

Subject:	CNS - Narrative Construction and storytelling
Subject:	1 - Management and Communication Tools
Qualification:	Master in Artistic Teaching in Social Co-design applied to Public Sector Projects

Course: 2024/2025	Semester: First	Type: Mandatory
ECTS credits: 3	Language Catalan, Spanish	
Hours distribution:	Face-to-face teaching: 16 h	Independent learning: 45 h
	Virtual teaching: 14 h	Hours: 75 hours
Hours:	Monday (4:00 PM - 8:00 PM)	In person
	Wednesday (4:00 PM - 7:30 PM)	Virtual
Assignment Coordinator:	Felip Vidal Auladell	fvidal5@esdapcatalunya.cat
Equip docent:	Elisabet Baurier Montmany	elibaurier@esdapcatalunya.cat
	Marcel·lí Gutiérrez Arumí	mguti48@esdapcatalunya.cat
	Felip Vidal Auladell	fvidal5@esdapcatalunya.cat

Presentation of the subject

Design creates elements of communication, using different supports and surfaces, which contribute to the creation of multiple stories. When we refer to story in design we usually associate it, on the one hand, with the *storytelling* of a brand or entity. That is, the narrative that revolves around its foundation, highlighting its values and linking them to contemporary times. On the other hand, the role attributed to design is usually that of concretizing this *storytelling* in various visual elements. From the perspective of this subject, design is understood as the strategic tool that facilitates and decisively contributes to the construction of these narratives through user participation.

In short, the subject “Construction of narratives and *storytelling*” provides a conceptual reflection, as well as practical tools and strategies, to understand the function of narratives in the context of design. All this from the perspective of both the creation and the co-creation and participatory distribution of these narratives.

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Contents

- I. Basics of infographic design and process.
- II. Main resources and tools for data processing and visualization.
- III. Infographic practices.
- IV. Examples of infographic applications for service and social design.

1. Competencies of the subject

Subject / Subject		General Skills					
		CG 1	CG 2	CG 3	CG 4	CG 5	CG 6
1	EGC - Management and Communication Tools	X	X	X	X	X	X
	CNS - Narrative Construction and Storytelling	X	X		X	X	X

Subject / Subject		Specific Skills									
		CE 1	CE 2	CE 3	CE 4	CE 5	CE 6	CE 7	CE 8	CE 9	CE 10
1	EGC - Management and Communication Tools	X	X		X		X		X	X	
	CNS - Narrative Construction and Storytelling	X	X		X		X		X	X	

2. Learning outcomes of the subject.

Learning outcomes

LO1. Apply the theoretical, conceptual and methodological frameworks acquired throughout the master's degree to real situations in the public sphere, according to the specificities of the social challenge and agents (the context, users and other stakeholders)

LO2. Demonstrate that they have acquired the ability to understand the contribution of their design according to different contexts (cultural, social, political, economic, technological, etc.) and take these differences into account in order to identify possible challenges, risks and impacts.

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LO5. Design, plan and implement a participatory co-creation activity to identify the critical points and needs to be resolved by the different agents involved.

LO6. Search for information, organize and manage it appropriately in order to develop criteria for defining the objectives of a co-creation activity aimed at resolving a social challenge.

3. Training activities of the subject

Training activities		Hours	Presence
1.	Theory.	7,5	60 %
2.	Theoretical-practical activity.	15,5	52 %
3.	Face-to-face group practice.	3,5	100 %
7.	Independent work of the student.	45	0 %
12.	Presentation/exhibition.	3,5	0 %

4. Teaching methodologies of the subject

Teaching Methodologies	
MD1	Group work - collaborative learning.
MD4	Self-employed.
MD7	Expository method / lecture.
MD8	Participatory lecture class.
MD10	Problem/project-based learning.
MD11	Case study.

5. Evaluation systems

Evaluation criteria	
- Ability to assimilate and transmit theoretical knowledge in writing and/or orally. - Correct use of specific terminology. - Student participation in the proposed activities. - Interest in searching for information related to the proposed activities.	
Evaluation instruments	
- Carrying out all the proposed activities. - Assessment of the knowledge acquired from the proposed activities. - Assessment of student participation in class activities.	
Evaluation system	Weighting

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4.5. Practical exercises

100 %

6. Content blocks

I. Basics of infographic design and process.		
Docent/s:	Elisabet Baurier, Marcel·lí Gutiérrez, Felip Vidal	
Hours distribution:	Face-to-face teaching: 4 hours	Independent learning: 10 h
	Virtual teaching: 3.5 h	Total: 17.5h
Timing:	Week 9, 10, 11 and 12	Sessions: s1p, s2v, s3p, s4v, s5p, s6v, s7p
Contents:		
1. Design, from representation to the construction of meanings. Some previous concepts (representation-connotation/denotation, meaning/signifier, coding/decoding, ...). Design and economic system: from Fordism to flexible specialization, the service economy and the collaborative economy. Thempersona studies: beyond cultural capital, thehabitusand lifestyle. The user and design as a creative process: the co-creation of authentic experiences. Space as a place of experience. 2. Shelling thestorytelling: the substrate of the story. What is astorytellingand what it brings to corporations. Types ofstorytelling. 3. Graphic design as a story generator Graphic design, like music, has its notes. Based on reflection and knowledge of these elements, graphic design can provide an identity to a brand, an exhibition, a service, a product, etc. This identity is built from thestorytellingof the brand and its construction through the perception of its users. At the same time, infographics, which visually capture complex information to represent, are also a fundamental element that contributes to the creation of these narratives.		
Resources:		
In-person sessions: - Computer and Internet connection - Adobe Package Virtual sessions:		

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- Computer and Internet connection
- Adobe Package

Self-employed:

- Computer and Internet connection
- Adobe Package

Specific bibliography:

- Lamarre, G. (2019): *Storytelling as a communication strategy* Gustavo Gili.
- Heller, E. (2004): *Color Psychology* Gustavo Gili.
- Falcinelli, R. (2019): *Chromogram. How color transforms our vision of the world*, Taurus.
- Lupton, E. (2019): *Design as storytelling* Gustavo Gili.
- Lupton, E. (2024): *Thinking with types* Gustavo Gili.
- Mau, B. (2020): *MC24: The 24 principles for designing massive change in your life*, PHAJQ.

II. Main resources and tools for data processing and visualization.

Docent/s:	Elisabet Baurier, Marcel·lí Gutiérrez, Felip Vidal	
Hours distribution:	Face-to-face teaching: 4 hours	Independent learning: 10 h
	Virtual teaching: 3.5 h	Total: 17.5h
Timing:	Week 9, 10, 11 and 12	Sessions: s1p, s2v, s3p, s4v, s5p, s6v, s7p

Contents:

1. Design, from representation to the construction of meanings.

Some previous concepts (representation-connotation/denotation, meaning/signifier, coding/decoding, ...).

Design and economic system: from Fordism to flexible specialization, the service economy and the collaborative economy.

The *persona studies*: beyond cultural capital, the *habitus* and lifestyle.

The user and design as a creative process: the co-creation of authentic experiences.

Space as a place of experience.

2. Shelling the *storytelling*: the substrate of the story.

How to create one *storytelling*(I): obtaining basic information and structure. If the brand has no history, what do we do?

How to create one *storytelling*(II): definition of tone, language and keys for its final

writing.

How to create onestorytelling(III): transfer of storytelling to minimum and maximum text formats.

3. Graphic design as a story generator

Graphic design, like music, has its notes. Based on reflection and knowledge of these elements, graphic design can provide an identity to a brand, an exhibition, a service, a product, etc. This identity is built from the *storytelling* of the brand and its construction through the perception of its users. At the same time, infographics, which visually capture complex information to represent, are also a fundamental element that contributes to the creation of these narratives.

Resources:

In-person sessions:

- Computer and Internet connection
- Adobe Package
- Projector, papers, scissors, cutters, glue, computers, printer

Virtual sessions:

- Computer and Internet connection
- Adobe Package
- Projector, papers, scissors, cutters, glue, computers, printer

Self-employed:

- Computer and Internet connection
- Adobe Package
- Projector, papers, scissors, cutters, glue, computers, printer

Specific bibliography:

- Lamarre, G. (2019): *Storytelling as a communication strategy* Gustavo Gili.
- Heller, E. (2004): *Color Psychology* Gustavo Gili.
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III. Infographic practices.

Docent/s:	Elisabet Baurier, Marcel·lí Gutiérrez, Felip Vidal	
Hours distribution:	Face-to-face teaching: 4 hours	Independent learning: 3 p.m.
	Virtual teaching: 3.5 h	Total: 22.5h

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Timing:	Week 9, 10, 11 and 12	Sessions: s1p, s2v, s3p, s4v, s5p, s6v, s7p, s8v
Contents:		
1. Design, from representation to the construction of meanings. Some previous concepts (representation-connotation/denotation, meaning/signifier, coding/decoding, ...). Design and economic system: from Fordism to flexible specialization, the service economy and the collaborative economy. The <i>persona studies</i>: beyond cultural capital, the <i>habitus</i> and lifestyle. The user and design as a creative process: the co-creation of authentic experiences. Space as a place of experience. 2. Unraveling storytelling: the substrate of the story. Creative download of the story to communication media: social networks, <i>website</i>, catalogs, corporate videos, <i>spots</i>. Translating storytelling into elements of <i>branding</i>: vehicles, spaces, <i>packaging</i>. 3. Graphic design as a story generator Graphic design, like music, has its notes. Based on reflection and knowledge of these elements, graphic design can provide an identity to a brand, an exhibition, a service, a product, etc. This identity is built from the <i>storytelling</i> of the brand and its construction through the perception of its users. At the same time, infographics, which visually capture complex information to represent, are also a fundamental element that contributes to the creation of these narratives.		
Resources:		
In-person sessions: - Computer and Internet connection - Adobe Package - Projector, papers, scissors, cutters, glue, computers, printer Virtual sessions: - Computer and Internet connection - Adobe Package - Projector, papers, scissors, cutters, glue, computers, printer Self-employed: - Computer and Internet connection - Adobe Package - Projector, papers, scissors, cutters, glue, computers, printer		
Specific bibliography:		
- Lamarre, G. (2019): <i>Storytelling as a communication strategy</i> Gustavo Gili. - Heller, E. (2004): <i>Color Psychology</i> Gustavo Gili.		

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IV. Examples of infographic applications for service and social design.

Docent/s:	Elisabet Baurier, Marcel·lí Gutiérrez, Felip Vidal	
Hours distribution:	Face-to-face teaching: 4 hours	Independent learning: 10 h
	Virtual teaching: 3.5 h	Total: 17.5h
Timing:	Week 9, 10, 11 and 12	Sessions: s1p, s2v, s3p, s4v, s5p, s6v, s7p

Contents:

1. Design, from representation to the construction of meanings.

Some previous concepts (representation-connotation/denotation, meaning/signifier, coding/decoding, ...).

Design and economic system: from Fordism to flexible specialization, the service economy and the collaborative economy.

The *persona studies*: beyond cultural capital, the *habitus* and lifestyle.

The user and design as a creative process: the co-creation of authentic experiences.

Space as a place of experience.

2. Unraveling storytelling: the substrate of the story

Evolution of the *storytelling*: if the brand's positioning changes, so does its story.

Nuances of the story: how tone can transform the perception of a *storytelling*.

Which *storytelling*? Do they really "reach" people? Why do some go unnoticed?

3. Graphic design as a story generator

Graphic design, like music, has its notes. Based on reflection and knowledge of these elements, graphic design can provide an identity to a brand, an exhibition, a service, a product, etc. This identity is built from the *storytelling* of the brand and its construction through the perception of its users. At the same time, infographics, which visually capture complex information to represent, are also a fundamental element that contributes to the creation of these narratives.

Resources:

In-person sessions:

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- Computer and Internet connection
- Adobe Package

Virtual sessions:

- Computer and Internet connection
- Adobe Package

Self-employed:

- Computer and Internet connection
- Adobe Package

Specific bibliography:

- Lamarre, G. (2019): *Storytelling as a communication strategy* Gustavo Gili.
- Heller, E. (2004): *Color Psychology* Gustavo Gili.
- Falcinelli, R. (2019): *Chromogram. How color transforms our vision of the world*, Taurus.
- Lupton, E. (2019): *Design as storytelling* Gustavo Gili.
- Lupton, E. (2024): *Thinking with types* Gustavo Gili.
- Mau, B. (2020): *MC24: The 24 principles for designing massive change in your life*, PHAJQ.

7. Timing

Timing:				
Set.	Session	Hours	Contents	Lecturer
9	S1p	0.5h 3.5h	Global Activity I. Design, from representation to the construction of meanings (Act. The value of narratives)	F. Vidal F. Vidal
	S2v	3.5h	II. Shelling the <i>storytelling</i> : the substratum of the story (Act. The <i>our</i> and the founding story)	E. Baurier
10	S3p	2h 2h	I. Design, from representation to the construction of meanings (Act. A day in someone's life) I. Design, from representation to the construction of meanings (Act. Space as experience)	F. Vidal F. Vidal
	S4v	2h	II. Shelling the <i>storytelling</i> : the substrate of the story (Act. Narration of the testimonial)	E. Baurier
		0.5h 1h	Global Activity II. Shelling the <i>storytelling</i> : the substrate of the story (Act. From space to text (and vice versa))	E. Baurier E. Baurier
	S5p	3h	III. Graphic design tools as a story generator (Act.	M. Gutiérrez

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11		1h	Creating stories with typography and color) III. Graphic design tools as a generator of stories (Act. Construction of a character with collage)	M. Gutiérrez
	S6v	2h	III. Graphic design tools as a generator of stories (Act. Construction of a character with collage)	M. Gutiérrez
		0.5h	Overall activity	M. Gutiérrez
		1h	III. Graphic design tools as a generator of stories (Act. Experience and its visual representation)	M. Gutiérrez
12	S7p	2h	Overall activity	F. Vidal
		2h	III. Graphic design tools as a generator of stories (Act. Experience and its visual representation)	M. Gutiérrez
	S8v	1h	Overall activity	F. Vidal
		1h	Overall activity	E. Baurier
		1.5h	Overall activity	M. Gutiérrez

8. Training activities

Activity:	Narrations		
Training activity:	AF1, AF2, AF3		
Weighting:	5%	Duration:15 h	2.5 weeks
Skills:	CG1, CG2, CG4, CG5, CG6	CE1, CE2, CE4, CE6, CE8, CE9	
DAY:	RA1, RA2, RA6		
Description:			
The activity is organized into three phases, which will be carried out in different sessions and will serve to exemplify the bases of the subject, while also putting into practice the resources and tools worked on in the contents.			
Work phases:			
1. The value of narratives (s.1) 2. He <i>ouri</i> the foundational narrative (s.2)			

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3. Create stories with typography and color (s.5)

Item to be presented:

The material generated in each of the work phases, which will be delivered the next day in the last session of the activity.

Evaluation criteria:

- Development of a coherent discourse in the specification of the contents worked on.
- Originality of the value proposition.
- Clarity, synthesis and formal structure of the presentation.
- Reflection and experimentation with the concepts and processes worked on.
- Participation and initiative.

The activity is rated as “done” or “not done,” which corresponds to “pass” or “not pass.” To obtain a “pass,” you must have satisfactorily completed all phases.

Activity:	Identities		
Training activity:	AF1, AF2, AF3		
Weighting:	5%	Duration:15h	2 weeks
Skills:	CG1, CG2, CG4, CG5, CG6	CE1, CE2, CE4, CE6, CE8, CE9	
DAY:	RA1, RA2, RA6		
Description:			
The activity is organized into three phases, which will be carried out in different sessions and will serve to exemplify the bases of the subject, while also putting into practice the resources and tools worked on in the contents.			
Work phases:			
1. A Day in the Life of Someone (s.3) 2. Creating a testimonial story with words (s.4) 3. Construction of a character with collage (s.5 and s.6)			
Item to be presented:			
The material generated in each of the work phases, which will be delivered the next day in the last session of the activity.			

Evaluation criteria:

- Development of a coherent discourse in the specification of the contents worked on.
- Originality of the value proposition.
- Clarity, synthesis and formal structure of the presentation.
- Reflection and experimentation with the concepts and processes worked on.
- Participation and initiative.

The activity is rated as “done” or “not done,” which corresponds to “pass” or “not pass.” To obtain a “pass,” you must have satisfactorily completed all phases.

Activity:	Spaces		
Training activity:	AF1, AF2, AF3		
Weighting:	5%	Duration:15 h	3 weeks
Skills:	CG1, CG2, CG4, CG5, CG6	CE1, CE2, CE4, CE6, CE8, CE9	
DAY:	RA1, RA2, RA6		
Description:			
The activity is organized into three phases, which will be carried out in different sessions and will serve to exemplify the bases of the subject, while also putting into practice the resources and tools worked on in the contents.			
Work phases:			
1. Space as an experience (s.3) 2. From space to text (and vice versa) (s.4) 3. The experience and its visual representation (s.6 and s.7)			
Item to be presented:			
The material generated in each of the work phases, which will be delivered the next day in the last session of the activity.			
Evaluation criteria:			
- Development of a coherent discourse in the specification of the contents worked on. - Originality of the value proposition. - Clarity, synthesis and formal structure of the presentation. - Reflection and experimentation with the concepts and processes worked on.			

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- Participation and initiative.

The activity is rated as "done" or "not done," which corresponds to "pass" or "not pass." To obtain a "pass," all phases must be satisfactorily completed.

Activity:	Overall activity		
Training activity:	AF 1, AF2, AF3, AF12		
Weighting:	85%	Duration:25h	4 weeks
Skills:	CG1, CG2, CG4, CG5, CG6	CE1, CE2, CE4, CE6, CE8, CE9	
DAY:	RA1, RA2, RA5, RA6		
Description:			
This is a global and synthesis activity that puts into practice the different contents, tools and strategies worked on in the different sessions. For this reason, it is requested to start from a specific situation to which a response must be given. More specifically, as people responsible for the management of a public body, you want to undertake a communication action that aims to raise awareness of your institution and the services it offers in order to generate interest and establish collaborations with other entities. More specifically, it is about creating a proposed citizen service program that involves the coordinated action of two public bodies.			
Work phases:			
1. Choose two entities from among those proposed by the teaching team. One entity will be the one making the proposal and the other entity will be the one to which you must address the collaborative project proposal. a. A brief presentation of the two entities chosen will be required.session 4 (M. Baurier). b. An outline of the collaboration proposal must be presented to thesession 6(M. Gutiérrez). 2. Develop the various communication elements that show the value of your institution and present a possibility of collaboration with another entity. It must contain, at a minimum, the following parts: a. Founding story, highlighting the values of the organization. b. Weand description/presentation of the service/project c. Testimonial story from a person who is part of the organization and is the "hook"			

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image to find the collaborating organization.

- d. Infographic with the most representative data of the actions carried out by the organization and which justifies their opportunity.

Item to be presented:

- Single-page document with the various texts and infographics (foundational story, *our*, testimonial story and infographics).
- Project report (approximately 4000 words), which must contain a description, justification of all sections of the collaborative project and a final reflection.

Evaluation criteria:

- Development of a coherent discourse in the specification of the contents worked on.
- Originality of the value proposition.
- Clarity, synthesis and formal structure of the presentation.
- Reflection and experimentation with the concepts and processes worked on.
- Clarity and synthesis in the oral presentation.

9. General evaluation criteria

The general evaluation criteria that are common to all teaching guides for subjects 1, 2 and 3 of the master's degree are established, without prejudice to the evaluation criteria defined for each evaluation activity:

- Subject grade: A weighted average of the grades obtained in each of the training activities will be made in accordance with the percentages described in the subject's teaching guide.
- No delivery will be accepted outside the established deadline.
- In the event of a delivery or assessment activity coinciding with a force majeure event, students may submit an activity after the deadline following the calendar determined by the subject's teaching staff. Force majeure events are understood to mean: serious illness or temporary incapacity (hospitalization) of the student or a first-degree relative, coinciding with an official language level or driving license exam, inexcusable duties before the administration or death of a first- or second-degree relative. It must be justified by presenting the original accreditation with a stamp.
- The evaluation process is based on the student's personal work and presupposes the authenticity of the authorship and the originality of the exercises carried out. Any act of copying and/or plagiarism and irregular use of Artificial Intelligence (AI) will result in the immediate and irrevocable suspension of the assessable activity.

10. General recovery criteria

The general recovery criteria that are common to all teaching guides for subjects 1, 2 and 3 of the master's degree are established:

- Subject recovery: in case of not passing, the training activity or activities of the subject may be recovered in an extraordinary call in June, according to the calendar.

11. Use of Generative Artificial Intelligence (GAI)

The IAG can be used as a support tool in certain research tasks, provided that its use is authorized by the teaching staff. Some examples of permitted use are: summarizing texts, making translations, identifying starting points for research, organizing sources, analyzing data or reviewing the style of one's own text. In these cases, it is essential to cite its use in accordance with the provisions of the subject Introduction to Digital Resources, Free and Open Source Software. Students are responsible for the content of the work they present, including that generated with the help of the IAG.

However, it is not allowed to use the IAG to write or directly prepare any activity or evaluation work. This improper use violates the training objectives of the subject, since it makes it difficult to acquire key skills such as critical thinking, the ability to analyze or formulate one's own ideas. In the event of any suspicion of inappropriate use, alternative evaluation tests may be applied to verify authorship, and if confirmed, the work may be suspended.

12. Educational care within the framework of an inclusive education system

This Teaching Guide takes into account educational care within the framework of an inclusive educational system that includes two reference frames that support it:

- MiSU: Universal Measures and Supports to promote personal and social development in equity and equality.
- DUA: Universal Learning Design, which allows flexible learning situations to be created based on a design that detects and minimizes the barriers of the context, from the beginning, and that considers variability.

However, to ensure freedom of thought and opportunities in relation to the gender perspective, a co-educational dynamic is carried out that avoids the predisposition of differential treatment, role attributions or assumptions of abilities determined by gender.

The MISU and DUA will be applied to all ESDAPC students. Those students in need of additional measures and support will be included through an Individualized Support Plan.