

## 804329 - NAV-A - Audiovisual Narrative

Coordinating unit:	804 - CITM - Image Processing and Multimedia Technology Centre		
Teaching unit:	804 - CITM - Image Processing and Multimedia Technology Centre		
Academic year:	2019		
Degree:	BACHELOR'S DEGREE IN DESIGN, ANIMATION AND DIGITAL ART (Syllabus 2017). (Teaching unit Compulsory)		
ECTS credits:	6	Teaching languages:	Catalan, Spanish

### Teaching staff

Coordinator: Torelló Oliver, Josep

### Degree competences to which the subject contributes

Specific:

CEAAD 8. (ENG) Relacionar i aplicar els principis de la narrativa audiovisual i emprar les diverses tècniques associades.

CEAAD 12. (ENG) Implementar i gestionar projectes de disseny i animació incloent la planificació, direcció, execució i la seva avaluació.

Transversal:

06 URI N2. EFFECTIVE USE OF INFORMATION RESOURCES - Level 2. Designing and executing a good strategy for advanced searches using specialized information resources, once the various parts of an academic document have been identified and bibliographical references provided. Choosing suitable information based on its relevance and quality.

05 TEQ. TEAMWORK. Being able to work as a team player, either as a member or as a leader. Contributing to projects pragmatically and responsibly, by reaching commitments in accordance to the resources that are available.

04 COE N3. EFFICIENT ORAL AND WRITTEN COMMUNICATION - Level 3. Communicating clearly and efficiently in oral and written presentations. Adapting to audiences and communication aims by using suitable strategies and means.

04 COE N2. EFFICIENT ORAL AND WRITTEN COMMUNICATION - Level 2. Using strategies for preparing and giving oral presentations. Writing texts and documents whose content is coherent, well structured and free of spelling and grammatical errors.

06 URI. EFFECTIVE USE OF INFORMATION RESOURCES. Managing the acquisition, structure, analysis and display of information from the own field of specialization. Taking a critical stance with regard to the results obtained.

07 AAT N1. SELF-DIRECTED LEARNING - Level 1. Completing set tasks within established deadlines. Working with recommended information sources according to the guidelines set by lecturers.

### 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 digital world.
- 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 enable the student in the use of interactivity as a tool of narrative expression.

## 804329 - NAV-A - Audiovisual Narrative

### Study load

Total learning time: 150h	Hours large group:	24h	16.00%
	Hours medium group:	22h	14.67%
	Hours small group:	0h	0.00%
	Guided activities:	14h	9.33%
	Self study:	90h	60.00%

## 804329 - NAV-A - Audiovisual Narrative

### Content

<p>1. Audiovisual Narrative</p>	<p>Learning time: 45h Theory classes: 20h Self study : 25h</p>
<p>Description:</p> <ol style="list-style-type: none"> <li>1. The narrative and dramaturgy</li> <li>2. The Fiction's Mechanisms             <ol style="list-style-type: none"> <li>2.1 Basic Mechanisms</li> <li>2.2 Structural Mechanisms</li> <li>2.3 Local Mechanisms</li> </ol> </li> <li>3. Archetypes</li> <li>4. Genres</li> </ol>	
<p>2. Audivisual Language</p>	<p>Learning time: 45h Theory classes: 20h Self study : 25h</p>
<p>Description:</p> <ol style="list-style-type: none"> <li>1. Definition of the Diegesis: Articulation of the Space-Time</li> <li>2. Manners of Cinematographic Representation             <ol style="list-style-type: none"> <li>2.1 Primitive Manners of Representation</li> <li>2.2 Institutional Manners of Representation</li> <li>2.3 Modern Manners of Representation</li> <li>2.4 Postmodern Manners of Representation</li> </ol> </li> <li>3. Types of Shots</li> <li>4 Colour in Storytelling</li> <li>5. Sound and Music in the Audiovisual</li> <li>6. Montage             <ol style="list-style-type: none"> <li>6.1 Montage's Theory</li> <li>6.2 Editing with Adobe Premiere</li> </ol> </li> </ol>	
<p>3. Audiovisual Analysis</p>	<p>Learning time: 60h Theory classes: 20h Self study : 40h</p>
<p>Description:</p> <p>Anàlisi de propostes audiovisual en funció de les dades tècnico-artístiques, el marc històric, la sinopsi argumental, l'anàlisi aspectes formals/narratius i l valoració personal</p>	

## 804329 - NAV-A - Audiovisual Narrative

### Planning of activities

<p>Exercise E01. Audiovisual Portrait or Self Portrait [4%]</p>	<p>Hours: 10h Self study: 10h</p>
<p>Description: Student must record a portrait or an audiovisual self-portrait.</p>	
<p>Exercise 02. Analysis of the Narrative Model of an Audiovisual [4%]</p>	<p>Hours: 5h Self study: 5h</p>
<p>Description: The student has to choose an audiovisual product and analyze extensively its narrative model.</p>	
<p>Exercise 03. Create a Storyboard [4%]</p>	<p>Hours: 10h Self study: 10h</p>
<p>Description: Beginning with a cinematic or literary scene proposed by Professor the student should develop a Storyboard.</p>	
<p>Pràctica P04. Comentari del color, el so i la música [4%]</p>	<p>Hours: 5h Self study: 5h</p>
<p>Exercise 05. Editing Exercise [16%]</p>	<p>Hours: 20h Self study: 20h</p>
<p>Description: Part 1: To convert to Storyboard a narration given by the teacher. Part 2: To edit storytelling developing an animatic with Adobe Premiere.</p>	
<p>Pràctica P06. Anàlisi i crítica d'un film de ficció [15%]</p>	<p>Hours: 10h Self study: 10h</p>
<p>Description: Treball final de l'assignatura. El treball ha de contenir les següents parts:</p> <ol style="list-style-type: none"> <li>1. Introducció</li> <li>2. Dades tècnico-artístiques</li> <li>3. Marc històric</li> <li>4. Sinopsi argumental</li> <li>5. Anàlisi aspectes formals/narratius</li> <li>6. Valoració personal</li> <li>7. Fonts bibliogràfiques</li> </ol>	



## 804329 - NAV-A - Audiovisual Narrative

### Qualification system

- Individual practices: 40% of the final mark of the course.
- There will be one Partial Exam: 20% of the final mark of the course.
- Final Exam: 30% of the final mark of the course.
- Participation and attitude: 10% of the final mark of the course.
- 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.

### Regulations for carrying out activities

- 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 (4%), Exercise 2 (4%), Exercise 3 (4%), Exercise 4 (4%), Exercise 5 (16%), Exercise 6 (8%).
- Its late delivery will behave suspend the practice.
- The content of the exercises and their correct writing will be assessed.

## 804329 - NAV-A - Audiovisual Narrative

### Bibliography

#### Basic:

- Aristóteles. Poética. 2ª ed. Madrid: Alianza, 2013. ISBN 9788420678801.
- Bordwell, D. La narración en el cine de ficción. Barcelona: Paidós, 1996. ISBN 8449301777.
- Casetti, F.; Chio, F. di. Cómo analizar un film. Barcelona: Paidós, 1991. ISBN 8475096689.
- Chion, M. Como se escribe un guión. Madrid: Cátedra, 1998. ISBN 8437607647.
- Duran, J. Narrativa audiovisual i cinema d'animació per ordinador. Barcelona: Universitat de Barcelona, 2009. ISBN 9788469293140.
- Gutiérrez San Miguel, B. Teoría de la narración audiovisual. Madrid: Cátedra, 2006. ISBN 9788437622972.
- Lavandier, Y. La dramaturgia: los mecanismos del relato: cine, teatro, ópera, televisión, cómic. Madrid: Ediciones Internacionales Universitarias, 2003. ISBN 9788484690900.
- Sánchez Navarro, J. Narrativa audiovisual. Barcelona: UOC, 2006.

#### Complementary:

- Aumont, J.; Marie, M. Análisis del film. 2ª ed. Barcelona: Paidós, 1993. ISBN 8475096204.
- Bazin, A. ¿Qué es el cine?. 9ª ed. Madrid: Rialp, 2012. ISBN 8432111471.
- Bordwell, D. El significado del filme: inferencia y retórica en la interpretación cinematográfica. Barcelona: Paidós, 1995.
- Burch, N. El tragaluz del infinito: contribución a la genealogía del lenguaje cinematográfico. Madrid: Cátedra, 1987. ISBN 843760642X.
- Duran, J. La ficció cinematogràfica, avui. Barcelona: Publicacions i Edicions de la Universitat de Barcelona, 2011. ISBN 9788447535101.
- Font, D. Paisajes de la modernidad: cine europeo, 1960-1980. Barcelona: Paidós, 2001. ISBN 9788449312250.
- Marx, C. Writing for animation, comics & games [on line]. Amsterdam; Boston: Focal Press, 2007 [Consultation: 18/04/2018]. Available on: <<https://www.sciencedirect.com/science/book/9780240805825>>. ISBN 9780240805825.
- McKee, R. El guió story: sustancia, estructura, estilo y principios de la escritura de guiones. 7ª ed. Barcelona: Alba, 2012. ISBN 9788484284468.
- Mercader, A.; Suárez, R. Puntos de encuentro en la iconosfera: interacciones en el audiovisual. Barcelona: Universitat de Barcelona, 2013. ISBN 9788447536986.
- Torelló, Josep. La música en las maneras de representación cinematográfica [on line]. Barcelona: Laboratori de Mitjans Interactius, 2015 [Consultation: 18/04/2018]. Available on: <[http://www.lmi.ub.es/transmedia21/pdf/8\\_musica.pdf](http://www.lmi.ub.es/transmedia21/pdf/8_musica.pdf)>. ISBN 9788460839774.
- Zunzunegui, S. Pensar la imagen. Madrid: Cátedra: Universidad del País Vasco, 1998. ISBN 8437608155.
- Salter, James. L'art de la ficció: sobre llegir i escriure. Barcelona: L'altra, 2016. ISBN 9788494655609.