

Narrativa Audiovisual Estrategias Y Recursos

David Caldevilla Domínguez

Narrativa audiovisual : estrategias y recursos Fernando Canet Centellas, Josep Prósper, 2009-09

Narrativa audiovisual Fernando Canet Centellas, José Prosper, 2010

Narrativa audiovisual Jordi Sánchez Navarro, 2006 La forma de transmisión de conocimiento básica de la humanidad ha sido la narración. Los cada vez más rápidos y notables avances técnicos han abierto todavía más puertas al acto de la narración. El lenguaje verbal y el pensamiento visual asociados a la imagen manufacturada o tecnológica han caminado juntos durante todo el siglo XX y han entrado en el nuevo siglo en una convergencia que ha creado formas de narración nuevas con propósitos cognitivos, educativos o simplemente lúdicos diferentes y cada vez más sofisticados. Hoy, los denominados medios audiovisuales ocupan un lugar central en la cultura de la narración. Este libro se ha concebido como una completa guía de viaje por los frondosos caminos de la narración. Parte del punto de vista de que las estructuras narrativas se hallan presentes en todas partes. La técnica (y, sobre todo, el audiovisual) sólo ha ampliado los límites posibles del acto de explicar historias.

A New Gaze Concepción Cascajosa Virino, 2015-10-05 This book deepens the understanding of the work carried out by professional women in Spanish film and television since the arrival of democracy, a period of radical changes that saw an emergence of female talent. Although most of the literature on women and media deals with female film directors, this book also addresses television, a medium where the presence of women was significant throughout this period. This book makes an important contribution to the study of the history of women in Spanish media, focusing on the work of some well-known names, while also rescuing from oblivion others now forgotten. It brings together scholars from Spain, the United States and Ireland to analyze films and television programs written or directed by female professionals such as Pilar Miró, Josefina Molina, Cecilia Bartolomé, Rosa Montero, Carmen Martín Gaité, Cristina Andreu, Isabel Coixet and Paloma Chamorro. The book also includes four interviews with screenwriter Esmeralda Adam, television executive Carmen Caffarel, filmmaker Ana Díez and television director Matilde Fernández. Their reflections on personal and professional experiences shed light on the changes that took place in Spanish society during this period and the challenges they have faced in their careers.

The Cinema of Sensations Ágnes Pethő, 2015-01-12 Following a previous international conference at the Sapientia Hungarian University of Transylvania in Cluj-Napoca, Romania, and the subsequent publication of a volume of studies with

the title *Film in the Post-Media Age* (Cambridge Scholars Publishing, 2012), which insisted, citing the words of Jacques Rancière, that the ecosystem of contemporary moving images should be understood not as a unified digital environment, but as a highly diversified, “multisensory milieu,” another conference was organised, focusing this time directly on the “multisensory” nature of moving images. Pairing the keywords “cinema” and “sensation”, an invitation was extended for presentations offering a closer examination of the sensual aspects of moving images in order to identify and map out at least some of the possible new directions perceived as taking shape as “sensuous” film studies. The questions contributors addressed included: What kind of paradigms, authors, and styles can be identified in the practice of a cinema exploring the palpable presence of bodies in film history? How can sensory, audiovisual perception and cognitive knowledge be connected when watching moving images? What does the experience of so-called haptic images entail in film and video art? How does an emphasis on sensations and the body relate to representations of social issues and cultural difference? How are representations of other arts in films, or the filmic image appearing as a painterly tableau perceived? How can new images incorporate a sensation of “old” images? What is the difference between haptic images and “hyper” cinema in the form of 3D movies? How can the new naturalistic trends in contemporary cinema be interpreted? What kind of sensual forms are devised for what is unrepresentable or impalpable? The conference took place between the 25th and 27th of May 2012, with the title *The Cinema of Sensations*, and attracted researchers from all over the world for what turned out to be three days of presentations on extremely varied subjects and lively discussions conducted in a memorably cheerful atmosphere. The present volume is the palpable outcome of these debates, and publishes a selection of articles that have been written for, or after, this conference.

Cultura audiovisual, periodismo y política: nuevos discursos y narrativas en la sociedad digital. Guillermo Paredes-Otero, Isaac López Redondo, 2022-07-06 El ser humano siempre ha sentido la necesidad de contar historias. Ya fuera en la pared de una cueva a través de pinturas rupestres o con unas gafas de Realidad Virtual a través de un videojuego, el proceso de narración siempre ha sido el mismo: un emisor que narra un mensaje y un receptor que lo descodifica y lo recibe. Lo único que ha cambiado es el canal por el que se difunde el mensaje. Ni siquiera lo ha hecho la intencionalidad del emisor, la cual es fundamental y no siempre queda evidente para el receptor o tiene unos intereses ocultos que no quedan claros a simple vista.

Econarrativa audiovisual y teoría de la mente José Luis Valhondo Crego, 2019-10-21 La Modernidad convirtió la Poética aristotélica en una máquina narrativa audiovisual que cabía insertar en una cadena de trabajo intelectual. Dentro de esa máquina, un ecosistema narrativo aplicaba algoritmos sobre estructuras, escenas y personajes que pretendían destilar los secretos de las tramas narrativas clásicas. Este texto se centra en repensar ese proceso desde sus cimientos hasta la consecución de un estilo audiovisual. En los decenios últimos el cine ha jugado a tensionar la relación entre el lenguaje

clásico audiovisual y sus dialectos, y ello ha servido para enfocar la atención más en el contrato comunicativo y su ambigüedad que en el propio mensaje (sugiriendo que éste siempre es ambiguo y que estamos aquí y ahora, usted y yo, aunque no sea cierto). Este texto pretende reencantar la teoría narrativa audiovisual a través de la psicología cognitiva y su concepto de teoría de la mente y busca reencontrar la máquina narrativa cinematográfica del guión y su producción fílmica.

Análisis audiovisual en YouTube: Primera aproximación al estudio de los nuevos géneros audiovisuales interactivos

Alberto Montero Gómez, 2021-11-04 El objetivo principal de este libro es proporcionar una primera aproximación al estudio de los nuevos géneros audiovisuales interactivos de Internet alojados en plataformas como YouTube. Permite identificar y clasificar los nuevos géneros audiovisuales que aparecen en las plataformas de Internet siguiendo un enfoque técnico, estético, narrativo y cultural, estudiando además las nuevas apariciones de combinaciones híbridas. Este análisis incluye el estudio de las interacciones de los usuarios por medio de su participación activa en su interfaz. Se trata de un texto basado en la semiótica audiovisual, la narratología, la teoría del cine y los estudios culturales, cuyo fin es contribuir al establecimiento de nuevas vías de adquisición de conocimiento a través de la investigación de la imagen audiovisual interactiva. Para ello se estudia el desarrollo del lenguaje audiovisual en YouTube, los perfiles de usuario y las comunidades, la construcción narrativa a través de sus elementos narrativos, los youtubers y las categorías de YouTube, los nuevos géneros audiovisuales interactivos y, por último, se presenta un modelo de análisis audiovisual capaz de organizar variables cuantitativas y cualitativas para conocer la estructura interna de las narraciones audiovisuales de la plataforma.

Possible Worlds in Video Games: From Classic Narrative to Meaningful Actions Antonio José Planells de la Maza, 2017-11-21 In current digital games, classic fictional worlds are transformed into ludofictional worlds, spaces rich in characters and emotions that are especially affected by the intervention of a player. In this book, we propose a model, inspired by the Semantics of Fiction and Possible Worlds, which is oriented to the analysis of video games as integrated systems.

Investigación para la mejora de las prácticas educativas desde una perspectiva holística Blanca Berral Ortiz, José Antonio Martínez Domingo, Carmen Rocío Fernández Díaz, Juan José Victoria Maldonado, 2024-07-23

Diccionario de conceptos y términos audiovisuales José Javier Marzal, Francisco Javier Gómez-Tarín, 2015-03-05 El Diccionario de conceptos y términos audiovisuales, tal como reza el subtítulo, es una herramienta conceptual, docente y práctica, orientada a su uso como consulta y, en su caso, divulgación. Si bien el objetivo esencial es que el lector pueda navegar con seguridad en el entorno de los innumerables términos necesarios para la ejecución del análisis fílmico, no queda ahí su validez. De hecho, cada término va acompañado de bibliografía (elemental, si se quiere, pero indispensable) que permitirá con facilidad ampliar las líneas de autoformación propias de cada individuo, con especial rentabilidad para los alumnos universitarios.

El EEES como plataforma de innovación universitaria David Caldevilla Domínguez, 2012-01-01 Una serie de investigadores de vanguardia de varias universidades mundiales han recibido el encargo de analizar el EEES. Así, se han recopilado sus investigaciones y reflexiones en torno a los nuevos contenidos en el área de comunicación a partir de las reformas que ha supuesto el Espacio Europeo de Enseñanza Superior (EEES o Plan Bolonia) como reto innovador en las aulas en tanto en cuanto contenidos y fórmulas. Esta aportación intelectual a las nuevas corrientes docentes se ha plasmado en un trabajo, multidisciplinar y variado, que se presenta en formato de libro, patrocinado por el Fórum Internacional de Comunicación y Relaciones Públicas (Fórum XXI), la Sociedad Española de Estudios de la Comunicación Iberoamericana (SEECI) y el Grupo de Investigación Validado Complutense Concilium. En estas páginas el lector podrá hallar un selecto grupo de trabajos encargados a unos autores comprometidos con las reformas educativas, quienes conforman la vanguardia actual en el campo de la Comunicación, para la confección de un estudio prospectivístico sobre las directrices por las que se encaminan los referentes de la nueva Universidad derivada del EEES. A través de los títulos recogidos en la colección Nuevo Impulso Educativo se pueden atisbar las líneas que marcarán el futuro de la realidad universitaria en los campos docentes e investigadores sobre contenidos y formas durante el próximo lustro.

Home Studio David Little, 2017-03-22 La realización de contenido audiovisual nos sirve para conectar con el público objetivo y para mostrar de forma fidedigna nuestras cualidades en directo a potenciales promotores de conciertos. En un entorno donde el intercambio de información a través de Internet está más en boga que nunca, los contenidos audiovisuales son un aliado indispensable para dar a conocer nuestra música. Son muchos los grandes discos de la historia de la música popular que se han grabado con pocos o unos mínimos recursos. La tecnología actual permite grabar una maqueta o editar un disco de una manera profesional, con unos estándares de calidad muy altos. Entre otras cuestiones, este libro le proporcionará información para saber: ¿Cuál es el papel de un productor musical? ¿Qué necesitamos para una grabación por pistas? ¿Qué altavoces son los más convenientes para trabajar en una grabación musical? ¿Qué es un micrófono dinámico? ¿Y uno de condensador? ¿Qué tarjeta de sonido elegir? ¿Qué pasos hay que seguir para grabar y editar un videoclip? Tras la excelente acogida de su primer libro *Cómo ganarse la vida con la música*, David Little se adentra ahora en el terreno de la grabación musical y de vídeos, una guía a medio camino entre la divulgación y el aprendizaje práctico. Hoy en día es posible grabar nuestra propia música con los medios más accesibles: un teléfono móvil, un ordenador, un pequeño estudio de grabación en casa, etc. La digitalización de los procesos de grabación musical ha traído consigo un abaratamiento de los costes de producción. Gracias a la democratización del home studio, grabar música y vídeos es más barato que nunca. Si se cuentan con los conocimientos técnicos y prácticos suficientes cualquier músico puede realizar grabaciones de calidad, aún sin disponer de las herramientas más sofisticadas. Es más, en ocasiones la economía de recursos puede impulsar a experimentar, aprender y potenciar la creatividad de cualquiera que se lo proponga.

Videojuegos y mundos de ficción Antonio José Planells, 2015-01-22 Los videojuegos son una de las industrias culturales y de ocio más importantes del mundo. Lejos de ser meros juguetes infantiles, los actuales juegos digitales se asemejan al cine y a la literatura en su capacidad para evocar mundos de ficción complejos e inmersivos. De esta manera, los mundos ficcionales de los medios tradicionales se transforman en el videojuego en mundos ludoficcionales, espacios ricos en personajes y emociones que se ven especialmente afectados por la intervención de un jugador. A partir de juegos tan significativos como Portal 2 o Alan Wake, este libro analiza cómo se crean estos mundos, desde su estructura hasta el diseño de personajes, sin olvidar la relevancia de las acciones ni la eclosión de las emociones para mostrar la complejidad y los límites del diseño de los videojuegos contemporáneos. De este modo, los mundos ludoficcionales consiguen transportarnos a otras realidades virtuales que superan la mera narración lineal de una historia.

Investigar en la era neoliberal AAVV, 2025-01-20 La presente obra pone de manifiesto la necesidad de meditar críticamente acerca de nuestra investigación en comunicación, con la finalidad práctica de clarificar conceptos, avanzar en el camino analítico y crecer en relevancia, valor real y transferencia a la sociedad. En la época de la soberanía de los rankings y los factores de impacto, la adaptación de las humanidades y las ciencias sociales al pensamiento positivista, la concepción instrumental del conocimiento, etcétera, buscamos mediante este trabajo colectivo promover un espacio de debate legítimo y flexible para una ciencia de la comunicación multidimensional, creativa y libre. De este modo, este libro aspira a ser una llamada a la reflexión desde el elenco de autores que lo conforman y las agudas perspectivas de sus textos.

Cartografía de los micromachismos: dinámicas y violencia simbólica Eva Hernández Martínez, 2020-12-31 Nuestra perspectiva teórica, por tanto, se acerca más al concepto de violencia simbólica de Bourdieu, es decir, aquellas formas de violencia ejercidas no sólo a través de la acción física, sino con la imposición de roles sociales, de categorías cognitivas, de estructuras mentales a través de las que se percibe y se piensa el mundo, desde sujetos dominantes hasta sujetos dominados. Se trata, por tanto, de una violencia sutil e invisible, ejercida con el consentimiento inconsciente de quien la padece y que esconde las relaciones de poder subyacentes. El primero es el proceso mediante el cual se produce la reproducción cultural y la naturalización de determinados comportamientos y valores. El segundo es el proceso por el cual las relaciones simbólicas tienen efectos directos sobre el cuerpo de los sujetos sociales. Sólo la educación puede prevenir el sexismo y la violencia machista, pues se trata de abolir el género, y escapar de sus roles y mandatos, los cuales nos autoimponen un confinamiento a nuestra manera de ser, sentir y vivir.

Territorios transmedia y narrativas audiovisuales Susana Torrado Morales, Gabriel Ródenas Cantero, José Gabriel (eds.) Ferreras Rodríguez, 2017-10-26 Este libro presenta una aproximación multidisciplinar al fenómeno del transmedia storytelling, en el ámbito audiovisual, desde cuatro perspectivas (teórica, ficcional, lúdica y periodística). Son numerosos los productos que se expanden a lo largo de diversos formatos y plataformas, tanto en el ámbito de la ficción (series televisivas,

videojuegos o webseries) como en el de no ficción (newsgaming, periodismo inmersivo o webdocs). En un futuro no habrá producto audiovisual que no sea concebido desde una perspectiva transmedia ya desde su origen. Todo un fenómeno, el transmedia, a cuya propagación ha ayudado la cultura de la convergencia.

La imagen de la mujer en el flamenco María del Carmen Fonseca Mora, María Dolores Camacho Díaz, Loren Chuse, Fernando C. Ruíz Morales, Miguel López Castro, Desirée García Gil, Rosa de las Heras-Fernández, María del Carmen Aragón Cruz, Marina Haro Aragón, María del Carmen Sánchez Vizcaíno, 2022-01-18 Este libro constituye una invitación especial para quienes se acerquen a su lectura disfruten también del maravilloso espectáculo multisensorial que nos aporta el flamenco. En su formato digital, con nuestros móviles o tablets, podemos acercarnos al texto y abrir directamente una ventana digital a las fascinantes melodías y ritmos que encierran el canto y el baile flamenco. Esta obra colectiva germina de la cooperación de personas expertas en distintas áreas del saber que comparten la pasión por el flamenco y la indagación por conocer lo que aporta la mujer a este género musical. Etnomusicólogas, lingüistas, pedagogos, antropólogos, didactas de la expresión musical y corporal de universidades andaluzas, españolas, internacionales han colaborado para encontrar la respuesta a la pregunta de cuál es la imagen de la mujer en el flamenco.

Análisis audiovisual y publicitario actuales Clara Janneth Santos Martínez, 2014-08-01 Una serie de investigadores punteros de varias universidades mundiales han recibido el encargo de analizar la última vanguardia en comunicación. Así, se han podido recopilar sus investigaciones y reflexiones en torno a los nuevos contenidos (in)formativos a partir de las reformas que ha supuesto el Espacio Europeo de Enseñanza Superior (EEES o Plan Bolonia) como reto innovador en las aulas en tanto en cuanto contenidos y fórmulas. Esta aportación intelectual a las nuevas corrientes docentes se ha plasmado en un trabajo, multidisciplinar y variado, que se presenta en formato de libro, patrocinado por el Fórum Internacional de Comunicación y Relaciones Públicas (Fórum XXI), la Sociedad Española de Estudios de la Comunicación Iberoamericana (SEECI) y el Grupo de Investigación Validado Complutense Concilium. En estas páginas el lector podrá hallar un selecto grupo de trabajos encargados a unos autores comprometidos con las reformas educativas, quienes conforman la vanguardia actual en el campo de la Comunicación, para la confección de un estudio prospectivístico sobre las directrices por las que se encaminan los referentes de la nueva Universidad derivada del EEES. A través de los títulos recogidos en la colección Nuevo Impulso Educativo se pueden atisbar las líneas que marcarán el futuro de la realidad universitaria en los campos docentes e investigadores sobre contenidos y formas durante el próximo lustro

Guión cinematográfico Armando Casas, 2004

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