

Course guide

804463 - NAV - Audiovisual Narrative

Last modified: 19/05/2026

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

Degree: BACHELOR'S DEGREE IN DIGITAL DESIGN AND MULTIMEDIA TECHNOLOGIES (Syllabus 2023).
(Compulsory subject).

Academic year: 2026 **ECTS Credits:** 6.0 **Languages:** Catalan

LECTURER

Coordinating lecturer: Torelló Oliver, Josep

Others:

TEACHING METHODOLOGY

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

LEARNING OBJECTIVES OF THE SUBJECT

Knowledge or contents

Recognising the fundamental concepts of audiovisual communication theory, as well as reflecting on the image and audiovisual discourse in relation to the field of digital and multimedia design.

Skills

Apply the process of making an audiovisual or multimedia product, especially focusing on the initial stages of pre-production.

STUDY LOAD

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

Total learning time: 150 h

CONTENTS

TOPIC 1 – The script and the media

Description:

Storytelling
The script as a tool
The script in theater, cinema, television and video games
The script in fiction and non-fiction

Full-or-part-time: 37h 30m

Theory classes: 15h

Self study : 22h 30m

TOPIC 2 – Conflict, Universal Arguments and the Hero's Journey

Description:

Types of Conflict
The Thematic Core of the Story
Universal Arguments, by Jordi Balló and Xavier Pérez
The Hero's Journey, by Joseph Campbell and Christopher Vogler
Character Archetypes

Full-or-part-time: 37h 30m

Theory classes: 22h 30m

Self study : 15h

TOPIC 3 – Script Structures and Models

Description:

Script Models, by Robert McKee
Focusing and Narrator Typologies
The Paradigm, by Syd Field
Main Plot and Subplots
Information Dosage

Full-or-part-time: 37h 30m

Theory classes: 15h

Self study : 22h 30m

TOPIC 4 – Character and dialogue construction

Description:

Character sheets and bibles
Temperament typologies
Transformation arcs
Functions and characteristics of dialogue
Characterization and subtext

Full-or-part-time: 37h 30m

Theory classes: 15h

Self study : 22h 30m

GRADING SYSTEM

- Each student's grade will be calculated based on the following activities:

A1. Analysis and writing of a 3-act structure. Individual activity. Weighting: 10% of the final grade.

A2. From the ladder to the dialogue: writing a professional format of a dialogued scene starting from a ladder. Individual activity. Weighting: 10% of the final grade.

A3. Short film script dossier / GDD - Partial submission. Individual or group activity. Weighting: 10% of the final grade.

A4. Short film script dossier / GDD - Final submission. Individual or group activity.

Weighting: 30% of the final grade.

A5. Final theoretical exam. Individual activity. Weighting: 30% of the final grade.

- The "Participation and learning attitude" (Pa) will be assessed with a weighting of 10% of the final grade of the subject.

- The final grade is the following average:

$A1 \cdot 0.10 + A2 \cdot 0.10 + A3 \cdot 0.10 + A4 \cdot 0.30 + A5 \cdot 0.30 + Pa \cdot 0.10$

Irregular actions that may lead to a significant variation in the grade of one or more students constitute a fraudulent performance of an evaluation act. This action will lead to a descriptive grade of fail and a numerical grade of 0 for the ordinary global assessment of the subject, without the right to re-evaluation.

If the teachers have evidence of the use of AI tools that are not permitted in the assessment tests, they may summon the students involved to an oral test or a meeting to verify the authorship.

EXAMINATION RULES.

- The exercises will be done in autonomous work time. The value of the exercises as a whole is 40% of the course and each counts as follows: Exercise 1 (5%), Exercise 2 (10%), Exercise 3 (10%), Exercise 4 (15%).

- Its late delivery will behave to suspend the practice.

- The content of the exercises and their correct writing will be assessed.

BIBLIOGRAPHY

Basic:

- Aristóteles. Poética. Madrid: Alianza, 2013. ISBN 9788420678801.

- Andrew, D.. Las Principales teorías cinematográficas . Barcelona [etc.] : Gustavo Gili, 1978. ISBN 8425207177.

- Aumont, J.; Marie, M. Análisis del film. Barcelona: Paidós, 1993. ISBN 8475096204.

- Bordwell, D. La narración en el cine de ficción. Barcelona: Paidós, 1996. ISBN 8449301777.

- Campbell, J.. El heroe de las mil caras. Atalanta, 2020. ISBN 9788412213003.

- Chion, M. Como se escribe un guión. Madrid: Cátedra, 1998. ISBN 8437607647.

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- Marimón, J.. El montaje cinematográfico - Del guion a la pantalla. Barcelona: Universitat de Barcelona, 2014. ISBN 9788447538065.

- Marx, C.. Writing for animation, comics and games. CRC Press, 2012. ISBN 9786610729067.

- McKee, R. El guión story: sustancia, estructura, estilo y principios de la escritura de guiones. 7ª ed. Barcelona: Alba, 2012. ISBN 9788484284468.

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- Tubau, D.. El guión del siglo 21 - El futuro de la narrativa en el mundo digital. Barcelona: Alba, 2011. ISBN 9788484286127.

Complementary:

- Aranda, D.; de Felipe, F.. Guión audiovisual. Barcelona: UOC, 2006. ISBN 8497885066.

- Bazin, A. ¿Qué es el cine?. Madrid: Rialp, 1990. ISBN 8432111473.

- Bozal, V.. Historia de las ideas estéticas y de las teorías artísticas contemporáneas. Madrid: Machado libros, 2004.

- Duran, J. La ficció cinematogràfica, avui. Barcelona: Publicacions i Edicions de la Universitat de Barcelona, 2011. ISBN 9788447535101.

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- Gutiérrez San Miguel, B. Teoría de la narración audiovisual. Madrid: Cátedra, 2006. ISBN 9788437622972.



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- Tarkovski, A.. Esculpir en el tiempo. Madrid: Rialp, 1996. ISBN 9788432147227.
- Salter, J.. L'art de la ficció: sobre llegir i escriure. Barcelona: L'altra, 2016. ISBN 9788494655609.