



COURSE DATA

DATA SUBJECT

Code: 36606
Name: Audiovisual culture and intermediality
Cycle: Undergraduate Studies
ECTS Credits: 6
Academic year: 2025-26

STUDY (S)

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	3	First quarter
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	4	First quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	Complementos formativos de carácter optativo	ELECTIVES
1333 - Degree in Audiovisual Communication	Complementos formativos de carácter optativo	ELECTIVES

COORDINATION

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SUMMARY

Audiovisual Culture and Intermediality is an elective course of the Degree in Audiovisual Communication.

This course explores, from an interdisciplinary perspective, the relationships between different forms of audiovisual expression and the various arts (cinema, literature, theatre, painting, comics, television fiction, photography, video games, among others). Throughout the course, students will study the historical adaptation of forms and genres, as well as the interactions, hybridisations, and exchanges between media within specific cultural contexts. The aim is to critically reflect on the processes of intermediality, understood as the space where media interact, transform each other, and generate new forms of representation.

PREVIOUS KNOWLEDGE

RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE



There are no specified enrollment restrictions with other subjects of the curriculum.

OTHER REQUIREMENTS

No other types of requirements are considered.

COMPETENCES / LEARNING OUTCOMES

1333 - Degree in Audiovisual Communication

Students must be able to define research topics or innovative personal creation that could contribute to the knowledge or development of audiovisual languages and their interpretation. They must be able to adequately expose the results of their research either orally or through audiovisual and computerised means, according to the standards of the disciplines of communication.

Students should be able to defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of communication (informative, interpretative, semiotic, dialogic and opinion).

Students should be able to express themselves fluently and effectively in their own languages, as well as in a third language (preferably English), taking advantage of the linguistic and literary resources that are most appropriate for the different forms of media.

Students should be able to search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).

Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.

Students should have an understanding of own and other social, historical, economic and cultural aspects within their relevant contexts.

Students should have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.

Students should show solidarity with people across the planet, as well as knowledge of the main cultural currents in relation to individual and collective values and respect for human life.

DESCRIPTION OF CONTENTS



1. Adaptation, intertextuality and intermediality

This theme aims to explore the concepts of adaptation and intertextuality, addressing the discussions and theories that have given rise to current studies on the relationship between different media.

2. The influence of realism and naturalism in filmic narrative

In this topic we will review the characteristics of the realist novel and naturalism, studying their differences and their influence on the development of film writing.

3. From the stage to the screens. Melodrama and audiovisual narrativity

This subject will deal with the importance of melodrama in the development of film and television narrative. Throughout the subject we will review the origins of theatrical melodrama, we will see how melodrama overflows the dramatic genre itself and how it acquires its own expressive and symbolic identity, crystallising into one of the most characteristic genres of Hollywood classicism.

4. Classic crime fiction and the noir genre in literature and cinema

In this topic we will review the two main literary manifestations within the detective story: the enigma novel and the noir novel. We will study how the latter, in its American hardboiled version, has given rise to the classic Hollywood film noir and we will analyze its characteristics in relation to the literary model from which it derives.

5. The influence of the gothic novel on horror and gothic romance

Throughout this topic we will review the characteristics of the gothic novel, its rise and fall, and its influence on the development of the horror genre. We will study women's gothic literature and its impact on the development of the classic film genre known as gothic romance.

6. The cinematographic comedy and its theatrical antecedents

This theme delves into the relationship between literary and cinematic comedy. We will review the beginnings of comedy in film, often driven by the visual gag, and then go on to develop the literary theatrical antecedents that laid the foundations for the later evolution of comedy in film.

7. Adventures and fantasy. Transfers from literature to cinema

In this topic we will analyze the adventure genre, whose origins can be traced back to the travel and expedition novels of the 19th century, studying its main characteristics and its influence on the world of



cinema. Likewise, we will study the literary precedents of fantasy, its characterization and its repercussion in the development of adventure fantasy, a literary subgenre that has had an important development in contemporary cinema.

8. From comic to audiovisual

In this subject we will study the relationship between comics, cinema and television fiction from a historical point of view, but also analyzing the resources that the audiovisual has used to transfer the cartoons to the screens.

9. Video games and intermediality

This theme addresses the thematic, visual and argumentative influences between audiovisual culture and the language of video games.

Learning outcomes

These contents will be reflected in the following learning outcomes:

- To know the codes and modes of representation of audiovisual communication.
- To identify the social, cultural and historical relevance of the aesthetic proposals of the audiovisual industries.
- To analyse the relevance of the creativity of images.
- To adequately present the results of the research orally or through audiovisual or computer media.
- To work in a team.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	60,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	0,00
Independent study and work	55,00
Preparation of lessons	35,00
Preparation for assessment activities	0,00



Resolution of case studies	0,00
Total hours	90,00

TEACHING METHODOLOGY

On-site activities

Face-to-face teaching will be carried out using the following methodologies:

- **Lecture-based teaching:** This method is based on structured oral presentations by the instructor, aimed at clearly and coherently presenting the essential content of the course. In the case of *Audiovisual Culture and Intermediality*, this format is not conceived as a one-way transmission of knowledge, but rather as a participatory strategy that encourages active student involvement through questions, guided discussions, and group analysis, particularly of audiovisual excerpts. This interaction enriches the learning experience, enhances the understanding of key concepts, and fosters critical thinking, transforming the classroom into a dynamic and collaborative environment, especially suitable for a subject focused on reflection and the analysis of audiovisual texts.
- **Resolution of theoretical-practical problems:** This involves applying the theoretical concepts and frameworks studied to specific cases related to audiovisual media and their interactions with other artistic forms, such as literature, theatre, comics, or the visual arts. This active methodology places the student at the center of the learning process, inviting them to analyze audiovisual works such as film scenes, music videos, intermedial adaptations, or transmedia campaigns. Activities may be carried out individually or in groups.

Independent activities

Students will carry out the following non-face-to-face activities:

- **Independent study and review of specialized bibliography:** By reading academic texts, scholarly articles, and key works in the field, students develop the ability to contextualize and compare different theoretical approaches, thus building a solid foundation for a critical understanding of communicative processes. This activity also strengthens essential competencies such as information retrieval, selection, analysis, and synthesis, all of which are key to autonomous learning and the practical application of intermedial knowledge. The recommended materials will be available through the virtual campus and university library resources, and will include reference manuals, academic articles, specialized chapters, and other relevant documents.
- **Class preparation:** Students are expected to prepare summaries, outlines, and concept maps on their own in order to organize and synthesize complex information related to audiovisual culture and intermediality. These tools help identify key ideas, connect fundamental concepts, and visualize theoretical structures, contributing to a clearer and deeper understanding of the course content.

Sustainable Development Goals (SDGs)



This course pays special attention to the following Sustainable Development Goals (SDGs):

- **SDG 4, Quality Education**, Target 7: Ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including education for human rights, gender equality, a culture of peace and non-violence, global citizenship, and appreciation of cultural diversity and of culture's contribution to sustainable development.
- **SDG 5, Gender Equality**, Target 1: End all forms of discrimination against all women and girls everywhere.

EVALUATION

The general grading system will follow the Evaluation and Grading Regulations of the University of Valencia for undergraduate and master's degrees, approved by the Governing Council on May 30, 2017 (ACGUV 108/2017).

Assessment in the First Call

- **Final written test (70%)**. The test will consist of short development questions requiring concise, clear, and well-organized answers. These questions assess the students' ability to explain fundamental concepts, define relevant terms, and analyze main ideas precisely and systematically. To pass the course, it is necessary to achieve at least 5 out of 10 points on the exam. It is recoverable in the second examination session.
- **Submission of activities, outlines, summaries, and/or proposed texts (30%)**. Practical work will include theoretical-practical activities carried out during face-to-face sessions, where students apply the course concepts and methods to specific cases, such as the analysis of texts, images, or audiovisual excerpts. The evaluation of these practices will consider active participation, the quality of the analysis, and the ability to connect theory with practice. It is recoverable in the second examination session.

Assessment in the Second Call

The evaluation in the second call will maintain, if applicable, the grades obtained in the blocks passed in the first call. The evaluation of the blocks failed or not presented will be carried out in the following way:

- **Final written test (70%)**. The exam will follow the same format of short development questions requiring clear, concise, and well-structured answers. These questions evaluate the students' ability to explain key concepts, define important terms, and analyze central ideas accurately. To pass, it is necessary to obtain a minimum of 5 out of 10 points on the exam.
- **Submission of activities, outlines, summaries, and/or proposed texts (30%)**. For students who have not attended class, individual completion of these assignments may be required.

Remarks

- Both in the exam and in other tests, exercises, or written assignments, correct spelling and grammar will be mandatory. Each error will result in a reduction of the obtained grade, which may lead to failing the assessment.



- In cases where plagiarism is detected in an assessment work, it may be graded with a zero regardless of any disciplinary procedure that may be initiated and, if applicable, the sanctions imposed according to current legislation.
- Intellectual honesty is essential in academic communities and for the fair assessment of students' work. All assignments submitted in this course must be original work by the student. Assignments involving fraudulent collaboration or composition assisted by artificial intelligence (such as ChatGPT or others) will not be accepted, unless their use is part of the course content and authorized by the teaching staff.

REFERENCES

Basic references

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- Geduld, Harry M. (1981) *Los escritores frente al cine*. Madrid: Fundamentos.
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