



**Audiovisual Narrative**

*PI-02-F-16 ED. 00*

*Academic year 2023-24*

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***TEACHING GUIDE***  
***"Audiovisual Narrative"***  
***Multimedia and Digital Arts***  
**Catholic University of Valencia**

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## TEACHING GUIDE FOR THE SUBJECT AND/OR SUBJECT

		ECTS
<b>SUBJECT: Audiovisual Narrative</b>		6
<b>Subject: Audiovisual Narrative</b>		6
<b>Module: Audiovisual creation</b>		36
<b>Type of Training: Mandatory</b>	<b>COURSE: 2nd</b> <b>Semester: 2nd</b>	
<b>Faculty: Aránzazu Fernández</b>	<b>Department: Multimedia</b>	
	<b>email:</b>	

### ORGANIZATION OF THE MODULE

Audiovisual creation				36 ECTS
<b>Duration and temporary location within the curriculum:</b>				
<b>Subjects and Subjects</b>				
Subject	ECTS	SUBJECT	ECTS	Course/ semester
Narrative Audiovisual	6	Audiovisual Narrative	6	2/2
Production	6	Documentary Production and Script	6	1/2
Editing and Post-production	24	Digital video recording and editing	6	3/2
		Audio editing	6	3/2
			6	3/1
		Digital post-production	6	4/1



## TEACHING GUIDE SUBJECT/SUBJECT: Audiovisual Narrative

### GENERAL OBJECTIVES

- A. The fundamental objective of the subject is to master audiovisual language.
- B. Be able to recognize the structures and participants that make up audiovisual discourses capable of articulating communication.
- C. Know the different narrative strategies to make audiovisual messages more effective and efficient.
- D. Project audiovisual speeches based on the tools and strategies provided in the theoretical part.
- E. Promote critical, analytical and reflective capacity in relation to audiovisual and multimedia events through technical and aesthetic knowledge of the forms, processes and trends of visual communication

BASIC SKILLS	Weighing of the competence			
	1	2	3	4
<i>BC. 1 That students have demonstrated possession and understanding of knowledge in an area of study that is based on general secondary education, and is usually found at a level that, although supported by advanced textbooks, also includes some aspects that involve knowledge from the cutting edge of their field of study.</i>				X
<i>BC. 2 That students know how to apply their knowledge to their work or vocation in a professional manner and possess the skills that are usually demonstrated through the elaboration and defense of arguments and the resolution of problems within their area of study.</i>			X	
<i>BC. 3 That students have the ability to gather and interpret relevant data (normally within their area of study) to make judgments that include reflection on relevant issues of a social, scientific or ethical nature.</i>				X
<i>BC. 4 That students can transmit information, ideas, problems and solutions to both a specialized and non-specialized audience</i>				X
<i>CB 5 That students have developed those learning skills necessary to undertake further studies with a high degree of autonomy.</i>			X	



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GENERAL COMPETENCES		Weighing of the competence			
01	Capacity for analysis and synthesis			x	
02	Organization and planning skills				x
03	Oral and written communication in one's own language				x
05	Computer skills related to the field of study			x	
06	Ability to manage information. Know how to obtain information effectively from specialized books and magazines, and other documentation			x	
07	Problem resolution				x
09	decision making				x
10	Teamwork			x	
eleven	Work in an interdisciplinary team			x	
13	Skills in interpersonal relationships			x	
14	Critical thinking		x		
fifteen	Ethical commitment				x
16	Ability to assume responsibilities			x	
17	Self-criticism capacity			x	
18	Autonomous learning and motivation for training throughout your professional life				x
19	Adaptation to new situations			x	
twenty	Creativity. Ability to generate new ideas.				x
twenty-one	Leadership. Analysis and team management			x	



24	Initiative and entrepreneurial spirit			x	
25	Motivation for quality				x
28	Sensitivity towards cultural heritage			x	

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SPECIFIC COMPETENCES					
E1	Ability to carry out an oral and written analysis of an audiovisual expression, mastering the vocabulary, codes, movements and concepts				
E2	Artistic sensitivity. Develop the ability to perceive beauty in different forms and artistic creations, applying aesthetic principles and			x	
E3	Knowledge of specific production methods and digital artistic techniques especially to apply them to the world of communication, seeking			x	
E8	Ability to organize and process the information that will later be included in the project.			x	
E9	Ability to plan and direct projects and developments of technological content, in particular				x
E10	Ability to translate the creative ideas of so that it is possible to transmit them in digital format.			x	
E12	Sensitivity to assess the importance of design in the formulation of messages and the impact of their transmission in different communicative areas	x			
E13	Ability to contribute to the contemporary debate on digital and multimedia arts and practices.			x	



LEARNING OUTCOMES <sup>3</sup>	COMPETENCES
R-1 Knowledge of the different elements that participate in audiovisual narration and their interrelationships.	<b>CB:</b> 1,2,3,4,5 <b>CG:</b> 1,2, 3, 5, 6, 7, 9,10,11, 13,14,16,17, 18,19, 20, 21, 24, 25, 28 <b>EC:</b> 1,2,3,5,8,9,10,12,13
R-2 Narrative analysis of audiovisual productions of different historical and cultural styles.	<b>CB:</b> 1,2,3,4,5 <b>CG:</b> 1,2, 3, 5, 6, 7, 9,10,11, 13,14,16,17, 18,19, 20, 21, 24, 25, 28 <b>EC:</b> 1,2,3,5,8,9,10,12,13
R-3 Analysis of the different types of scripts and their functionalities.	<b>CB:</b> 1,2,3,4,5 <b>CG:</b> 1,2, 3, 5, 6, 7, 9,10,11, 13,14,16,17, 18,19, 20, 21, 24, 25, 28 <b>EC:</b> 1,2,3,5,8,9,10,12,13
R-4 Application of narrative concepts in video editing.	<b>CB:</b> 1,2,3,4,5 <b>CG:</b> 1,2, 3, 5, 6, 7, 9,10,11, 13,14,16,17, 18,19, 20, 21, 24, 25, 28 <b>EC:</b> 1,2,3,5,8,9,10,12,13



IN-PERSON TRAINING ACTIVITIES			
ACTIVITY	Methodology of Teaching-Learning	Relationship with results of Learning from The subject	ECTS
CLASS IN-PERSON	Presentation of content by the teacher, analysis of competencies, explanation and demonstration of abilities, skills and knowledge in the classroom.	R1-R4	1
CLASSES PRACTICES	Group work sessions in groups supervised by the teacher. Case studies, computer classroom, data search. Meaningful construction of knowledge through student interaction and activity.	R1-R4	0.6
LABORATORY	Activities developed in spaces with equipment specialized.	0	0
SEMINAR	Monographic sessions supervised with shared participation	R1-- R4	0.1
EXPOSURE GROUP WORKS	Application of knowledge interdisciplinary	R1-- R4	0.3
TUTORSHIPS	Personalized and small group attention. Instruction and/or orientation period	R1-- R4	0.2 5
ASSESSMENT	Set of oral tests and/or writings used	R1-- R4	0.15
Total			(2.4*)



STUDENT SELF-EMPLOYED TRAINING ACTIVITIES			
ACTIVITY	Methodology of Teaching-Learning	Relationship with results of Learning from The subject	TCE Yes
TEAM WORK	Group preparation of readings, essays, problem solving, seminars, works, memories, etc. to present or deliver in theoretical classes, practical classes and/or small group tutorials. Work done in the university platform <a href="http://www.plataforma.ucv.e">www.plataforma.ucv.e</a>	R1-- R4	0.6
JOB AUTONOMOUS	Student study: Individual preparation of readings, essays, problem solving, seminars, papers, reports, etc. to present or deliver in theoretical classes, classes practices and/or small group tutorials.  Work done on the university platform	R1-- R4	3
Total			(3.6*)





## EVALUATION SYSTEM FOR THE ACQUISITION OF THE COMPETENCES AND QUALIFICATIONS SYSTEM

<b>Instrument of assessment</b>	<b>LEARNING OUTCOMES EVALUATED</b>	<b>Percentage awarded</b>
Evidence objective	ALL	<b>10%</b>
Realization of activities theoretical-	ALL	<b>30%</b>
Assistance and stake	ALL	<b>10%</b>
Final exam	ALL	<b>fifty%</b>

A minimum of passing (50% of the grade in said test) must be obtained in the final exam of the 1st or 2nd call to compute and average the grades for the practices and attendance.

The grades for attendance and practices can only be obtained in the first call and will be saved for the second call exam to be averaged with it in case of not passing the first call. However, the delivery of a single practice will be allowed, in the 2nd call (not to modify a grade from 1st call), of an individual exercise at the discretion of the teacher, which would be averaged with the rest of the deliveries from the 1st call.

Attendance grading is final.

Works submitted after the deadline will not be accepted.

By virtue of the regulations governing the evaluation and grading of UCV subjects, article 8.1 establishes that the student who has not attended at least 50% of the classes of this subject will not be able to take the exam in First call. Both justified and unjustified absences will be considered non-attendance.

Those students who previously and after informing the teacher of their personal situation receive from the teacher permission to take the exam on the first call will be excluded from this regulation if the teacher considers the absence justified, whether for work reasons, coincidence of subjects, second registrations, serious illnesses, etc. To benefit from this exemption, it is absolutely essential to have spoken with the teacher at the beginning of the subject and to have accepted the evaluation procedure that the teacher deems most appropriate. In no case can these situations be appealed by default or at the end of the subject to violate the rule.

On the other hand, the teacher can establish repeated lateness, lack of attention in the classroom (use of cell phones without authorization, lack of participation, etc.) as non-attendance criteria, which can be added to the general non-attendance count and consequently contribute to exceed the limit that prevents taking the exam as well as affect the percentage established in the teaching guide for attendance and participation.

This standard is complementary to the evaluation percentages of non-attendance and participation, as well as the evaluation and completion of work or cases in the classroom or during the course that will follow their own evaluation criteria. Both percentages are included in this teaching guide.

The format of the practices delivered will be determined in each statement thereof. Submission in a format different from that specified will result in failure of the practice without possible qualification.

Second and subsequent enrollment students must submit the same assignments as first enrollment students. The rules for class attendance are also the same. The copy or falsification of designs or works extracted from the Internet, another medium or partner will mean a serious offense and the cancellation of the total of the grades obtained in the practices during the course, both for the first and second call, without the possibility of being able to present a work. extra. This rule is common for both first and subsequent enrollment students.



*The format of the practices delivered will be determined in each statement thereof. Submission in a format other than the one specified will result in failure of the practice without possible qualification.*

*The use of artificial intelligence to carry out digital practices will always be carried out under consultation with the teacher, who will indicate what can be worked on and done with this technology.*

*Its use, if permitted, will be described in the practice statement or set by the teacher in class.*





*In no case may a work carried out entirely with this technique be presented or any practice presented without prior consultation with the teacher. If this event occurs, it will be considered as a very serious fault and all the practices of the subject will be suspended.*

### **CRITERIA FOR GRANTING HONORABLE REGISTRATION:**

Criteria for granting Honor Rolls: The teacher will be free to grant Honor Rolls or not to any of the students who have obtained an outstanding grade. This criterion for granting honors will, in any case, comply with the general criteria of the UCV, according to which only one honors may be granted for every 20 students (or fraction for groups of less than 20 students).

DESCRIPTION OF CONTENTS	COMPETENCES
Organization in content blocks or groupings themes.	(Indicate, numerically, the related competencies)
Introduction to narrative. Introduction to Audiovisual narrative	<b>CB:</b> 1,2,3,4,5 <b>CG:</b> 1,2, 3, 5, 6, 7, 9,10,11, 13,14,16,17, 18,19, 20, 21, 24, 25, 28
Codes and structures of narration audiovisual	<b>CB:</b> 1,2,3,4,5 <b>CG:</b> 1,2, 3, 5, 6, 7, 9,10,11, 13,14,16,17, 18,19, 20, 21, 24, 25, 28 <b>EC:</b> 1,2,3,5,8,9,10,12,
space and time audiovisual	<b>CB:</b> 1,2,3,4,5 <b>CG:</b> 1,2, 3, 5, 6, 7, 9,10,11, 13,14,16,17, 18,19, 20, 21, 24, 25, 28 <b>EC:</b> 1,2,3,5,8,9,10,12,13
narrative units	<b>CB:</b> 1,2,3,4,5 <b>CG:</b> 1,2, 3, 5, 6, 7, 9,10,11, 13,14,16,17, 18,19, 20, 21, 24, 25, 28 <b>EC:</b> 1,2,3,5,8,9,10,12,13
television story of fiction	<b>CB:</b> 1,2,3,4,5 <b>CG:</b> 1,2, 3, 5, 6, 7, 9,10,11, 13,14,16,17, 18,19, 20, 21, 24, 25, 28 <b>EC:</b> 1,2,3,5,8,9,10,12,13
Information formats	<b>CB:</b> 1,2,3,4,5 <b>CG:</b> 1,2, 3, 5, 6, 7, 9,10,11, 13,14,16,17, 18,19, 20, 21, 24, 25, 28 <b>EC:</b> 1,2,3,5,8,9,10,12,13



   	Advertising	<b>CB:</b> 1,2,3,4,5 <b>CG:</b> 1,2,3,5,6,7,9,10,11,13,14,16,17,18,19,20,21,24,25,28 <b>EC:</b> 1,2,3,5,8,9,10,12,13
	Transmedia narrative	<b>CB:</b> 1,2,3,4,5 <b>CG:</b> 1,2,3,5,6,7,9,10,11,13,14,16,17,18,19,20,21,24,25,28 <b>EC:</b> 1,2,3,5,8,9,10,12,13
	Corporate video	<b>CB:</b> 1,2,3,4,5 <b>CG:</b> 1,2,3,5,6,7,9,10,11,13,14,16,17,18,19,20,21,24,25,28 <b>EC:</b> 1,2,3,5,8,9,10,12,13

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## BIBLIOGRAPHY

### - BASIC:

- GORDILLO, I. (2009). *Television Narrative Manual*. Madrid: Synthesis.
- CANET, F. and PROSPER, J.(2009):*Audiovisual narrative. Strategies and resources*. Madrid: Synthesis.
- SCOLARI,CA.(2016).Transmedia narratives; Barcelona:Deusto.
- GOMEZ TARIN, FJ.(2015).*Elements of Audiovisual Narrative: expression and narration*. Cantabria: Shangrila TextosAparte Association.
- FERNÁNDEZ,Fy MARTÍNEZ,J.*Basic manual of audiovisual language and narrative*.Barcelona,Paidós,2015.

### - COMPLEMENTARY:

- SÁNCHEZ NAVARRO,J.(2006).*Audiovisual Narrative*.Catalonia: UOC (Univessitat Oberta de Catalunya).
- TOLEDO,S. (2012).*How to create a television program*.Barcelona: Laertes.
- BALSEBRE,A. and MATEU,M.(2008).*The interview on radio, television and press*.Madrid: Chair.



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<b>TEMPORARY ORGANIZATION OF LEARNING (First-enrollment students):</b>		
	<b>DESCRIPTION OF CONTENTS</b>	<b>No. OF SESSIONS</b>
<b>1</b>	Introduction to Audiovisual Narrative	<b>3</b>
<b>2</b>	Codes and structures of narration audiovisual	<b>4</b>
<b>3</b>	Audiovisual space and time	<b>4</b>
<b>4</b>	Narrative units. Genres and formats.	<b>1</b>
<b>5</b>	Fiction television story	<b>3</b>
<b>6</b>	Information formats	<b>2</b>
<b>7</b>	Advertising	<b>2</b>
<b>8</b>	Transmedia narrative	<b>1</b>
<b>9</b>	Corporate video	<b>1</b>
<b>10</b>	Exhibition of works	<b>5</b>

**ADDITIONAL INFORMATION:**

**TEACHING OF THE SUBJECT IN SECOND AND SUCCESSIVE ENROLLMENTS:**

There will be a specific group for students who are not first enrollment and a



profes for group of said group.

These students will be able to join regular classes. In case of time incompatibility with other subjects, the subject would be monitored and reinforced; specific sessions could also be established for the group, lasting 2 hours each. In these sessions, work on the skills that the students in the group needed to acquire to pass the subject would be reinforced.

These sessions, group or tutoring sessions, are included in the schedule attached to this guide and are detailed in the description of the Didactic Units of the subject.

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<b>TEMPORARY ORGANIZATION OF LEARNING (Students of second or subsequent enrollment):</b>		
	<b>CONTENT BLOCK/DIDACTIC UNIT</b>	<b>No. OF SESSIONS</b>
<b>1</b>	Introduction to narrative. Introduction to Audiovisual narrative	<b>1</b>
<b>2</b>	Units	<b>1</b>
<b>3</b>	Information formats.	<b>1</b>
<b>4</b>	Fictional formats.	<b>1</b>
<b>5</b>	Advertising formats.	<b>1</b>
<b>6</b>	Corporate video Transmedia Narrative.	<b>1</b>

