

## COURSE PROGRAM

Academic Year: 2025/2026

Identification and characteristics of the course			
Code	500357	ECTS Credits	6
Course name (English)	Audiovisual narrative I		
Course name (Spanish)	Narrativa audiovisual I		
Degree programs	Audiovisual Communication Degree, Double Degree in Audiovisual Communication/Information and Documentation, Double Degree in Journalism/Audiovisual Communications		
Faculty/School	Faculty of Documentation and Communication Sciences		
Semester	2nd	Type of course	Compulsory
Module	Theoretical Foundations of Audiovisual Communication		
Matter	Audiovisual Languages		
Lecturer/s			
Name	Office	E-mail	Web page
José Luis Valhondo	20A	<a href="mailto:jlvalcre@unex.es">jlvalcre@unex.es</a>	
Subject Area	Audiovisual Communication and Advertising		
Department	Information and Communication		
Coordinating Lecturer (If more than one)			
Competencies			
<p><b>BASIC COMPETENCIES:</b></p> <p>CB2 That students know how to apply their knowledge to their work or vocation in a professional manner and possess the competencies that are usually demonstrated through the elaboration and defense of arguments and the resolution of problems within their area of study.</p> <p>CB3 That students have the ability to gather and interpret relevant data (usually within their area of study) to make judgments that include a reflection on relevant social, scientific or ethical issues.</p> <p>CB4 That students can transmit information, ideas, problems and solutions to both specialized and non-specialized audiences.</p> <p>CB5 That students have developed those learning skills necessary to undertake further studies with a high degree of autonomy.</p>			
<p><b>GENERAL COMPETENCES:</b></p> <p>CG1 Foster critical, analytical and reflective capacity in relation to the audiovisual fact, with a technical and aesthetic knowledge of the forms, processes and trends of visual communication in our environment.</p> <p>CG3 To provide an exhaustive knowledge of the techniques and processes of audiovisual creation and diffusion in its different phases, as well as the interrelationships between the subjects of audiovisual communication: authors, institutions, companies, media,</p>			

supports and receivers. This training will enable them to make creative and professional decisions in the field of communication and the management of technological and human resources in the companies of the sector.

**TRANSVERSAL COMPETENCES:**

CT8 Have the ability to define research topics or innovative personal creation that can contribute to the knowledge and development of audiovisual languages or their interpretation.

CT11 To have the ability to work in a team and to communicate one's own ideas, as well as the ability to integrate into a common project aimed at obtaining results.

CT12 To have the ability to create: ability to take expressive and thematic risks within the framework of the availabilities and deadlines of the audiovisual production, applying solutions and personal points of view in the development of the projects.

CT15 Have the ability to establish order and method: ability to organize and time tasks, making priority decisions in the different processes and communication strategies.

**SPECIFIC COMPETENCES:**

CE7 Have the ability to apply techniques and procedures of image composition to different audiovisual media.

CE8 To have the ability to write texts, scripts or scripts fluently.

SC9 Having the ability to analyze audiovisual stories.

SC16 Having the ability to carry out the technical arrangement of sound and visual materials according to an idea.

SC17 Having the ability to design and conceive the aesthetic and technical presentation of the staging.

SC22 Knowing the history and evolution of photography, cinema, radio and television through their aesthetic and industrial proposals, as well as their social and cultural relevance throughout time.

CE26 Knowing and applying the different mechanisms and elements of the construction of the script according to different formats, technologies and production supports.

SC27 Knowing, identifying and applying resources, elements, methods and procedures of the processes of construction and analysis of audiovisual stories.

**Contents**

**Course outline**

Introduction to the concept of audiovisual narration. Structure of the audiovisual narrative process: radio, television and cinema. Introduction to the elaboration and analysis of fiction narration (I): dramatic action and characters; narrative modes; dramatic unity, narrative time, space, focus.

**Course syllabus**

Name of lesson 1: Topic 1: Audiovisual Narrative in TV news.  
 - Mimesis and diegesis.  
 - Elements of a TV newscast.  
 - Political satire in infotainment.  
 Practical activities: Case analysis.

Name of lesson 2: Narrative structure.  
 - Story and Discourse.  
 - Three-act structure.  
 - The hero's journey.  
 - Stanislavski's model on stage.  
 Practical activities: Scene scales.

Name of lesson 3: Point of view and focalization.

- Audiovisual communication and theory of mind.
- Differences between point of view and focalization.
- Case studies in focalization.
- Analysis of classic and modern cinema.

Practical activities: Articulation of point of view.

Name of lesson 4: Filmic spatio-temporal construction.

- The inheritance of the representation of space.
- Deictic gaze.
- Planning and mise en scene.
- External and internal montage.
- Time in classical and modern cinema: order, duration and frequency.

Practical activities: Adaptation of a literary text.

Name of lesson 5: The documentary as an audiovisual genre.

- Evolution of the audiovisual documentary.
- Narrative structures in the documentary.
- Factors related to engagement.

Practical activities: Case analysis.

### Educational activities \*

Student workload in hours by lesson		Lectures	Practical activities				Monitoring activity	Homework
Lesson	Total	L	HI	LAB	COM	SEM	SGT	PS
1	25	5				5		15
2	25	5				5		15
3	25	5				5		15
...	25	5				5		15
<b>Assessment **</b>	25	5				5		15
<b>TOTAL</b>	25	2						23

L: Lectures (85 students)

HI: Hospital internships (7 students)

LAB: Laboratory or field practices (15 students)

COM: Computer room or language laboratory practices (20 students)

SEM: Problem classes or seminars or case studies (40 students)

SGT: Scheduled group tutorials (educational monitoring, ECTS type tutorials)

PS: Personal study, individual or group work and reading of bibliography

### Teaching Methodologies

- Explanation in class of the programmed topics.
- Discussion of contents in class.
- Analysis and resolution of practical problems.
- Compulsory readings.

### Learning outcomes

- To know the language and audiovisual narrative.

\*\* Indicate the total number of evaluation hours of this subject.

- Identify and relate the basic concepts of classical and modern cinematographic narrative theory.
- To know how to express oneself using audiovisual language.
- To know how to analyze stories and audiovisual works.
- Work in a team to develop a story from the idea to the staging and camera planning.
- Adapt a text to a staging.
- To be able to experiment with the points of view in a scene and its characters.
- Know the basic rules of audiovisual continuity.
- Co-evaluation of the schematization of staging and camera planning.
- Observation and evaluation of a recording of the planned staging.

### Assessment systems

#### CONTINUOUS ASSESAMENT:

The Continuous Assessment (CA) will be weighted with 60% of the total grade and the final exam with 40%. The final mark will be the average of both marks (continuous assessment and final exam). The Continuous Assessment will include the presentation of activities divided into a series of practical deliverables. All activities must be submitted in order to pass the course. If the final mark is failed, the passed part will be respected and only the failed part will have to be examined in the form of a test.

#### GLOBAL ASSESSMENT:

The Global Assessment (GA) modality will be requested through a specific space created for it in the Virtual Campus. In the absence of this express request by the student, the modality applied will be the EC.

As a second term subject, the deadline to choose this modality will be during the first quarter of the course period or until the last day of the enrolment extension period if it ends after that period.

The EG will consist of a final test that includes all the contents of the course and whose grade will constitute 100% of the final grade.

### Bibliography (basic and complementary)

#### BÁSICA:

Bordwell, D. y Thompson, K. (1995). *El arte cinematográfico*. Ed. Paidós. Barcelona.

Díaz Puertas, E. (2006). *Narrativa fílmica. Escribir la pantalla, pensar la imagen*. Ed. Fundamentos. Madrid.

Katz, S. D. (2000). *Plano a plano. De la idea a la pantalla*. Plot Ediciones. 2000.

Sánchez-Escalonilla, A. (2014). *Estrategias del guion cinematográfico. El proceso de creación de una historia*. Ariel. Barcelona.

#### COMPLEMENTARIA:

Antonio Sánchez-Escalonilla: *"Estrategias de guion cinematográfico: El proceso de creación de una historia"*. Ariel Ciencias Sociales, 2001.

Daniel Tubau: *"Las paradojas del guionista"*. Editorial Alba, 2007.

Federico Fernández Díez: *"El libro del guión"*. Díaz de santos, 2005.

Gonzalo Toledano y Nuria Verde: *"Cómo crear una serie de televisión"*. T&B, 2007.

Jordi Balló y Xavier Pérez: *"La semilla inmortal"* (los argumentos universales en el cine). Editorial Anagrama, 1997.

Linda Seger: *"Cómo convertir un buen guión en un guión excelente"*. RIALP, 1987.

Linda Seger: *"Cómo llegar a ser un guionista excelente"*. RIALP, 2001.

Michel Chion: *"Cómo se escribe un guión"*. Signo E Imagen, 1985.

Natxo López: *"Manual del guionista de comedias televisivas"*. T&b, 2008.

Philip Parker: "Cómo escribir un guion perfecto: Una completa guía de iniciación y perfeccionamiento para el escritor". Creacion Ma Non Troppo, 2010.  
Robert McKee: "El guión. Story". Editorial Alba, 2011.  
Syd Field: "El libro del guión". Plot Ediciones, 1979.

### Other resources and complementary educational materials

This subject has an space in the Virtual Campus of the University of Extremadura, in which are included the main digital resources (topics, presentations, case studies, etc.) for the proper monitoring of the same.

When the professor deems it necessary, he will provide, through the Virtual Campus of the University of Extremadura or other procedures, as many materials and activities that may contribute to the expansion and strengthening of the contents of the course. In the theoretical-practical classes, examples and other resources will be provided for the follow-up of the subject.