

*Audiovisual narrative*  
COURSE GUIDE

BACHELOR IN FILMMAKING  
Course 2023/2024

## Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking

## Course presentation

Application of the narrative techniques of film language: morphology, grammar and expressive signs. The figure of the film director and his/her holistic vision of the arts to make the elements of mise-en-scène work together: planning, actors, lighting, scenery, colour, sound, music, etc.

## Student competencies

<i>Competency Code</i>	<i>Description</i>
CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG02	To know the different tools and languages of the cinematographic medium for their application in audiovisual projects.
CG03	Know the codes of ethics and deontology applicable to the audiovisual industry.
CG04	Know the various applications of the technological resources from the field of audiovisual creation.
CG05	Understand the concepts of photography, the creation of the film image and audiovisual language from an artistic and technical perspective.
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.
CG08	Develop critical discourse in the field of audiovisual creation with attention to cultural, social and artistic changes.
CE01	Understand the history, evolution and contribution of film from the perspective of aesthetics, society and ethics.
CE02	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.

CE03	Knowing the workflows involved in audiovisual industry productions.
CE04	Understand filmmaking in an open, multi-directional manner, from the forms and formats that are intrinsically related to the entertainment industry, to more expressive manifestations that explore avant-garde aesthetics and/or auteur philosophies.
CE05	Understand the concepts of photography, the creation of the film image and audiovisual language from an artistic and technical perspective.
CE07	Understand the importance of the different roles, tasks and responsibilities associated with the development of audiovisual projects.
CE09	Tackle a film directing project that includes planning, realisation and management of a creative team.
CE12	To know the keys to executive production and its relationship with the viability of an audiovisual project from the conceptualisation of the idea to its distribution, promotion and exhibition.
CE14	Create coherent cinematographic discourses adapted to different genres and languages through the logical association of images and sounds.
CE17	To understand the possibilities of filming technology and lighting resources for the creation of specific ambiances and atmospheres.

## *Learning outcomes*

Upon completion of this course, each student must be able to:

01. Distinguish between film narration, mise-en-scène and audiovisual language, and understand their defining characteristics.
02. Identify the different stages of film production, the various departments and the competencies of each profession, in particular film directing.
03. Understand the praxis of the main devices of audiovisual grammar and their application, with attention to their distinguishing characteristics: shot size, axis, angle, format, screen and off-screen, camera movements etc.
04. Analyze and break down a literary script in order to design all of the elements of the mise-en-scène: composition and form, color palette, lighting concept, optics for depth of field etc.
05. Know and use different acting methods.
06. Develop leadership as a film director, establishing a specific language and vision for the story.
07. Work in teams, communicating their artistic intention to the other people involved in the work's technical and creative process.

## *Teaching methodology*

<i>MD1</i>	Participatory masterclass.
<i>MD2</i>	Case studies and discussion.

<i>MD3</i>	Problem resolution and discussion of results.
<i>MD5</i>	Cooperative and collaborative learning.
<i>MD6</i>	Tutoring and monitoring.

## *Course content*

<i>Content</i>	<ol style="list-style-type: none"> <li>1. Cinema as a profession. Structure of its departments.</li> <li>2. Cinema as art. The relationship between film and earlier artforms.</li> <li>3. Sequence and ellipsis.</li> <li>4. Diegetic and extra-diegetic sound.</li> <li>5. Morphology of the frame.</li> <li>6. The shot size and other grammatical elements of film narrations.</li> <li>7. Shot types: scale, height, angle.</li> <li>8. Axis and shot-countershot. The shot space. Frame and off-camera.</li> <li>9. Film time. Rhythm. Master shot and sequence shot. Flashback, flashforward and reversed time.</li> <li>10. Praxis and signification of camera movements.</li> <li>11. The director's point of view: the shooting script.</li> <li>12. Composition and framing: introduction to mise-en-scène.</li> <li>13. Film and painting. Visual motifs.</li> <li>14. Geometric and symbolic perspective. Depth of field.</li> <li>15. Expressive lighting as means to generate atmosphere.</li> <li>16. The color palette.</li> <li>17. Introduction to acting methods (I).</li> </ol>
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## *Learning activities*

<i>AF1</i>	Theoretical and theoretical-practical classes.	24 h
<i>AF2</i>	Classroom/laboratory exercises and practicals.	12 h
<i>AF3</i>	Design and execution of artistic creation projects (individual or group).	3 h
<i>AF4</i>	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 h
<i>AF5</i>	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	50 h
<i>AF6</i>	Academic tutoring.	3 h
<i>AF7</i>	Evaluation.	6 h
<i>AF8</i>	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	70 h

*\* The distribution of hours between training activities may undergo changes due to the academic needs of the course, the group and/or the teaching team.*

## *Assessment*

### GENERAL ASSESSMENT CRITERIA

#### CONTINUOUS ASSESSMENT SYSTEM

Non-attendance to more than 20% of class sessions and activities may lead to failure of the course and disqualification from the regular assessment period. The teaching team decides how this rule is applied.

#### MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

#### SPELLING AND EXPRESSION

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

#### UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offence. If one student copies the work of another student, both shall be held accountable.

### SPECIFIC ASSESSMENT CRITERIA

#### REGULAR ASSESSMENT PERIOD

In this course, absence to more than 20% of class sessions and activities will lead to failure of the course and disqualification from the regular assessment period.  SÍ  NO

A minimum mark of 5.0 on all assessment tasks is required. If the mark obtained on any one of the assessment tasks is below that minimum, the weighted average mark for this course will not be calculated.

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

In submitting assignments, students must meet the deadlines set by the teaching team.

<i>Assessment task (*)</i>	<i>Task description</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written).	In-class assessment exams (oral and/or written).	50%
SE2	Assessment of tasks and projects.	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	25%
SE5 Attitude and participation.	Attitude and participation.	5%
		100%

(\*) *Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.*

#### EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

#### REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

## Resources

### RECOMMENDED BIBLIOGRAPHY

#### **BEDSIDE READING MATERIALS FOR THE COURSE**

- Aumont, J. (1992). *La imagen*. Barcelona: Paidós.  
Bazin, A. (2008). *What is cinema?* Barcelona:  
Rialp.  
Katz, S. (2000). *Direction 1. Plane by plane, from the idea to the screen*.  
Madrid: Plot. Siety, E. (2004). *El plano en el origen del cine*. Barcelona:  
Paidós.  
Tirard, L. (2007). *Lecciones de cine*. Barcelona: Paidós.

#### **HIGHLY RECOMMENDED BOOKS TO EXPAND ON THE CONTENTS OF THE SUBJECT**

- Camino, J. (1997). *El oficio del director de cine*. Madrid: Cátedra.  
Gómez Tarín, F. J. (2011). *Elementos de narrativa audiovisual: Expresión y narración*. Santander:  
Shangrila.  
González Monaj, R. (2006). *Manual para la realización de storyboards*. Valencia:  
UPV. Hart, J. (2001). *La técnica del storyboard*. Madrid: IORTV.  
Labarrère, A. (2009). *Atlas del cine*. Madrid: Akal.  
Marner, St. J. (1976). *How to direct cinema*. Madrid:  
Fundamentos. Miralles, A. (2000). *La dirección de actores en  
cine*. Madrid: Cátedra.  
Ortiz, A. and Piqueras, M. J. (2004). *La pintura en el cine*. Barcelona: Paidós.  
Patmore, C. (2007). *Debuting in short film. Principles, practice and techniques: a stimulating  
guide for the aspiring director*. Barcelona: Acanto.  
Rea, P. W. and Irving, D. K. (2010). *Short film production and direction in film and video*.  
Barcelona: Omega.  
Van Sijll, J. (2005). *Cinematic storytelling. The 100 most powerful conventions every filmmaker must  
know*. Studio City: Michael Wiese Productions.  
X. AA. (2004). *How to direct cinema*. Madrid: Fundamentos.

#### **BOOKS TO CULTIVATE THE HUMANISTIC VIEW OF THE SUBJECT**

- Antonioni, M. (2002). *For me, making a film is living*. Paidós.  
Aumont, J. (2004). *The theories of filmmakers*. Paidós.  
Balló, J. (2000). *Images of silence*. Anagrama.  
Bresson, R. (1997). *Notes on the cinematographer*.  
Ardora. Buñuel, L. (2005). *Mi último suspiro*.  
DeBolsillo.  
Cirlot, E. (2011). *Diccionario de símbolos*. Siruela.  
Dreyer, C. (1999). *Reflections on my craft*.  
Paidós.  
Romaguera i Ramió, J. (2010). *Texts and manifestos of cinema*.  
Cátedra Tarkovski, A. (2002). *Sculpting in time*. Rialp  
Tirard, L. (2008). *More lessons in cinema*. Paidós.  
Truffaut, F. (1974). *The cinema according to*



*Hitchcock*. Alianza. VV.AA. (1794). *The politics of authors*. Ayuso.

### **SHOPS WITH A FILM BIBLIOGRAPHY**

Librería  
Ocho y ½  
Librería La  
Central  
Casa del  
Libro FNAC  
Callao

### **LIBRARIES WITH FILM DOCUMENTATION**

Rey Juan Carlos University, Móstoles  
Campus Film Academy  
Queen Sofia

### **RECOMMENDED FILMOGRAPHY**

- Casablanca' (Michael Curtiz, 1942)
- 2001: A Space Odyssey' (Stanley Kubrick, 1968)
- The Royal Tenenbaums' (Wes Anderson, 2001)
- The Shining' (Stanley Kubrick, 1980)
- Centaurs of the Desert' (John Ford, 1956)
- Thelma & Louise' (Ridley Scott, 1991)
- Paris, Texas' (Win Wenders, 1984)
- Apocalypse Now' (Francis Ford Coppola, 1979)
- The Good, the Bad and the Ugly' (Sergio Leone, 1966)
- Raiders of the Lost Ark' (Steven Spielberg, 1981)
- In the mood for love' (Wong Kar Wai, 2000)
- No Country for Old Men' (Ethan Coen, Joel Coen, 2007)
- Some Like It Hot' (Billy Wilder, 1959)
- 'Cold War' (Pawel Pawlikowski, 2018)
- Metropolis' (Fritz Lang, 1926)
- The Godfather' (Francis Ford Coppola, 1972)
- Road to Perdition' (Sam Mendes, 2002)
- Citizen Kane' (Orson Welles, 1941)
- Psycho' (Alfred Hitchcock, 1960)
- Pulp Fiction' (Quentin Tarantino, 1994)
- Nader and Simin, a separation' (Asghar Farhadi, 2011)
- Children of Men' (Alfonso Cuarón, 2006)
- Russian Ark' (Aleksandr Sokurov, 2002)
- Requiem for a Dream' (Darren Aronofsky, 2000)
- Kill Bill (Vol.1)' (Quentin Tarantino, 2003)
- Silence of the Lambs' (Jonathan Demme, 1991)
- Doctor Zhivago' (David Lean, 1965)
- Old Boy' (Park Chan-Wook, 2003)
- Reservoir Dogs' (Quentin Tarantino, 1992)
- Thirst for Evil' (Orson Welles, 1958)
- Gone with the Wind' (Victor Fleming, 1939)
- Dogville' (Lars Von Trier, 2003)



- Ivan's Childhood' (Andrei Tarkovsky, 1962)
- Vertigo' (Alfred Hitchcock, 1958)
- Rebecca' (Alfred Hitchcock, 1940)
- Lawrence of Arabia' (David Lean, 1972)
- Napoleon' (Abel Gance, 1927)
- Mommy' (Xavier Dolan, 2014)
- Delicatessen' (Jean-Pierre Jeunet, 1991)
- The Reborn (Alejandro González Iñárritu, 2015)
- Rosetta' (Jean-Pierre and Luc Dardenne, 1999)
- Black Swan' (Darren Aronofsky, 2010)
- Fargo' (Joel and Ethan Coen, 1996)
- The Untouchables' (Brian de Palma, 1987)
- Carrie' (Brian de Palma, 1976)
- Funny Games' (Michael Haneke, 1997)
- Playtime' (Jacques Tati, 1967)
- 'Moonlight' (Barry Jenkins, 2016)
- Sunset Boulevard' (Billy Wilder, 1950)
- Rear Window' (A. Hitchcock, 1954)
- Taxi Driver' (Martin Scorsese, 1976)
- The Taste of Cherries' (Abbas Kiarostami, 1997)
- Mamma Roma' (Pier Paolo Pasolini, 1962)
- L'année dernière à Marienbad' (Alain Resnais, 1961)
- Days of Heaven' (Terrence Malick, 1978)
- 'Zodiac' (David Fincher, 2007)
- Joan D'arc' (C. T. Dreyer, 1920)
- City Lights' (Chaplin, 1931)
- A Streetcar Named Desire' (Elia Kazan, 1951)
- Roma Città Aperta' (R. Rossellini, 1945)
- Kynódontas' (Yorgos Lanthimos, 2009)

### WEBSITES OF INTEREST

[www.filmaffinity.com/es](http://www.filmaffinity.com/es)

[www.imdb.com](http://www.imdb.com)

[www.foto-cine-video.blogspot.com.es](http://www.foto-cine-video.blogspot.com.es)

[www.lc-lenguajecinematografico.blogspot.com](http://www.lc-lenguajecinematografico.blogspot.com)

### REQUIRED MATERIALS FOR THE COURSE

- Paper and pen to take notes in class.
- Computer to carry out the research work (scientific format). Basic knowledge of spreadsheet software and document creation.

### VISITS, MASTER CLASSES, EVENTS OR WORKSHOPS