

**COURSE DATA****Data Subject**

<b>Code</b>	33416
<b>Name</b>	Theory of the image and audiovisual narrative
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2022 - 2023

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	2	Second term

**Subject-matter**

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

**Coordination**

<b>Name</b>	<b>Department</b>
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
<b>TOTAL</b>	<b>150,00</b>	

## TEACHING METHODOLOGY

Cancelled



## EVALUATION

Please contact the teacher

## REFERENCES

### Basic

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