

Film Narrative

Academic Year: (2024 / 2025)

Review date: 24-04-2024

Department assigned to the subject: Communication and Media Studies Department

Coordinating teacher: GALAN FAJARDO, HELENA MARIA

Type: Compulsory ECTS Credits : 6.0

Year : 2 Semester : 2

REQUIREMENTS (SUBJECTS THAT ARE ASSUMED TO BE KNOWN)

Introduction to Communication and Media Studies, Reading Moving Image (Film and Television), Media Psychology.

OBJECTIVES

1. Ability to analyse the storytelling construction by identifying the principles of a narrative text (story and narrative discourse) and the critical narrative elements and applying these theoretical categories to a wide range of filmic and written narrations.
2. Knowledge of the primary narrative devices and strategies and their dramatic and persuasive spectatorial effects.
3. Familiarisation with the main theories of film narrative and its history.
4. Acquire skills in developing and writing filmic/audiovisual narratives.

DESCRIPTION OF CONTENTS: PROGRAMME

1. Introducción: why storytelling matters and the importance of narrative analysis
2. Principles of filmic narration
3. The narrator and the narrative levels
4. Transgression of the narrative levels and metalepsis.
5. The narrative regulation of knowledge (focalisation)
6. The narrative treatment of time
7. Sound as a narrative force

LEARNING ACTIVITIES AND METHODOLOGY

Lectures: Classes devoted to exposing the main course's contents and theoretical concepts (narratology grammar) with examples from cinema and literature. Complementary bibliography and other materials will also be provided as a supporting tool for students' learning. To ensure that the lectures are properly followed, the professor may include a list of compulsory or complementary readings or viewings in addition to those required for the seminars.

Seminars (Practical classes): Sessions designed for small-group discussion, close cinematic analysis, and in-depth examination of the week's topic. Different methodologies will be applied to understand the theoretical content. In short, the aim is to carry out poetic (narratological) analyses of films and literary stories so that the theory presented serves as a tool for analysing the story's construction and its profound meaning and as an example of creativity. These assignments may include

- Essays about several aspects of film narrative applied to a film.
- Discussions of theoretical texts and films.
- Creative work in groups.
- Oral presentations of the assignments.

Tutorials (Office Hours): At the beginning of the term, the professor will establish their office hours in Aula Global, according to the University regulation on this topic. These meetings may occur individually

or collectively, in person or online (as agreed between teacher and students). They aim to clarify doubts about the syllabus or support several assignments.

ASSESSMENT SYSTEM

% end-of-term-examination:	50
% of continuous assessment (assignments, laboratory, practicals...):	50

Final exam: 50% of the final grade.

The final examination may consist of essay questions, short questions, multiple-choice questions and/or short analysis. To pass the subject, it is required taking the final exam and getting a qualification in said test that accredits a minimum performance in the study of the subject (passing grade: 2,5 out of 5 or 5 out of 10 points).

Students who have not followed the continuous evaluation will be allowed to take the final exam of the ordinary call with a value up to 60% of final grade. In the make-up exam (June) it will be possible to a) grade the exam up to a 100% of the final grade or b) get the grading point average (GPA) out of the continuous evaluation and the exam grades (50% for the exam and 60% for the continuous evaluation).

Continuous evaluation: 50% of the final grade

Continuous Evaluation considers participation in the class dynamics, analysis of films or sequences, discussion of theoretical texts, and/or creative work. The professor may establish, at the beginning of the course, a minimum of attendance to classes to be able to pass the continuous assessment (ongoing evaluation). Proactive and well-reasoned participation of the students in practical sessions will be assessed positively and will improve the final mark.

BASIC BIBLIOGRAPHY

- Bordwell, David. *Narration in the Fiction Film.*, University of Wisconsin Press., 1985
- Buckland, Warren (ed.). *Puzzle Films. Complex Storytelling in Contemporary Cinema.*, Wiley-Blackwell., 2008
- Cameron, Allan. *Modular Narratives in Contemporary Cinema.*, Palgrave Macmillan, 2008
- Chatman, Seymour. *Coming to Terms: The Rhetoric of Narrative in Fiction and Film.* , Cornell University Press., 1990
- Chatman, Seymour. *Story and Discourse. Narrative Structure in Fiction and Film.*, Cornell University Press., 1980
- Fludernik, Monika. *An Introduction to Narratology.* , Routledge., 2009
- Genette, Gerard. *Narrative Discourse. An Essay in Method.*, Cornell University Press., 1980

ADDITIONAL BIBLIOGRAPHY

- Affron, Charles & Mireia. *Sets in motion. Art Direction and Film Narrative.* , Rutgers University Press., 1995
- Greimas, A. J. *Structural Semantics: An Attempt at a Method.* , University of Nebraska Press, 1983

BASIC ELECTRONIC RESOURCES

- Hühn, P. et al. (eds.). *The living handbook of narratology.* Hamburg University.: <http://www.lhn.uni-hamburg.de/>

