VNIVERSITAT ĠĠ ID VALÈNCIA

COURSE DATA

Data Subject	
Code	33416
Name	Theory of the image and audiovisual narrative
Cycle	Grade
ECTS Credits	6.0
Academic year	2020 - 2021

Study (s)			
Degree	**Center**	**Acad. year**	**Period**
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	2	Second term

Subject-matter		
Degree	**Subject-matter**	**Character**
1301 - Degree in Audiovisual Communication	10 - Analysis of the audiovisual discourse and its social effects	Obligatory

Coordination	
Name	**Department**
MESTRE PEREZ, ROSANNA	340 - Language Theory and Communication Sciences

SUMMARY

This course focuses on narratological and image theories in the specific field of audiovisual creation and production, and offers guidelines for the analysis of different types of texts and audiovisual speeches. We study the basic concepts of narratology and the constituent elements of the image, all of which apply to the field of audiovisual stories. The starting point is the definition of which constitutes a narrative text: any discourse that tells a story. Its essentials components are studied: action, characters, time structure, spatial framework and issues related to point of view and narrative modality, especially in film and television stories. We will end with the application of the main narratological questions to the transmedia narrative (universe, official and unofficial extensions of history…).

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 - Degree in Audiovisual Communication

- 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

ACTIVITY	Hours	% To be attended
Theory classes	60,00	100
Study and independent work	30,00	0
Preparation of evaluation activities	30,00	0
Resolution of case studies	30,00	0
TOTAL	150,00	

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 tasks in which theoretical content will be applied to practical cases. It'll be worth 20% of the final grade. It is mandatory to pass the exam for its mark to average with the practice mark.

REFERENCES

Basic

- BAL, Mieke (1987). Teoría de la narrativa. Una introducción a la narratología. 2ª ed., Madrid: Cátedra [1977].

- BARTHES, Roland (1980): S/Z, México: Siglo XXI [1970].
  -(1972): Introducción al análisis estructural de los relatos, Análisis estructural del relato.

- BORDWELL, David (1995). La narración en el cine de ficción. Madrid: Paidós [1985].
  BREMOND, Claude (1972). La lógica de los posibles narrativos, Análisis estructural del relato, Barcelona: Ed. Buenos Aires.
  BURGOYNE, Robert (1990). "The Cinematic Narrator: The Logic and Pragmatics of Impersonal Narration", Journal of Film and Video, vol. 42, nº 1, pp. 3-16.
  CAMPALANS, Carolina, RENÓ, Denis y GOSCIOLA, Vicente (2014). Narrativas transmedia: entre teorías y prácticas. Barcelona: UOC.
  CANET, Fernando y PRÓSPER, Josep (2009). Narrativa audiovisual. Estrategias y recursos, Madrid: Síntesis.
  CASETTI, Francesco y DI CHIO, Francesco (1991). Cómo analizar un film, Barcelona: Paidós.
  CHATMAN, Seymour (1990). Historia y discurso. La estructura narrativa en la novela y en el cine. Madrid: Taurus Humanidades [1978].

DENA, Kristy (2009). Transmedia Practice. University of Sidney (Tesis doctoral).

DÍEZ PUERTAS, Emeterio (2014): Narrativa fílmica: escribir la pantalla, pensar la imagen, Madrid: Fundamentos.

GARCÍA CARRIZO, Jennifer y HEREDERO DÍA, Olga (2014); Propuesta de modelo genérico de análisis de la estructura de las narrativas transmedia, Icono 14, vol. 13, pp. 260-285.

GAUDREAULT, André (1988). Du Littéraire au Filmique: Système du Récit. París: Meridiens-Klincksieck.

- (1984). "Narration et monstration au cinéma", Hors Cadre, nº 2, pp. 87-98.

GAUDREAULT, André y JOST, François (1995). El relato cinematográfico. Cine y narratología. Madrid: Paidós [1990].

- GENETTE, Gérard (1989). Figuras III. Barcelona: Lumen [1972].

- (1998). Nuevo discurso del relato, Madrid: Cátedra.

GIL GONZÁLEZ, Antonio J. (2013). Narrativas (+), Salamanca: Universidad de Salamanca.

GRAU RAFEL, Marta (2016); La mente narradora. La neurociencia aplicada al arte de escribir guiones. Barcelona: Laertes.

GREIMAS, Algirdas Julius (1972): Elementos para una teoría de la interpretación del relato mítico, Análisis estructural del relato, Barcelona: Ed. Buenos Aires.

GUARINÓS, Virginia (2013). Narrativas audiovisuales digitales, Madrid: Fragua.

HENDERSON, Brian (1983). "Tense, Mood, and Voice in Film (Notes after Genette)", Film Quarterly, vol. XXVI, verano, pp. 4-17.

JOST, François (2002). El ojo-cámara. Entre film y novela. Buenos Aires: Catálogos Editora [1987].

KOZLOFF, Sarah (1988). Invisible Storytellers: Voice-Over Narration in American Fiction Film. Berkeley-Los Angeles: University of California Press.

- McKEE, R. (2004). El guión: sustancia, estructura, estilo y principios de escritura de guiones. Alba

METZ, Christian (1976), "History/Discourse: Note on Two Vouyerisms, Edinburgh 76 Magazine, pp. 21-25.

NEIRA PIÑEIRO, María del Rosario (2003). Introducción al discurso narrativo fílmico. Madrid: Arco/Libros.

PÉREZ BOWIE, José Antonio (2008). Leer el cine: la teoría literaria en la teoría cinematográfica. Salamanca: Ediciones Universidad de Salamanca.

PHILLIPS, Andrea (2012). A Creators Guide to Transmedia Storytelling: How to Captivate and Engage audiences Across Multiple Platforms. McGraw-Hill.

PROPP, Vladimir (1971). Morfología del cuento, Madrid: Fundamentos.

RICOEUR, Paul (1987). Tiempo y narración. Madrid: Ediciones Cristiandad [1984].

- (1986). Du texte à l'action : essais d'herméneutique. París: Editions du Seuil.

RIMMON-KENAN, Slomith (1991). Narrative Fiction: Contemporary Poetics. Londres y Nueva York: Routledge [1983].

- RODRÍGUEZ GARCÍA, Teresa C. y BAÑOS GONZÁLEZ, Miguel (2010). Construcción y memoria del relato audiovisual. Madrid: Fragua.

SÁNCHEZ-ESCALONILLA, Antonio (2001): Estrategias de guión cinematográfico, Barcelona: Ariel

SCOLARI, Carlos Alberto (2013). Narrativa transmedia: cuando todos los medios cuentan, Deusto S.A. Ediciones.

TODOROV, Tzvetan (1966). Análisis estructural del relato, Barcelona: Ed. Buenos Aires.

Additional

- BELLOUR, Raymond (1977). "Hitchcock: The Enunciator", Camera Obscura, 2, otoño, pp. 66-91.
  BLACK, David Alan (1986). "Genette and Film: Narrative Level in the Fiction Cinema", Wide Angle, vol. 8, nº 3-4, pp. 19-26.
  BRANIGAN, Edward (1992). Narrative Comprehension and Film. Londres y Nueva York: Routledge.
  -(1984). Point of View in the Cinema: A Theory of Narration and Subjectivity in Classical Film. Berlín y Nueva York: Mouton Publishers.
  BURGOYNE, Robert, STAM, Robert y FLITTERMAN-LEWIS, Sandy (1999). Nuevos conceptos de la teoría del cine. Barcelona: Paidós [1992].
  CAMPORA, Matthew (2009). "Art cinema and New Hollywood: multiform narrative and sonic metalepsis in Eternal Sunshine of the Spotless Mind", New Review of Film and Television Studies, vol. 7, nº 2, junio, pp. 119-131.
  CHATMAN, Seymour (1990). Coming to Terms. Ithaca, NY: Cornell University Press.
  HAYES, Gary P. (2011): How to write a Transmedia Production Bible. Ed. Screen Australia. Trad. de Eduardo Prádanos (2012): Cómo escribir una biblia transmedia.
  KINDER, Marsha (1989-90). "The Subversive Potential of the Pseudo-Iterative", Film Quarterly, vol. 43, nº 2, invierno, pp. 2-16.

ADDENDUM COVID-19

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

HYBRID LEARNING MODE (BLENDED)

1. Contents

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

2. Workload and teaching schedule

1. 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

1.   The recommended bibliography is maintained because it is accessible.

E-LEARNING

in case the sanitary situation forces a new confinement

1. Contents

1. The contents initially collected in the teaching guide are reduced by selecting the essential concepts to acquire the skills

2. Workload and teaching schedule

1. 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. Publication of materials in the AV

2. BBC synchronous videoconference

3. Recorded videos

4. Tutorials by videoconference

5. Recorded or spoken presentations

4. Assessment

1. Face-to-face exam

2. Assignments delivered through AV

5. Bibliography

1.   The recommended bibliography is maintained because it is accessible.