



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Audiovisual Narrative

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

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

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-scene work together: planning, actors, lighting, scenery, colour, sound, music, etc.

Student competencies

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	Communicate verbally or in writing the objectives and characteristics of an audiovisual piece, in Spanish and in a foreign language (level B2 MCERL).
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	Know the production workflows of the audiovisual industry.
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 filmmaking in relation to the contemporary artistic and cultural panorama.
CE07	Understand the importance of the different roles, tasks and responsibilities associated with the development of audiovisual projects.
CE09	Undertake project in film directing that includes planning, execution and the management of a creative team.
CE13	Interpret texts and screenplays with special attention to all artistic, scenic or special elements related to production design.
CE14	Understand the possibilities offered by film technology and light engineering to create specific settings and atmospheres.
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:

1. Distinguish between film narration, mise-en-scène and audiovisual language, and understand their defining characteristics.
2. Identify the different stages of film production, the various departments and the competencies of each profession, in particular film directing.
3. 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.
4. 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.
5. Know and use different acting methods.
6. Develop leadership as a film director, establishing a specific language and vision for the story.
7. Work in teams, communicating their artistic intention to the other people involved in the work's technical and creative process.

Teaching methodology

MD1	Participatory masterclass.
MD2	Case studies and discussion.
MD3	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Tutoring and monitoring.

Course content

<i>Content</i>	The grammar of the film language, from its basic unit (the shot) to the structuring and composition of the director's point of view, providing the tools for the organization of space and time, writing on the screen, the handling of the temporality of the frame, the construction of a coherent mise-en-scène and the control of the tone of the acting. 1. Cinema as a profession. Structure of its departments. 2. Cinema as art. The relationship between film and earlier artforms. 3. Sequence and ellipsis. 4. Diegetic and extra-diegetic sound. 5. Morphology of the frame. 6. The shot size and other grammatical elements of film narrations. 7. Shot types: scale, height, angle. 8. Axis and shot-countershot. The shot space. Frame and off-camera. 9. Film time. Rhythm. Master shot and sequence shot. Flashback, flashforward and reversed time. 10. Praxis and signification of camera movements. 11. The director's point of view: the shooting script. 12. Composition and framing: introduction to mise-en-scène. 13. Film and painting. Visual motifs. 14. Geometric and symbolic perspective. Depth of field. 15. Expressive lighting as means to generate atmosphere. 16. The color palette. 17. Introduction to acting methods (I).
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Learning activities

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

ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

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

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

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

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*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written)	Revaluable	Yes	50%
SE2 Assignments and projects	Revaluable	Yes	20%

SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	<i>Non-revaluable</i>	No	25%
SE5 Attitude and participation	<i>Non-revaluable</i>	No	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 who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

REVIEW OF ASSESSMENT MARKS

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

Resources

RECOMMENDED BIBLIOGRAPHY

- Aumont, J. (1997). *The Image*. London: Routledge.
- Bazin, A. (1967-1971). *What is Cinema?* (Vols. 1-2). Berkeley: University of California Press.
- Camino, J. (1997). *El oficio del director de cine*. Cátedra.
- Cómo dirigir cine. (2004). Fundamentos.

- Gómez Tarín, F. J. (2011). *Elementos de narrativa audiovisual: Expresión y narración*. Shangrila.
- González Monaj, R. (2006). *Manual para la realización de storyboards*. Universitat Politècnica de València.
- Hart, J. (1999). *The Art of the Storyboard: Storyboarding for Film, TV, and Animation*. Burlington: Focal Press.
- Katz, S. D. (1991). *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Michael Wiese Productions.
- Labarrère, A. Z. (2002). *Atlas du cinéma*. Paris: Librairie Générale Française.
- Marnier, S. J. (1972). *Directing Motion Pictures*. New York: A. S. Barnes.
- Miralles, A. (2000). *La dirección de actores en cine*. Cátedra.
- Ortiz, A., & Piqueras, M. J. (2004). *La pintura en el cine*. Paidós.
- Patmore, C. (2005). *The Complete Guide to Digital Filmmaking*. Loveland: Interweave Press.
- Rea, P. W., & Irving, D. K. (2010). *Producing and Directing the Short Film and Video* (4th ed.). Burlington: Focal Press.
- Siety, E. (2001). *Le plan, au commencement du cinéma*. Paris: Cahiers du Cinéma.
- Tirard, L. (2002). *Moviemakers' Master Class: Private Lessons from the World's Foremost Directors*. New York: Faber & Faber.
- Van Sijll, J. (2005). *Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know*. Michael Wiese Productions.

RECOMMENDED FILMOGRAPHY

- Anderson, W. (Director). (2001). *The Royal Tenenbaums* [Film]. Touchstone Pictures; American Empirical Pictures.
- Aronofsky, D. (Director). (2000). *Requiem for a dream* [Film]. Artisan Entertainment; Thousand Words.
- Chaplin, C. (Director). (1931). *City lights* [Film]. Charles Chaplin Productions.
- Coen, J., & Coen, E. (Directores). (1996). *Fargo* [Film]. PolyGram Filmed Entertainment; Working Title Films.
- Coppola, F. F. (Director). (1972). *The Godfather* [Film]. Paramount Pictures.
- Cuarón, A. (Director). (2006). *Children of men* [Film]. Universal Pictures; Strike Entertainment.
- Curtiz, M. (Director). (1942). *Casablanca* [Film]. Warner Bros. Pictures.
- Fincher, D. (Director). (2007). *Zodiac* [Film]. Paramount Pictures; Warner Bros. Pictures.
- Fleming, V. (Director). (1939). *Gone with the wind* [Film]. Selznick International Pictures; Metro-Goldwyn-Mayer.
- Ford, J. (Director). (1956). *The searchers* [Film]. Warner Bros. Pictures; C.V. Whitney Pictures.
- Hitchcock, A. (Director). (1960). *Psycho* [Film]. Shamley Productions.
- Kubrick, S. (Director). (1968). *2001: A space odyssey* [Film]. Metro-Goldwyn-Mayer.
- Lang, F. (Director). (1926). *Metropolis* [Film]. Universum Film (UFA).

Scorsese, M. (Director). (1976). *Taxi driver* [Film]. Columbia Pictures.

Scott, R. (Director). (1991). *Thelma & Louise* [Film]. Pathé Entertainment; Metro-Goldwyn-Mayer.

Spielberg, S. (Director). (1981). *Raiders of the lost ark* [Film]. Lucasfilm; Paramount Pictures.

Tarantino, Q. (Director). (1994). *Pulp fiction* [Film]. Miramax; A Band Apart.

Welles, O. (Director). (1941). *Citizen Kane* [Film]. RKO Radio Pictures.

Wilder, B. (Director). (1950). *Sunset Boulevard* [Film]. Paramount Pictures.

Wong, K. W. (Director). (2000). *In the mood for love* [Film]. Block 2 Pictures; Jet Tone Production.

WEBSITES OF INTEREST

FilmAffinity. (s. f.). *FilmAffinity*. <https://www.filmaffinity.com/es>

Foto-Cine-Video. (s. f.). *Foto-Cine-Video*. <http://www.foto-cine-video.blogspot.com.es>

IMDb. (s. f.). *Internet Movie Database*. <https://www.imdb.com>

Lenguaje Cinematográfico. (s. f.). *LC - Lenguaje cinematográfico*.
<http://www.lc-lenguajecinematografico.blogspot.com>

REQUIRED MATERIALS FOR THE COURSE

Paper and pen to take notes in class.

VISITS. MASTER CLASSES. EVENTS OR WORKSHOPS

Details will be provided during the course.