

Academic Year: 2025/26

200284 - Graphic and Audiovisual Language and Narrative

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Teaching Guide Information

Subject code: 200284

Degree program: 10014 - Degree in Digital Creation, Animation and Video Games

Type: Basic Training

Year: 1

Number of ECTS: 6.0

Period: First term

Languages:

Degree coordination: Patricia Comesaña Comesaña

Subject coordination: María Teresa Piñeiro Otero

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1. Overview

This course will explore the structural elements and the formal and expressive codes applicable to graphic and audiovisual storytelling.

2. Educational and learning outcomes (RD 822/2021 degree programs) or competences (RD 1393/2007 degree programs)

Competences (RD 1393/2007 degree programs)

- **[A02]** CE2 - Understanding and ability to analyze the animation and video game industry in its creative and industrial dimensions, as well as its historical evolution.
- **[A04]** CE4 - Ability to relate and apply principles of graphic and audiovisual narrative.
- **[A05]** CE5 - Skill in selecting, communicating, and shaping messages and in planning their dissemination across various graphic, audiovisual, and multimedia platforms, following narrative and language standards.
- **[B01]** CB1 - That students have demonstrated possession and understanding of knowledge in a field of study that builds upon general secondary education and is typically at a level that, while supported by advanced textbooks, also includes some aspects involving knowledge from the forefront of their field of study.
- **[B02]** CB2 - That students know how to apply their knowledge to their work or vocation in a professional way and possess the competencies that are usually demonstrated through the preparation and defense of arguments and problem-solving within their field of study.
- **[B03]** 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.

- **[B04]** CB4 - That students can communicate information, ideas, problems, and solutions to both specialized and non-specialized audiences.
- **[B05]** CB5 - That students have developed the learning skills necessary to undertake further studies with a high degree of autonomy.
- **[B06]** CG1 - Organizational and planning skills, especially in designing work aimed at creating the digital audiovisual content that forms part of an animation production or video game.
- **[B07]** CG2 - Ability to effectively solve problems, mainly of a technological nature, and in the field of creating interactive and animated digital content.
- **[B08]** CG3 - IT knowledge, especially regarding the use of state-of-the-art technologies and software within the field of study.
- **[B10]** CG5 - Critical evaluation of available knowledge, technology, and information for their application in problem-solving.
- **[B11]** CG6 - Critical and self-critical thinking skills, necessary in all creative processes that aim for a commitment to the quality of the work, outcomes, and proposed solutions.
- **[B12]** CG7 - Teamwork skills. Ability to tackle projects collaboratively with other students, assuming roles and fulfilling commitments to the group.
- **[C01]** CT1 - Correct oral and written expression in the official languages of the autonomous community.
- **[C03]** CT3 - Use of basic tools in information and communication technologies (ICT) necessary for professional practice and lifelong learning.
- **[C04]** CT4 - Development for the exercise of citizenship that respects democratic culture, human rights, and gender perspective.
- **[C06]** CT6 - Acquisition of life skills and healthy habits, routines, and lifestyles.
- **[C07]** CT7 - Ability to work in interdisciplinary or transdisciplinary teams, offering proposals that contribute to sustainable environmental, economic, political, and social development.
- **[C08]** CT8 - Appreciation of the importance of research, innovation, and technological development in the socio-economic and cultural advancement of society.
- **[C09]** CT9 - Ability to manage time and resources: develop plans, prioritize activities, identify critical tasks, set deadlines, and meet them.

2.1. Learning outcomes (RD 1393/2007 degree programs)

Learning outcomes	Study programme competences / results		
To understand, identify, and correctly use the structural elements and the formal and expressive codes applicable to graphic and audiovisual storytelling.	A2	B1	C1
	A4	B2	C3
	A5	B3	C4
		B4	C6
		B5	C7
		B6	C8
		B7	C9
		B8	
		B10	
		B11	
		B12	

3. Contents

Content unit	Description	Education and learning outcomes / competences	Teaching methodology and training activities	Assessment systems
Topic	Topic 1: Introduction to Graphic and Audiovisual Language Definition and evolution of visual language. Differences and relationships between graphic and audiovisual media. Basic elements: point, line, shape, color, texture.	A04, A05, B01, B08, C03.	MAG00, MAG16, MAG32, MAG39.	SEG16, SEG32, SEG42.
Topic	Tema 2. A Composición: Topic 2: Graphic Composition Principles of visual composition Rule of thirds, symmetry, visual hierarchy Typography, iconography, layout	A04, A05, B01, B02, B03, B04, B07, B10, C09.	MAG00, MAG16, MAG32, MAG39.	SEG16, SEG32, SEG42.

Content unit	Description	Education and learning outcomes / competences	Teaching methodologies and training activities	Assessment systems
	Analysis in animation and video games			
Topic	Topic 3: Graphic Narrative and Comics Language and rhythm in comics: panel, framing, visual time Styles and genres, contemporary female authors Character creation and narrative worldbuilding	A02, A04, A05, B01, B02, B03, B04, B05, B06, B07, B10, B11, B12, C01, C03, C04, C06, C07, C08, C09.	MAG00, MAG09, MAG16, MAG32, MAG39.	SEG16, SEG32, SEG42.
Topic	Topic 4: Audiovisual Language Spatial elements (shot, scene, sequence, camera angles, camera movement, lighting) Temporal elements (time, editing, continuity/raccord)	A04, A05, B01, B03, B04, B10, C03, C08, C09.	MAG00, MAG16, MAG32, MAG39.	SEG16, SEG32, SEG42.
Topic	Topic 5: Audiovisual Narrative Universal narrative structures: Aristotle, Propp, Todorov, Campbell, Syd Field. Narrative elements (Genette), universal themes. Structure of the audiovisual script Set design Light and lighting Music, sound effects, and silence as narrative tools Interactive and transmedia narratives	A04, A05, B02, B04, B05, B06, B07, B10, B11, B12, C03, C04, C06, C07, C08, C09.	MAG00, MAG16, MAG32, MAG39.	SEG16, SEG32, SEG42.

4. Teaching methodologies and training activities

Modality In-person					
Methodology	Description	In-person teaching hours	Virtual teaching hours	Independent study hours	Education and learning outcomes / competences
Personalized attention [MAG00]	A learning-oriented teaching modality focused on the application of knowledge, in which various methodologies or assessment tools may be combined (presentations, simulations, debates, problem-solving, guided practices, etc.), through which students carry out hands-on tasks on a specific topic, with the support and supervision of the teaching staff.	2,00	0,00	0,00	
Events academic / information [MAG09]	Oral presentation with audiovisual support, delivered by an active professional expert in gender equality and diversity. Students will be able to resolve their doubts through a Q&A session. The workshop will be completed with a practical component in which the expert will develop or present practical examples. If the presence of a guest speaker is not possible, an evaluable practical activity will be carried out related to the 2030 Agenda, Human Rights, etc.	2,00	0,00	2,00	A04, A05, B01, B03, B04, B06, B07, B08, B10, B11, B12, C01, C03, C04, C06, C07, C08, C09.
Workshop [MAG16]	A training modality focused on the application of learning, in which various methodologies or assessments (presentations, simulations,	20,00	0,00	67,00	A05, B02, B05, B06, B07, B08, B12, C03, C06,

Methodology	Description	In-person teaching hours	Virtual teaching hours	Independent study hours	Education and learning outcomes / competences
	debates, problem-solving, guided practices, etc.) can be combined. Through this approach, students carry out predominantly practical tasks on a specific topic, with the support and supervision of the teaching staff.				C07.
Mixed objective/subjective test [MAG32]	Test that combines essay-type questions and objective-type questions. Regarding the essay questions, it includes open-ended development questions. As for the objective questions, it may combine multiple-choice, ordering, short-answer, discrimination, fill-in-the-blank, and/or matching questions.	2,00	0,00	4,00	A02, A04, B01, B03, B04, B10, B11, C01, C04, C06, C08, C09.
Guest lecture / keynote speech [MAG39]	Lecture sessions in which the main aspects of the thematic blocks included in the course will be explained. The necessary materials for studying the course will be made available to the students.	26,00	0,00	25,00	A02, A04, B01, B03, B04, B10, C01, C04, C06, C08, C09.
Sum of hours by type		52,00	0,00	98,00	
Total hours				150,00	

5. Assessment

Modality In-person			
Assessment system	Description	Weighting (%)	Education and learning outcomes / competences
Workshop [SEG16]	Alignment with the task requirements and the corresponding competencies.	30,00	A05, B02, B05, B06, B07, B08, B12, C03, C06, C07.
Mixed objective/subjective test [SEG32]	Consistency between the student's response and the content presented in class or in the study materials.	40,00	A02, A04, B01, B03, B04, B10, B11, C01, C04, C06, C08, C09.
Supervised projects [SEG42]	Supervised learning process aimed at helping students to work independently in a range of contexts (academic and professional). Focused primarily on learning how to do things and on encouraging students to become responsible for their own learning.	30,00	A04, A05, B02, B03, B04, B05, B06, B08, B11, B12, C01, C03, C04, C09.
Total (%)		100,00	

All aspects related to academic exemption, study dedication, retention, and academic fraud will be governed in accordance with the current [academic regulations](#) of the UDC.

5.1. First opportunity

- A teoría supón o 50% da nota e a parte práctica (correspondente aos obradoiros), un 50%.
- Para superar a asignatura deben estar aprobadas as dúas partes: teoría e práctica. Para superar a práctica, os alumnos deberán superar todas e cada unha das prácticas.
- A avaliación da parte teórica será o resultado do exame.
- A avaliación das prácticas obterase das probas e informes de traballo experimental realizado polos estudantes e da avaliación continua. Neste apartado inclúese a organización dun evento

divulgativo sobre igualdade de xénero en colaboración coa responsable de igualdade do centro.

SEGUNDA CONVOCATORIA/EXTRAORDINARIA

- Para superar a materia, só poderán realizar un único exame na segunda convocatoria, na data estipulada oficialmente, para o que deberán ter presentadas as prácticas do curso (50% da nota) e superar un exame teórico (50% da nota) cos mesmos criterios que se marcan na avaliación.
- A forma de avaliación na convocatoria extraordinaria realizarase do mesmo xeito que a segunda convocatoria.

NOTAS:

- No caso de alumnado con dispensa académica será necesario solicitar tutorías para supervisión das prácticas. O exame realizarase de maneira presencial.
- Todos os aspectos relacionados con “**dispensa académica**”, “**dedicación ao estudo**”, “**permanencia**” e “**fraude académica**” rexeranse de acordo coa [normativa académica vixente da UDC](#).

5.2. Second opportunity

To pass the course in the **second exam session**, only **one exam opportunity** will be given, on the **officially scheduled date**. Students must have already submitted all **practical assignments (60%)** and must pass a **theoretical exam (40%)**, following the same criteria established for the regular assessment.

Students will only need to **retake the part they have not passed or submitted**:

- If the theory exam is failed, it must be retaken.
- If the practical component is failed or any evaluable practice is missing, that specific practice must be submitted or repeated.

Any copied work or work with unclear authorship will receive a grade of zero, in line with **UDC's academic integrity policy**.

In all cases, assessment and fraud considerations will follow the **REGULATIONS ON ASSESSMENT, REVIEW AND APPEAL OF GRADES FOR UNDERGRADUATE AND MASTER'S STUDIES (Consolidated text 2023)**.

5.3. Early opportunity

Theory accounts for 40% of the final grade, and the practical component (workshops and supervised project work) accounts for 60%.

To pass the course, **both components — theoretical and practical — must be passed**. In order to pass the practical component, students must successfully complete **each and every evaluable practice**.

The **theoretical part** will be assessed through a **final exam**.

The **practical part** will be assessed based on **tests, reports of experimental work carried out by the students, and continuous assessment**.

Any copied work, or work in which authorship by the student is in doubt, will automatically receive a grade of zero, in accordance with the **UDC's academic fraud regulations**.

In all cases, both the assessment and any issues related to fraud will be governed by the **REGULATIONS ON ASSESSMENT, REVIEW AND APPEAL OF GRADES FOR UNDERGRADUATE AND MASTER'S STUDIES (Consolidated text 2023)**.

5.4. Academic exemption

In the case of students **with academic exemption status**, it is necessary to **schedule tutoring sessions** for the **monitoring and supervision of practical work**. The exam will be held **in person**. In all cases, it is essential to **consult with the teaching staff at the beginning of the course** to agree on the format and timeline for course monitoring.

All matters related to “**academic exemption**” will be governed by the **UDC's Regulation on Study Commitment and Academic Exemption (CG 28/05/2025)**.

6. Recommended bibliography

Basic bibliography

- Arnheim, Rudolf. (1986). El pensamiento visual. Paidós. Book. [\[URL\]](#)
- Arnheim, Rudolf. (2002). Arte y percepción visual: psicología del ojo creador. Alianza, 2ª ed.. Book. [\[URL\]](#)
- Canet, Fernando, Prosper Ribes, Josep (2014). Narrativa audiovisual : estrategias y recursos. Síntesis. Book. [\[URL\]](#)
- Castillo, José María (Castillo Pomedá), Instituto Oficial de Radio y Televisión (Madrid), ed. (2022). Televisión, realización y lenguaje audiovisual. Instituto RTVE, 4ª edición. Book. [\[URL\]](#)
- Dondis, D.A. (2017). La sintaxis de la imagen : introducción al alfabeto visual. Gustavo Gili, 2ª ed.. Book. [\[URL\]](#)
- Eisner, Will (2007). El comic y el arte secuencial : teoría y práctica de la forma de arte más popular del mundo. Norma, 4ª ed.. Book. [\[URL\]](#)
- Eisner, Will (2017). La narración gráfica : principios y técnicas del legendario dibujante Will Eisner. Norma, Nueva ed. act.. Book. [\[URL\]](#)
- Fernández Díez, Federico., Martínez Abadía, José. (2004). Manual básico de lenguaje y narrativa audiovisual. Paidós.

Book. [\[URL\]](#)

- Hart, John (2001). La Técnica del Storyboard. INSTITUTO RTVE. Book.
- Sánchez-Escalonilla, Antonio 1966- (2014). Estrategias de guión cinematográfico el proceso de creación de una historia. Ariel, 1ª ed. rev.. Book. [\[URL\]](#)
- Wigan, Mark. (2008). Imágenes en secuencia : animación, storyboards, videojuegos, títulos de crédito, cinematografía, mash-ups y otras series ilustradas. Gustavo Gili. Book. [\[URL\]](#)

Supplementary bibliography

- Balló, Jordi, 1954-, Pérez i Toró, Xavier. (2004). La semilla inmortal : los argumentos universales en el cine. Anagrama, 3ª ed.. Book. [\[URL\]](#)
- Begleiter, Marcie (2010). From word to image : storyboarding and the filmmaking process. Michael Wiese Productions, 2nd ed.. Book. [\[URL\]](#)
- Bordwell, David.; Thompson, Kristin. (1995). El arte cinematográfico : una introducción. Paidós. Book. [\[URL\]](#)
- Byrne, Mark T. (1999). Animation : the art of layout and storyboarding. Mark T Byrne Publication. Book. [\[URL\]](#)
- Chinn, Mike (2006). Cómo escribir e ilustrar una novela gráfica: todo lo que necesitas para crear tus propios cómics. Norma. Book. [\[URL\]](#)
- Cristiano, Giuseppe (2008). Storyboard design course : the ultimate guide for artists, directors, producers, and scriptwriters. Thames & Hudson. Book. [\[URL\]](#)
- Edgar-Hunt, Robert., Rawle, Steven.; Marland, John. (2011). El lenguaje cinematográfico. Parramón. Book. [\[URL\]](#)
- Gómez Tarín, Francisco Javier. (2011). Elementos de narrativa audiovisual : expresión y narración. Shangrila. Book. [\[URL\]](#)
- Jiménez Varea, Jesús. (2016). Narrativa gráfica : narratología de la historieta. Fragua. Book. [\[URL\]](#)
- McCloud, Scott, 1960- (2023). Hacer cómics: secretos narrativos del cómic, el manga y la novela gráfica. Astiberri, 6ª ed.. Book. [\[URL\]](#)
- McKee, Robert. (2012). El guión : story : sustancia, estructura, estilo y principios de la escritura de guiones. Alba, 7ª ed.. Book. [\[URL\]](#)
- Muñoz, David, 1968- autor (2020). Escribir con viñetas, pensar en bocadillos : manual de guion de cómic. Es Pop Ediciones, 1ª edición: marzo 2020. Book. [\[URL\]](#)
- Propp, Vladimir., Díez del Corral, Francisco., tr. (1985). Morfología del cuento. Akal. Book. [\[URL\]](#)
- Sauras, Pablo, trad.; Steele, Alexander, ed. lit.; Gotham Writers' Workshop. (2014). Escribir cine : guía práctica para guionistas de la famosa escuela de escritores de Nueva York. Alba editorial. Book. [\[URL\]](#)
- Sánchez Navarro, Jordi. (2006). Narrativa audiovisual. Editorial UOC, 1st ed.. Book. [\[URL\]](#)
- Tubau, Daniel. (2007). Las paradojas del guionista : reglas y excepciones en la práctica del guión. Alba. Book. [\[URL\]](#)
- Tumminello, Wendy. (2005). Exploring storyboarding. Thomson-Delmar Learning. Book. [\[URL\]](#)
- VASILI, Kandinsky. (2023). Punto y línea sobre el plano.. Archidocs LLC, 1st ed.. Book. [\[URL\]](#)
- Vogler, Christopher., Conde, Jorge, trad. (2020). El viaje del escritor : las estructuras míticas para escritores, guionistas, dramaturgos y novelistas. Ma Non Troppo, 3ª edición ampliada y revisada (20 aniversario). Book. [\[URL\]](#)