ACADEMIC PROGRAM

AUDIOVISUAL NARRATIVE

B.F.A. IN ANIMATION

MODALITY: ON CAMPUS

ACADEMIC YEAR: 2023-2024

Name of the course:	Audiovisual Narrative
Degree :	Animation
Location:	Centro Universitario de Tecnología y Arte Digital
Area:	Audiovisual Language
Year:	1º
Teaching period:	2
Type:	OB
ECTS credits:	3
Teaching modality:	On campus
Language:	English
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SUBJECT DESCRIPTION

Area description

The subject provides students with the body of knowledge related to the creation and fundamentals of storytelling through sound and moving image, from the formal and symbolic elements of visual composition of the still image to the narrative resources and their meaning, and the theory of editing and montage. It also provides the necessary context for the identification of the main artistic currents and the historical evolution of audiovisual narrative language.

Subject description

The subject "Audiovisual Narrative" is intended, within the basic subjects of interrelation with the social sciences, to foster in the student the skills and competences related to the adequate creation and understanding of the structures of narration and storytelling, as a previous step to its subsequent reinterpretation in other media. The importance of this subject lies in its absolute transversality, and its effective interaction with other subjects studied throughout the curriculum, since storytelling is the fundamental axis in the creation of any animation. It is essential for the animation professional to have a solid knowledge of the narrative structures that compose and sustain animated stories. Audiovisual Narration is a fundamental field that allows knowing and assimilating these visual and semantic structures that make possible the adequate structuring of the story.

COMPETENCIES AND LEARNING OUTCOMES

Competencies

BASIC AND GENERAL

CG4 - Apply the fundamentals of aesthetics and image perception in terms of structure, form, color and space in the representation of digital content.

CG6 - Apply the creative fundamentals of idea generation in audiovisual projects for digital environments.

CB1 - That students have demonstrated to possess and understand knowledge in an area of study that starts from the base of general secondary education, and is usually found at a level that, while relying on advanced textbooks, also includes some aspects that involve knowledge from the forefront of their field of study.

CB2 - 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 development and defense of arguments and problem solving within their field of study.

CB3 - That students have the ability to gather and interpret relevant data (usually within their area of study) to make judgments that include reflection on relevant social, scientific or ethical issues.

CB4 - That students can transmit information, ideas, problems and solutions to both specialized and non-specialized audiences.

CB5 - That students have developed those learning skills necessary to undertake further studies with a high degree of autonomy.

TRANSVERSALS

CT5 - Demonstrate versatility, flexibility and creativity in the development of projects, activities and work.

SPECIFIC

CE15 - Identify and differentiate the styles and periods in the history of cinema and animation.

CE1 - Execute drawing with traditional and digital techniques of artistic creation both for the ideation and representation of images.

CE7 - Create audiovisual pieces applying the principles of composition, audiovisual narrative and graphics animation to the realization, planning, editing and post-production of sequences and shots.

SC13 - Knowing the methodology of synthesizing sound elements and the application of sound techniques in a digital product.

CE14 - To develop different types of scripts according to the target media.

Learning outcomes

At the end of the degree, the graduate will be able to:

- Understand the fundamentals of audiovisual language composition for the critical analysis of moving images and sounds.

- Create audiovisual narratives through the application of the principles of shot and scene composition of audiovisual language.

- Apply visual language to different animation techniques to transmit ideas.

- Integrate basic editing and montage techniques for a proper understanding of audiovisual narrative structures.

- Distinguish between sound effects, musical compositions and dubbing for a narrative of an animation production.

- Edit the sound tracks of an audiovisual montage in such a way that they reinforce the narrative or expressiveness of the project.

- Correctly use the phases of documentation, synopsis, treatment, rundown, literary script and technical script in the writing of an audiovisual script.

- Use camera movements, types of shots, staging and other formal resources in the creation of an audiovisual script.

- Create storyboards and animatic that transmit narrative situations through the image.

- Recognize the different cultural, technological, economic and historical factors that can influence an audiovisual production.

- Know the stylistic differences generated throughout the history of the different animation techniques to be used in a contemporary production.

- To develop an analytical and discursive sense in relation to other audiovisual works.

CONTENTS

· Narration and fiction: historical introduction.

· The cinematographic language: narrator and theme.

· Secuence, scene, shot.

· Space and time.

· Continuity and dramatism.

· Theory and analysis of the film editing.

· New media and narrative structures in the digital era.

SUBJECT SYLLABUS

Topic 1. Presentation of the subject.

1.1. The color in the design.

2. Topic 2. The theory of color and light

2.1. Physical and philosophical theories of light in the world.

2.2. The visible spectrum and luminous phenomena.

23. Light versus matter, the eye and the brain.

3. Topic 3. From chiaroscuro to chromatic synthesis

3.1. The RGB system and additive color synthesis.

3.2. The CMY system and subtractive and mixed color synthesis.

3.3. The color wheel and harmony.

4. Topic 4. The interaction of light and matter

4.1. Lightness, hue and saturation

4.2. Chiaroscuro and the interaction of lights and shadows.

4.3. Contrast, value and complementarity.

4.4. Narrative uses of light

5. Topic 5. Color languages

5.1. From color temperature to chromatic symbolism.

5.2. Name, sensation and "shape" of the color.

5.3. Color psychology and synesthesia.

TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

TRAINING ACTIVITIES

LEARNING ACTIVITIES	Total hours	Hours of presence
Theoretical / Expository classes	15,45	15,45
Practical classes	11,82	11,82
Tutorials	2,73	1,37
Independent study and autonomous work of the student	24,09	0,00
Elaboration of work (group or individual)	18,18	0,00
Evaluation Activities	2,73	3,00
TOTAL	75	31,64

Teaching methodologies

Expository method or master class

Case method

Problem-based learning

Cooperative or collaborative learning

Inquiry-based learning

Flipped classroom or inverted classroom methodology

Gamification

TEMPORAL DEVELOPMENT

Theme 1-3 weeks

Theme 2- 3 weeks

Theme 3- 4 weeks

Theme 4- 4 weeks

EVALUATION SYSTEM

ASSESSMENT SYSTEM	MINIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)	MAXIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)
Assessment of participation in class, exercises or projects of the course	10	20
Assessment of assignments, projects, reports, memos	20	60
Objective test	30	70

GRADING CRITERIA

ASSESSMENT SYSTEM	ORDINARY EVALUATION	EXTRAORDINARY EVALUATION
Assessment of participation in class, exercises or projects of the course	20	20
Assessment of assignments, projects, reports, memos	50	50
Objective test	30	30

General comments on the evaluations/assessments

Evaluation of class participation (10%)

- Throughout the course, a series of complementary activities will be proposed (suggestions for viewings, visits to exhibitions, readings, class debates) on issues affecting the history of cinema. The active involvement of students in these activities will be taken into account.

Assessment of the subject questionnaires (30%)

- Each unit includes a list of compulsory short films that the student must watch independently. The viewing of the short films will be assessed by means of online questionnaires. The mark for this section will be obtained by averaging all the questionnaires completed.

- The questionnaires of each subject will be closed one week after changing the thematic block.

- It is compulsory to have completed at least 80% of the short film questionnaires in order to be assessed in the ordinary exam. Students below this percentage will not be graded in the ordinary exam.

3

Assessment of group work (30%)

- At the end of each thematic block, students will have to write a historiographical review of a feature film of the period from a list provided by the teacher. It will not be possible to choose feature films from outside this list.

- Students should work in groups of two to four members.

- The length of the group work will be between 600 and 2500 words.

- In the case of two or more groups working on the same title, the teacher will let them know in case any of them wants to change work. Otherwise, they will be advised to adopt different approaches in order to avoid duplication of work.

- Reviews should be structured with an introduction, development, conclusion and bibliography used. They should also include the following information about the chosen works:

- Aesthetic aspects (artistic innovations, previous influences and subsequent impact).

- Economic aspects (economic context of the industry, details of the company responsible, production team and working conditions, marketing strategies, costs and revenue).

- Social aspects (critical and popular reception, socio-cultural impact).

- Technical aspects (technological innovations, techniques employed).

- The omission of any of the parts will invalidate the practice.

- The assessment of the delivery will take into account a collective part (40%) and an individual part (60%), with the following evaluation criteria:

o Collective part (40%)

▪ Structure and organisation of the ideas (20%)

▪ Coherence and cohesion of the different parts of the essay (10%)

▪ Sound argumentation (10%)

o Individual part (60%)

▪ Spelling and grammatical correctness (20%)

▪ Use of verified and identified sources (30%) Failure to include sources may invalidate the submission.

Originality in the presentation of arguments and critical capacity (10%).

- It is essential that each student identifies the sections of the text for which he/she is responsible.

- In the event that any member of the group does not hand in their section on time, the rest of the members of the group may do so, indicating the part that is missing and the reason for this.

- All bibliographies and audiovisual works mentioned in the reviews must be cited at the end of each paper.

- Plagiarism (the textual reproduction of sources without citation) invalidates the submission and is considered a serious curricular fault, which in certain cases may lead to the cancellation of the ordinary exam.

- It will not be admitted to hand in the final work after the indicated date without a justified cause.

LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):

Basic: Mateu, Marcos. Framed ink, Desing studio pressGlebas, Francis. Directing the story, Focal pressHart, John. The art of storyboard, Focal press.Bibliografía recomendadaDream Worlds. Hans Bacher. Focal PressEl arte del montaje. Walter Murch y Michael Ondaatje. PLOT ediciones.Como se escribe un guión. Michael Chion. Cátedra Signo e imagenCanet, Fernando y Prósper, Fernando (2009). Narrativa audiovisual. Estrategias y recursos.Madrid: Sintesis. ISBN: 978-84-975665-4-4.Graphic storytelling and visual narrative (príncipes and practices). Will Eisner. Will Eisnerinstructional books.Layout and composition for animation. Ed Ghertner. Focal press.Paperdreams. John Canemaker. Hyperion.Walt Disney animation studios. The archive series. Layout & backgrounds. Disney editions.Walt Disney animation studios. The archive series. Story. Disney editions.Walt Disney animation studios. The archive series. Desing. Disney editions.

REQUIRED MATERIALS, SOFTWARE AND TOOLS

Type of classroom
Theory

Materials:
Display - Digital whiteboard, Laptop

Software:
Software básico de Adobe.