This course consists of two parts completely differentiated: Theory of the image and audiovisual narrative. The Theory of the Image proposes a study of the basic foundations of the general theory of the image through the presentation of some schools, trends and authors in this discipline. Deals with the history of the relationship with the image as the evolutionary process of the perception of our environment and as an integral part of the cognitive process.

On the part of the audiovisual narrative explores the basic concepts of the narratology and applied to the field of audiovisual stories. The starting point is the definition of what constitutes a narrative text, all speech that tells a story.

PREVIOUS KNOWLEDGE
Relationship to other subjects of the same degree
There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements
Not required

OUTCOMES

1301 - Grado Comunicación Audiovisual
- Knowledge of communication as a process and the different elements that comprise it. The ability to assimilate knowledge of the specificity of discourse, as well as the representation methods proper to the different technological and audiovisual media. Familiarity with the different theories, methods and problems involved in audiovisual communication and its different languages.
- Competence in a compared analysis of the different contemporary media and media supports.
- Knowledge of the different languages, codes and representation methods of the different technological and audiovisual media: photography, cinema, radio, television, video and electronic image, the Internet, etc. through their aesthetic and industrial proposals and their evolution over the years, which should generate a capacity to analyse audiovisual narratives and works, taking into account iconic messages such as the texts and products of the socio-political and cultural conditions of a given historic era.
- Knowledge and the ability to apply resources, elements, methods and procedures of the construction processes and analysis of the linear and non-linear audiovisual narratives, including the design, establishment and development of strategies, as well as the applications of persuasive communication policies in audiovisual markets.
- Knowledge of spatial imagery and iconic representations in space, both in still and moving images, as well as the elements involved in art direction. The ability to analyse and plan the relationships between images and sounds from an aesthetic and narrative viewpoint in the different audiovisual supports and technologies. The ability to apply image composition techniques and procedures to the different audiovisual supports, based on knowledge of the classical laws and aesthetic and cultural movements of the history of the image by means of the new communication technologies. It also includes knowledge of the psychological models specifically developed for visual communication and persuasion by means of the image.

LEARNING OUTCOMES
The proposed content of the course aims to make the students acquire:

1. A conceptual and theoretical knowledge on leading theories in the study of images and models of visual communication;
2. Knowledge about the mechanisms and modus operandi of the human perceptual process and the development of iconic representations of nature and natural from the point of aesthetic and expressive.
3. Knowledge of the basic elements of the composition of the image in various media
4. Understanding and handling the basics of narratology, to be able to analyze in any practical theoretical narrative and especially the narrative elements of visual language and its role in film or television texts.
DESCRIPTION OF CONTENTS

1. Introduction
Definition of the basic concepts related to the image from a multidisciplinary perspective that clarify the different meanings adopted and the diversity of perspectives that arise in the debate on the definition of the image. Introduction to the historical precedents of the concepts currently used in the analysis of narrative language. Importance of narration as a tool for human communication.

2. Story content. Events and existings
The minimum units into which the action can be divided are defined for its analysis in terms of functions and its articulation in more or less complex sequences until the entire story is composed as a unit. Study of the existing ones: spaces and characters. Identification and analysis of the relationships between diegetic spaces, the functions that they can fulfill in the story and the connection of those with the referential space. Study of the character as a complex unit formed by actantial functions or roles, as well as by nominal or descriptive characteristics that individualize it.

3. The structure of audiovisual stories
We study the way in which the contents of the story can be organized taking into account the different temporal and causal lines that structure the story is studied. This will be composed of as many plots as characters starring lines of action, which may or may not converge at some point in the story. Temporality is studied as a structural criterion of the story.

4. The temporal organization of audiovisual stories
Starting from the structuralist distinction between the concepts of narrative time and historical time, the relationships of order, duration and frequency between the two parameters of the temporal structure are studied.

5. The mode or the focalization in audiovisual stories
Audiovisual application of the Genettian model that accounts for the channel through which narrative information reaches the viewer: the point of view or the narrative perspective. We study the complex ways in which the question "Who perceives?" is answered in an audiovisual narration.

6. The narrative voice in audiovisual stories
Audiovisual application of the Genettian model related to the different voices or narrative instances that can be articulated when narrating a story: the narrators voice. We study the complex ways in which the question Who speaks or narrates? is answered in an audiovisual story.

7. Foundations of transmedia storytelling
We study the peculiarities of the already studied narratological elements applied to cases of transmedia narratives. We use a suitable analysis model that considers the main questions of interest: the universe or macrohistory developed in the different media (comic, novel, movies, television series, video games ...), both official and unofficial extensions, etc. through case studies.

**WORKLOAD**

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>Hours</th>
<th>% To be attended</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theory classes</td>
<td>60.00</td>
<td>100</td>
</tr>
<tr>
<td>Study and independent work</td>
<td>30.00</td>
<td>0</td>
</tr>
<tr>
<td>Preparation of evaluation activities</td>
<td>30.00</td>
<td>0</td>
</tr>
<tr>
<td>Resolution of case studies</td>
<td>30.00</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>150.00</strong></td>
<td></td>
</tr>
</tbody>
</table>

**TEACHING METHODOLOGY**

An important part of the class content will be worked through the explanation and critical analysis of the theoretical concepts, and their application to a varied selection of audiovisual examples. There will be a selection of films and series chapters that will be mandatory viewing for students. Text analysis of texts or fragments of audiovisual texts will be developed. They will serve as a model for student practices. This work will be carried out inside the classroom and will constitute the material for the final test.

Various practical tasks (analysis of audiovisual texts or content creation) will be proposed for the students to be able to work, autonomously and outside the classroom, certain contents or analysis models previously discussed in classroom. These practices will be evaluated and they will be a part of the final grade.

The use of the Aula Virtual digital platform will complement face-to-face communication. Through the platform, the teacher will distribute some support materials, the descriptors and deadlines of the practices, etc. Students will also use the platform to deliver the practices carried out in due format and deadlines.

It is the students’ responsibility to be on the day of the face-to-face work done and the information provided in the classroom, or required through the Virtual Classroom or by email from the University of Valencia. This email is the only one that is considered valid for academic student-teacher communication.
EVALUATION

The evaluation will consist of a written final exam and several practical activities. The exam will deal with the content treated and explained in class throughout the semester. It'll be worth 80%. Practices will be individual tasks in which theoretical content will be applied to practical cases. It'll be worth 20% of the final grade.

REFERENCES

Additional

ADDENDUM COVID-19

1. Contents
The contents initially collected in the teaching guide are maintained

2. Workload and teaching schedule
Maintenance of the weight of the different activities that add up to the hours of dedication in ECTS credits marked in the original teaching guide. There are no changes from the original teaching guide.

3. Methodology
1. Theoretical / practical (face-to-face) class + BBC synchronous videoconference
2. Class (face-to-face) theoretical / practical + publication of materials in AV
3. Class (face-to-face) theory / practice + tasks for AV
4. Theoretical / practical class (face-to-face) + videoconference tutorials

4. Assessment
1. Face-to-face exam
2. Assignments delivered through AV and / or presented in classroom or through AV.

5. Bibliography
The recommended bibliography is maintained because it is accessible