



Audiovisual Narrative

PI-02-F-16 ED. 00

Academic year 2024-25

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



TEACHING GUIDE FOR THE SUBJECT AND/OR SUBJECT

		ECTS
SUBJECT: Audiovisual Narrative		6
Subject: Audiovisual Narrative		6
Module: Audiovisual creation		36
Type of Training: Mandatory	COURSE: 2nd Semester: 2nd	
Faculty: Aránzazu Fernández	Department: Multimedia	
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ORGANIZATION OF THE MODULE

Audiovisual creation				36 ECTS
Duration and temporary location within the curriculum:				
Subjects and Subjects				
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
		3D modeling and rendering	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>CB. 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>CB. 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>CB. 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>CB. 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	
11	Work in an interdisciplinary team			x	
13	Skills in interpersonal relationships			x	
14	Critical thinking		x		
15	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	
20	Creativity. Ability to generate new ideas.				x
21	Leadership. Analysis and team management			x	



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

SPECIFIC COMPETENCES					
E1	Ability to carry out an oral and written analysis of an audiovisual expression, mastering the vocabulary, codes, movements and concepts inherent to the audiovisual field.				x
E2	Artistic sensitivity. Develop the ability to perceive beauty in different forms and artistic creations, applying aesthetic principles and promoting creativity and multidisciplinary innovation.			x	
E3	Knowledge of specific production methods and digital artistic techniques, especially to apply them to the world of communication, also seeking new media.			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 referring to art, multimedia design and communication.				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	COMPETENCES
R-1 Knowledge of the different elements that participate in audiovisual narration and their interrelationships.	CB: 1,2,3,4,5 CG: 1,2, 3, 5, 6, 7, 9,10,11, 13,14,16,17, 18,19, 20, 21, 24, 25, 28 EC: 1,2,3,5,8,9,10,12,13
R-2 Narrative analysis of audiovisual productions of different historical and cultural styles.	CB: 1,2,3,4,5 CG: 1,2, 3, 5, 6, 7, 9,10,11, 13,14,16,17, 18,19, 20, 21, 24, 25, 28 EC: 1,2,3,5,8,9,10,12,13
R-3 Analysis of the different types of scripts and their functionalities.	CB: 1,2,3,4,5 CG: 1,2, 3, 5, 6, 7, 9,10,11, 13,14,16,17, 18,19, 20, 21, 24, 25, 28 EC: 1,2,3,5,8,9,10,12,13
R-4 Application of narrative concepts in video editing.	CB: 1,2,3,4,5 CG: 1,2, 3, 5, 6, 7, 9,10,11, 13,14,16,17, 18,19, 20, 21, 24, 25, 28 EC: 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	ECTS
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 www.plataforma.ucv.e yes	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 www.plataforma.ucv.e yes	R1-- R4	3
Total			(3.6*)



EVALUATION SYSTEM FOR THE ACQUISITION OF THE COMPETENCES AND QUALIFICATIONS SYSTEM

Instrument of assessment	LEARNING OUTCOMES EVALUATED	Percentage awarded
Evidence objective	ALL	10%
Realization of activities theoretical- practices	ALL	30%
Assistance and stake	ALL	10%
Final exam	ALL	50%

* A minimum of passing must be obtained in the final exam of the 1st or 2nd call (50% of the grade in said test) to compute and average the scores for the practices and attendance/participation. Works submitted after the deadline will not be accepted. 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. In order to pass the exam it will be necessary to achieve the minimum score of 5 out of 10 points. The grades obtained for attendance/participation and practical activities in the first call will be kept in the second call to average with the exam in case of not passing the first call.

If a student repeats the subject, he/she will not be able to present as practices the works and projects of the suspended course.

In case of failing in the first call, students may choose to voluntarily submit to a delivery or special work, prepared by the teacher, for the second call. The grade of the first delivery will be canceled and will be replaced by the one obtained in this new delivery.

Compulsory attendance: In accordance with the development guidelines of the General Regulations for the Evaluation and Qualification of Official Teachings and Own Degrees of the UCV, in face-to-face degrees, class attendance with a minimum of 80% of the sessions of each subject will be required as a requirement. to be evaluated. This means that, if a student does not attend the sessions of each subject, in a percentage greater than 20%, he/she will not be able to be evaluated, neither in the first nor in the second call, unless the person responsible for the subject, with the approval of the person responsible for degree, in view of duly justified exceptional circumstances, exempt from the minimum attendance percentage. The same criterion will be applicable for hybrid or virtual degrees in which teachers must maintain the same percentage in the requirement of "presence" in the different training activities, if any, even if these are carried out in virtual environments.

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.

Honor Registrations: The mention of "Honors" may be awarded to students who have obtained a grade equal to or greater than 9.0. Their number may not exceed five percent of the students enrolled in a group in the corresponding academic year, unless the number of students enrolled is lower.



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Single evaluation: According to article 9 of the General Regulations for the Evaluation and Qualification of Official Teachings and Own Degrees of the UCV, the continuous evaluation system is the preferred evaluation system at the UCV. The art. 10 allows, however, for those students who in a justified and accredited manner express their inability to attend in person (or to synchronous communication activities for virtual and/or hybrid teaching modalities), their evaluation on an extraordinary basis in the so-called single evaluation. This single evaluation must be requested within the **first month** of each semester to the Dean of Faculty through the Vice-Deaneries or Master's Directorates, with the express decision on the admission of said request from the student concerned being the responsibility of this.

For the subject of Digital Photography, the evidence to be presented and/or the test/s to be carried out in the single evaluation by the student that are established are: Completion of theoretical-practical activities 40% and Final exam 60%.

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 marks obtained in the practices during the course, both for the first and second call, without the possibility of being able to present an extra work. This rule is common for both first and subsequent enrollment students.

Use of artificial intelligence For carrying out digital practices it will always be carried out under prior consultation with the teacher, who will indicate what can be worked on and carried out with this technology. Its use, if permitted, will be described in the statement of the practice 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 a very serious offense and all practices of the subject will be suspended.

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



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- 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 Textos Aparte Association.

- FERNÁNDEZ, Fy MARTÍNEZ, J. *Basic manual of audiovisual language and narrative*. Barcelona, Paidós, 2015.

- COMPLEMENTARY:

- SÁNCHEZ NAVARRO, J. (2006). *Audiovisual Narrative*. Catalonia: UOC (Universitat 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.



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

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 teacher in charge 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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TEMPORARY ORGANIZATION OF LEARNING (Students of second or subsequent enrollment):		
	CONTENT BLOCK/DIDACTIC UNIT	No. OF SESSIONS
1	Introduction to narrative. Introduction to Audiovisual narrative	1
2	Narrative Units. Genres and formats Codes and structures. Space and time.	1
3	Information formats.	1
4	Fictional formats.	1
5	Advertising formats.	1
6	Corporate video Transmedia Narrative.	1