



Course guide

804236 - NAV - Audiovisual Narrative

Last modified: 09/02/2024

Unit in charge: Image Processing and Multimedia Technology Centre
Teaching unit: 804 - CITM - Image Processing and Multimedia Technology Centre.

Degree: BACHELOR'S DEGREE IN VIDEO GAME DESIGN AND DEVELOPMENT (Syllabus 2014). (Compulsory subject).

Academic year: 2023 **ECTS Credits:** 6.0 **Languages:** Catalan, English

LECTURER

Coordinating lecturer: Borrull Zapata, Mariona

Others: Anglada Pujol, Ona

DEGREE COMPETENCES TO WHICH THE SUBJECT CONTRIBUTES

Specific:

CEVJ 1. Design the mechanics, rules, structure, script and artistic concept of a video game, maximising immersion and criteria of playability and balance to provide the best possible user experience.

CEVJ 2. Schematically and visually represent complex concepts, ideas and/or data based on personal skills and external references, in order to convey attractiveness, originality and creativity.

Transversal:

CT4. EFFECTIVE USE OF INFORMATION RESOURCES: Managing the acquisition, structuring, analysis and display of data and information in the chosen area of specialisation and critically assessing the results obtained.

07 AAT. SELF-DIRECTED LEARNING. Detecting gaps in one's knowledge and overcoming them through critical self-appraisal. Choosing the best path for broadening one's knowledge.

04 COE. EFFICIENT ORAL AND WRITTEN COMMUNICATION. Communicating verbally and in writing about learning outcomes, thought-building and decision-making. Taking part in debates about issues related to the own field of specialization.

TEACHING METHODOLOGY

- Master demo classes.
- Class participation.
- Case studies.
- Autonomous Work.

LEARNING OBJECTIVES OF THE SUBJECT

- To conceive the traditional narrative theory in the context of audiovisual and its connection with Video Games.
- To identify the main elements of the story and audiovisual fiction, their triggers factors and their mechanisms of space-time's representation.
- To develop critical and reflective capacity about of narrative in the media.
- To analyze correctly the audiovisual narratives, its classical or contemporary structure.
- To know in depth the main concepts that connect the narrative with the Video Game.
- To enable the student in the use of interactivity as a tool of narrative expression.



STUDY LOAD

Type	Hours	Percentage
Self study	90,0	60.00
Hours medium group	30,0	20.00
Guided activities	12,0	8.00
Hours large group	18,0	12.00

Total learning time: 150 h

CONTENTS

1. Audiovisual Narrative

Description:

1. The narrative and dramaturgy
2. The Fiction's Mechanisms
 - 2.1 Basic Mechanisms
 - 2.2 Structural Mechanisms
 - 2.3 Local Mechanisms
3. The Hero's Journey
4. Genres

Full-or-part-time: 45h

Theory classes: 20h

Self study : 25h

2. Audiovisual Language

Description:

1. Space-time (Casetti and Di Chio, Martin)
2. The Ways of Representation (Bordwell)
3. Analysis of staging issues: color, planning
4. Sound and music in the audiovisual (Chion)
5. Basics for writing a screenplay
6. Assembly (Mitry)
 - 6.1 Introduction to Adobe Premiere

Full-or-part-time: 45h

Theory classes: 20h

Self study : 25h

ACTIVITIES

Exercise 01. Narrative analysis of an audiovisual production [10%]

Description:

The student has to choose an audiovisual product and analyze extensively its narrative model.

Full-or-part-time: 15h

Self study: 15h



Exercise 02. Linguistic analysis of an audiovisual production [15%]

Description:

The student must choose an audiovisual product and analyze the audiovisual language extensively.

Full-or-part-time: 15h

Self study: 15h

Exercise 03. Editing Exercise [15%]

Description:

Creation of a short - Game kinematics

In addition to the video kinematics, they will deliver:

- A kinematics script in the format worked on in class
- Moodboard with references
- Short memory (half a page)

Full-or-part-time: 22h 30m

Self study: 22h 30m

GRADING SYSTEM

- Analysis 1 10%
- Partial exam 20%
- Block 2 presentations 10%
- Analysis 2 15%
- Final exam 20%
- Final practice (short) 15%
- Attitude 10%
- Students who participate in the continuous evaluation and do not exceed this subject, may submit to the reevaluation test in which only the theoretical part will be reevaluated.

EXAMINATION RULES.

- Once completed, the activities must be delivered to the Virtual Campus in the corresponding delivery and on the corresponding date.
- Students will dedicate autonomous work time (outside class hours) to carry out these activities.
- The evaluation of the activities does not only imply their resolution, but also the presentation of the results (when the student or the group is required to do so during the classes).
- The documents must be completed following the instructions given, especially with regard to the names of the files and the content structure. The correct management of the documentation provided is an aspect related to the skills to be acquired and is, therefore, subject to evaluation.

BIBLIOGRAPHY

Basic:

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- Lavandier, Y. La dramaturgia: los mecanismos del relato: cine, teatro, ópera, televisión, cómic. Madrid: Ediciones Internacionales Universitarias, 2003. ISBN 9788484690900.

Complementary:

- Aristóteles. Poética. Alianza, 2013.
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- Pérez, Oliver. El arte del entretenimiento: un ensayo sobre el diseño de experiencias en narrativa, videojuegos y redes sociales. Laertes, 2015.
- Bateman, C.M. Game writing: narrative skills for videogames. . Charles River Media, 2007.
- Font, D.. Paisajes de la modernidad: cine europeo, 1960-1980. Paidós, 2002.
- Villalobos, J.M. Cine y videojuegos: un diálogo transversal. Arcade, 2014.
- Bordwell, David. La narración en el cine de ficción. Paidós, 1996.
- Teixes, Ferran. Gamificación: motivar jugando.. UOC, 2015.
- Mercader, A; Suárez, R. . Puntos de encuentro en la iconosfera: interacciones en el audiovisual.. Universitat de Barcelona, 2013.
- Sánchez Navarro, J.. Narrativa Audiovisual. UOC, 2006.
- Martín Rodríguez, I.. Análisis narrativo del guión de videojuego. Síntesis, 2015.
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- Sheldon, L. . Character development and storytelling for games. Course Technology, 2014.
- Burch, N. . El tragaluz del infinito: contribución a la genealogía del lenguaje cinematográfico. Cátedra, 1987.
- Scolari, Carlos. Homo Videoludens 2.0.: de Pacman a la gamification [on line]. Laboratori de Mitjans Interactius, 2012 Available on: <http://hdl.handle.net/10230/26009>.
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- McKee, R.. El guión story: sustancia, estructura, estilo y principios de la escritura de guiones.. Alba, 2012.
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