

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

Code	36606
Name	Audiovisual culture and intermediality
Cycle	Grade
ECTS Credits	6.0
Academic year	2023 - 2024

Study (s)

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	4	First term

Subject-matter

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	11 - Complementos formativos de carácter optativo	Optional

Coordination

Name	Department
GUILLAMON CARRASCO, SILVIA	340 - Language Theory and Communication Sciences

SUMMARY

From an interdisciplinary approach, this course covers the relation between the different modes of audiovisual expression and the different arts (cinema, literature, theatre, painting, comics, television fiction, photography, video games, etc.)

We will be paying attention to the adaptations of a given form or genre throughout history as well as the interactions, hybridisations and exchanges between the different means of representation in a certain context.



PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

No se requieren conocimientos previos

OUTCOMES

1333 - Degree in Audiovisual Communication

- Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.
- Students should be able to express themselves fluently and effectively in their own languages, as well as in a third language (preferably English), taking advantage of the linguistic and literary resources that are most appropriate for the different forms of media.
- Students should be able to search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).
- Students should have an understanding of own and other social, historical, economic and cultural aspects within their relevant contexts.
- Students should be able to defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of communication (informative, interpretative, semiotic, dialogic and opinion).
- Students should have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.
- Students must be able to define research topics or innovative personal creation that could contribute to the knowledge or development of audiovisual languages and their interpretation. They must be able to adequately expose the results of their research either orally or through audiovisual and computerised means, according to the standards of the disciplines of communication.

LEARNING OUTCOMES



- To know the codes and modes of representation of audiovisual communication.
- To identify the social, cultural and historical relevance of the aesthetic proposals of the audiovisual industries.
- To analyse the relevance of the creativity of images.
- To adequately present the results of the research orally or through audiovisual or computer media.
- To work in a team.

DESCRIPTION OF CONTENTS

1. Adaptation, intertextuality and intermediality

This theme aims to explore the concepts of adaptation and intertextuality, addressing the discussions and theories that have given rise to current studies on the relationship between different media.

2. The influence of realism and naturalism in filmic narrative

In this topic we will review the characteristics of the realist novel and naturalism, studying their differences and their influence on the development of film writing.

3. From the stage to the screens. Melodrama and audiovisual narrativity

This subject will deal with the importance of melodrama in the development of film and television narrative. Throughout the subject we will review the origins of theatrical melodrama, we will see how melodrama overflows the dramatic genre itself and how it acquires its own expressive and symbolic identity, crystallising into one of the most characteristic genres of Hollywood classicism.

4. Classic crime fiction and the noir genre in literature and cinema

In this topic we will review the two main literary manifestations within the detective story: the enigma novel and the noir novel. We will study how the latter, in its American hardboiled version, has given rise to the classic Hollywood film noir and we will analyze its characteristics in relation to the literary model from which it derives.

5. The influence of the gothic novel on horror and gothic romance

Throughout this topic we will review the characteristics of the gothic novel, its rise and fall, and its influence on the development of the horror genre. We will study women's gothic literature and its impact on the development of the classic film genre known as gothic romance.

**6. The cinematographic comedy and its theatrical antecedents**

This theme delves into the relationship between literary and cinematic comedy. We will review the beginnings of comedy in film, often driven by the visual gag, and then go on to develop the literary theatrical antecedents that laid the foundations for the later evolution of comedy in film.

7. Adventures and fantasy. Transfers from literature to cinema

In this topic we will analyze the adventure genre, whose origins can be traced back to the travel and expedition novels of the 19th century, studying its main characteristics and its influence on the world of cinema. Likewise, we will study the literary precedents of fantasy, its characterization and its repercussion in the development of adventure fantasy, a literary subgenre that has had an important development in contemporary cinema.

8. From comic to audiovisual

In this subject we will study the relationship between comics, cinema and television fiction from a historical point of view, but also analyzing the resources that the audiovisual has used to transfer the cartoons to the screens.

9. Video games and intermediality

This theme addresses the thematic, visual and argumentative influences between audiovisual culture and the language of video games.

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	60,00	100
Study and independent work	40,00	0
Preparation of evaluation activities	30,00	0
Preparation of practical classes and problem	20,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

Master class

Presentation in the classroom and work in small groups



Resolution of theoretical-practical problems

EVALUATION

- Final written test (exam): 60% of the final grade.
- Preparation and oral presentation of a group paper: 30%.
- Attitude and participation in class (active, reasoned and regular): 10%

Problems with spelling, syntax and/or written expression will score negatively in the grade of all written tests and their accumulation can lead to the failure of the subject (from the third spelling mistake onwards the test will be considered failed).

In case of plagiarism in a student's evaluation work, this may be evaluated with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the appropriate sanction in accordance with current legislation.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.

The general grading system will follow the regulations of the Universitat de València approved by the Consell de Govern on 30 May 2017. ACGUV 108/2017.

REFERENCES

Basic

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- Baldelli, Pio (1970) El cine y la obra literaria. Buenos Aires: Galerna.
- Bolter, David Jay and Grusin, Richard (2000) Remediation. Understanding New Media. London: Cambridge.
- Carmona, Ramón (1991) Cómo se comenta un texto fílmico. Madrid: Cátedra
- Chatman, Seymour (1990) Historia y discurso. Madrid: Taurus.
- Company, Juan Miguel (1986) La realidad como sospecha. Valencia: Instituto de Cine y Radiotelevisión.
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- Frus, Phyllis and Williams, Christy (2010) Beyond Adaptation. Essays on Radical Transformations of Original Works. London: McFarland.



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- Geduld, Harry M. (1981) Los escritores frente al cine. Madrid: Fundamentos.
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- Manovich, Lev (2005) El lenguaje de los nuevos medios de comunicación. Barcelona: Paidós.
- Pérez Bowie, José Antonio (ed.) (2010) Reescrituras fílmicas: nuevos territorios de la adaptación. Salamanca: Ediciones Universidad de Salamanca.
- Rajewsky, Irina O. (2005) Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality, *Intermedialités*, 1(6), pp. 43-64.
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- Zecchi, Barbara (2013) Teoría y práctica de la adaptación. Madrid: Universidad Complutense de Madrid.
- Gil González, Antonio (2012) + Narrativa(s). Intermediaciones novela, cine cómic y videojuego en el ámbito hispánico. Salamanca: Universidad de Salamanca.

Additional

- Baldelli, Pio (1970) El cine y la obra literaria. Buenos Aires: Galerna.
- Fell, John (1977) El filme y la tradición narrativa. Buenos Aires: Tres Tiempos.
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- Stam, Robert (2000) Beyond Fidelity: The Dialogics of Adaptation, en Naremore, James (ed.), *Film Adaptation*. New Jersey: Rutgers.