



## 1. General information

**Course:** AUDIOVISUAL NARRATIVE**Type:** CORE COURSE**Degree:** 401 - UNDERGRADUATE DEGREE PROGRAMME IN AUDIOVISUAL COMMUNICATION**Center:** 12 - FACULTY OF COMMUNICATION**Year:** 1**Main language:** Spanish**Use of additional languages:****Web site:****Code:** 16507**ECTS credits:** 6**Academic year:** 2023-24**Group(s):** 30**Duration:** C2**Second language:** English**English Friendly:** Y**Bilingual:** N**Lecturer:** CARLOS ALBERTO GÓMEZ MÉNDEZ - Group(s): 30

Building/Office	Department	Phone number	Email	Office hours
2.13	DPTO. EN CONSTITUCIÓN		Carlos.Gomez@uclm.es	

## 2. Pre-Requisites

Not established

## 3. Justification in the curriculum, relation to other subjects and to the profession

Audiovisual Narrative is a fundamental training in the Bachelor's Degree in Audiovisual Communication. It allows to understand the essential concepts and practices of contemporary narrative and how they are adapted to the audiovisual narration. On the other hand, the subject is necessary both for analysis and research, and for the development of professional skills required by the media industry.

This subject provides students with the analytical tools required to understand the functioning of different types of audiovisual narrations and the effects of meaning that they produce. Before creating any work we must be able to analyse and understand any given audiovisual text, and all the communication professionals must know the conventions of visual and sound languages while they develop a critical spirit.

In short, the subject proposes a necessary approach to the different aspects of the audiovisual discourse and narrative, and its mastery is essential to be able to integrate into professional teams.

## 4. Degree competences achieved in this course

## Course competences

Code	Description
CB01	Possess and understand knowledge in an area of study that builds on the foundation of general secondary education and is at a level that relies on advanced textbooks and also includes knowledge from the cutting edge of their field of study.
CB02	Apply knowledge to the craft or vocation in a professional manner and possess the skills to develop and defend arguments and solve problems within the field of study.
CB04	Convey information, ideas, problems and solutions for both specialist and non-specialist audiences.
CE12	Know, analyse and apply the mechanisms and elements of the construction of audiovisual narratives, regarding different genres, formats and audiovisual production technologies.
CE14	Know and apply the resources, methods and procedures used in the construction and analysis of audiovisual stories.
CG02	Develop creativity to take risks in the definition of research or creative topics from an innovative perspective that contributes to the knowledge, interpretation or development of audiovisual languages and/or formats.
CG04	Expose the results of academic work in writing, orally or by other means, in accordance with the canons of the communication disciplines.
CG05	Know the constitutional values, ethical principles and deontological rules applying to audiovisual communication.
CG06	Know the state of the world and its recent historical evolution as well as acquiring the concepts necessary for understanding its political, economic, technological and sociocultural dimensions in such a way that they serve as an instrument in the resolution of professional problems and challenges.
CG07	Acquire the ability to work in a team, face collective challenges and cooperatively solve problems, respecting the diversity of the participants and of their contributions.
CT01	Learn a second foreign language.

## 5. Objectives or Learning Outcomes

## Course learning outcomes

## Description

Apply techniques and procedures of visual and sound composition in different media and formats.

Develop and expose theoretical and practical projects related to audiovisual creation, in the areas of production, design, editing and post-production.

Apply the theoretical basics and professional of scriptwriting in the production of an audiovisual project.

Know the basic concepts of visual communication and the mechanisms of visual perception.

Know the radio, photography, television and video genres.

Describe and advocate for changes in public communication policies for improving the media structure.

## 6. Units / Contents

Unit 1: Narration and the production of sense  
 Unit 2: Narratology: key concepts  
 Unit 3: The analysis of audiovisual narration  
 Unit 4: Origins of the filmic narration  
 Unit 5: Narrative levels and narrators  
 Unit 6: Perspective and point of view  
 Unit 7: Time and space in audiovisual narration  
 Unit 8: Narrative functions of mise-en-scène  
 Unit 9: Editing and narrative discourse  
 Unit 10: The classical Hollywood cinema  
 Unit 11: Other narrative modes  
 Unit 12: The audiovisual narration in the digital age

## 7. Activities, Units/Modules and Methodology

Training Activity	Methodology	Related Competences (only degrees before RD 822/2021)	ECTS	Hours	As	Com	Description
Class Attendance (theory) [ON-SITE]	Lectures	CE12 CG05 CG06	1.2	30	N	-	
Class Attendance (practical) [ON-SITE]	Case Studies	CB02 CB04 CE12 CE14	0.88	22	N	-	
Final test [ON-SITE]	Assessment tests	CB01 CB02 CB04 CE12 CE14 CG02 CG04	0.08	2	Y	Y	
Project or Topic Presentations [ON-SITE]	Group Work	CB02 CB04 CE12 CE14 CG02 CG04 CG07	0.24	6	Y	N	
Writing of reports or projects [OFF-SITE]	Self-study	CB01 CB02 CB04 CE12 CE14 CG02	2.4	60	Y	N	
Study and Exam Preparation [OFF-SITE]	Self-study	CB02 CB04 CE12 CE14 CG02 CG04	1.2	30	N	-	
<b>Total:</b>			<b>6</b>	<b>150</b>			
<b>Total credits of in-class work: 2.4</b>			<b>Total class time hours: 60</b>				
<b>Total credits of out of class work: 3.6</b>			<b>Total hours of out of class work: 90</b>				

As: Assessable training activity

Com: Training activity of compulsory overcoming (It will be essential to overcome both continuous and non-continuous assessment).

## 8. Evaluation criteria and Grading System

Evaluation System	Continuous assessment	Non-continuous evaluation*	Description
Practicum and practical activities reports assessment	60.00%	40.00%	Class assignments.
Final test	40.00%	60.00%	Theoretical exam.
<b>Total:</b>	<b>100.00%</b>	<b>100.00%</b>	

According to art. 4 of the UCLM Student Evaluation Regulations, it must be provided to students who cannot regularly attend face-to-face training activities the passing of the subject, having the right (art. 12.2) to be globally graded, in 2 annual calls per subject, an ordinary and an extraordinary one (evaluating 100% of the competences).

### Evaluation criteria for the final exam:

#### Continuous assessment:

The practical exercises described by the teaching staff must be delivered in order to make an average with the final test.

The evaluation of the activities carried out in previous courses will not be kept.

This subject will apply the evaluation criteria agreed in the UCLM Regulations as well as the specific regulations approved by the Board of the Faculty of Communication. Specifically, the common regulations regarding plagiarism and spelling correction will be applied.

#### Non-continuous evaluation:

The practical exercises described by the teaching staff must be delivered in order to make an average with the final test.

The evaluation of the activities carried out in previous courses will not be kept.

This subject will apply the evaluation criteria agreed in the UCLM Regulations as well as the specific regulations approved by the Board of the Faculty of Communication. Specifically, the common regulations regarding plagiarism and spelling correction will be applied.

Any student may switch to the non-continuous assessment modality as long as they have not participated during the class teaching period in assessable activities that together account for at least 50% of the total assessment of the subject. If a student has reached that 50% of assessable activities or if, in any case, the class period has ended, they will be considered in continuous assessment without the possibility of changing the assessment modality.

### Specifications for the resit/retake exam:

In the extraordinary call, the note of the practices carried out during the course may be kept.

This subject will apply the evaluation criteria agreed in the UCLM Regulations as well as the specific regulations approved by the Board of the Faculty of Communication. Specifically, the common regulations regarding plagiarism and spelling correction will be applied.

### Specifications for the second resit / retake exam:

The special call for completion contains all the material.

In this call, students must take a test that will be worth 100% of the grade.

The assessment of any of the activities carried out in the ordinary or extraordinary call or in previous courses will not be kept. The rules of plagiarism and common spelling correction for the Degree will be applied.

9. Assignments, course calendar and important dates	
Not related to the syllabus/contents	
Hours	hours
Final test [PRESENCIAL][Assessment tests]	2
Writing of reports or projects [AUTÓNOMA][Self-study]	60
Study and Exam Preparation [AUTÓNOMA][Self-study]	30
Unit 1 (de 12): Narration and the production of sense	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	2
Class Attendance (practical) [PRESENCIAL][Case Studies]	2
Unit 2 (de 12): Narratology: key concepts	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	2
Class Attendance (practical) [PRESENCIAL][Case Studies]	2
Unit 3 (de 12): The analysis of audiovisual narration	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	2
Class Attendance (practical) [PRESENCIAL][Case Studies]	2
Unit 4 (de 12): Origins of the filmic narration	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	2
Class Attendance (practical) [PRESENCIAL][Case Studies]	2
Unit 5 (de 12): Narrative levels and narrators	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	2
Class Attendance (practical) [PRESENCIAL][Case Studies]	2
Unit 6 (de 12): Perspective and point of view	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	2
Class Attendance (practical) [PRESENCIAL][Case Studies]	2
Unit 7 (de 12): Time and space in audiovisual narration	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	4
Class Attendance (practical) [PRESENCIAL][Case Studies]	4
Unit 8 (de 12): Narrative functions of mise-en-scène	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	4
Class Attendance (practical) [PRESENCIAL][Case Studies]	4
Unit 9 (de 12): Editing and narrative discourse	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	4
Class Attendance (practical) [PRESENCIAL][Case Studies]	2
Unit 10 (de 12): The classical Hollywood cinema	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	2
Project or Topic Presentations [PRESENCIAL][Group Work]	2
Unit 11 (de 12): Other narrative modes	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	2
Project or Topic Presentations [PRESENCIAL][Group Work]	2
Unit 12 (de 12): The audiovisual narration in the digital age	
Activities	Hours
Class Attendance (theory) [PRESENCIAL][Lectures]	2
Project or Topic Presentations [PRESENCIAL][Group Work]	2
Global activity	
Activities	hours
Writing of reports or projects [AUTÓNOMA][Self-study]	60
Class Attendance (practical) [PRESENCIAL][Case Studies]	22
Study and Exam Preparation [AUTÓNOMA][Self-study]	30
Final test [PRESENCIAL][Assessment tests]	2
Class Attendance (theory) [PRESENCIAL][Lectures]	30
Project or Topic Presentations [PRESENCIAL][Group Work]	6
Total horas: 150	

10. Bibliography and Sources						
Author(s)	Title/Link	Publishing house	Citv	ISBN	Year	Description
Zunzunegui, Santos	La mirada cercana: microanálisis fílmico	Asociación Shangrila Textos Aparte			2016	
Gaudreault, André y Jost, François	El relato cinematográfico: cine y narratología	Paidós			1995	
Gómez, Carlos y Urbizu, Enrique	La caja de madera. Estudios sobre puesta en escena cinematográfica	ECAM, DAMA			2021	
Gutiérrez San Miguel, Begoña	Teoría de la narración audiovisual	Cátedra			2006	
Guerin, Marie Anne	El relato cinematográfico	Paidós			2004	
Burch, Noël	Praxis del cine	Fundamentos			1998	
Bordwell, David y Thompson, Kristin	El arte cinematográfico: una introducción	Paidós			1995	
Burch, Noël	El tragaluz del infinito	Cátedra			1995	
Carmona, Ramón	Cómo se comenta un texto fílmico	Cátedra			2010	
Bal, Mieke	Teoría de la narrativa. Una introducción a la narratología	Cátedra			2019	