice, for human rights, equality of opportunities and non-discrimination on the basis of gender, sexuality, race or religion.
D6	To understand the necessity of preserving the linguistic, audiovisual and cultural heritage of Galicia.

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	D5
6 - Comprise the importance of the preservation of the audiovisual heritage.		D6

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.

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	D5 D6

Systematic observation	Evaluation based on the active participation and presence of students in the classroom.	10	B4	D5
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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

BORDWELL, D. y THOMPSON, K, **El Arte cinematográfico: una introducción**, Paidós, 1995

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

Theory and history of audiovisual genres/P04G070V01305

Contingency plan

Description

=== EXCEPTIONAL PLANNING ===

Given the uncertain and unpredictable evolution of the health alert caused by COVID-19, the University of Vigo establishes an extraordinary planning that will be activated when the administrations and the institution itself determine it, considering safety, health and responsibility criteria both in distance and blended learning. These already planned measures guarantee, at the required time, the development of teaching in a more agile and effective way, as it is known in advance (or well in advance) by the students and teachers through the standardized tool.

=== ADAPTATION OF METHODOLOGIES ===

No changes in teaching methodologies are contemplated. If necessary, the established methodologies (master class, case study, supervised work) will be adapted to the learning modality to be adopted.

The contactless mechanisms for the care of the students (tutorials) will be the virtual office of the remote campus at the indicated time and by e-mail.

=== ADAPTATION OF THE EVALUATION ===

No changes to the evaluation systems are envisaged. If necessary, the assessment systems in place (supervised work, problem or exercise solving, systematic observation) will be adapted to the learning mode to be adopted. The weight of evidence will be modified in any case.

* Tests

Mentored work: [Previous weight 40%] [Proposed weight 60%]

Problem solving [Previous weight 50%] [Proposed weight 40%]

Systematic observation [Previous weight 10%] [Proposed weight 0%]
