

Projects I. Filming Fiction

COURSE GUIDE

BACHELOR'S IN FILMMAKING
Course 2025/2026

Course data

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| <i>Duration</i> | Annual |
| <i>Credits</i> | 9 ECTS |
| <i>Modality</i> | In-person |
| <i>Language</i> | English |
| <i>Faculty</i> | Filmmaking |
| <i>Teacher</i> | José Gasset, André Ian Mileti |

Course presentation

Introduction to the film script with an emphasis on creation, writing and creative thinking, and the theoretical tools to understand the construction of the script, and the analysis and study of classic and contemporary film scripts.

Student competencies

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| CG01 | Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects. |
| CG02 | Know the different tools and languages of film, to apply them 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. |
| CG09 | Know the legal framework and regulations that control and determine the professional activity and its content. |
| 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. |
| CE05 | Understand filmmaking in relation to the contemporary artistic and cultural panorama. |

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| CE07 | Understand the importance of the various roles, tasks and responsibilities related to the development of audiovisual projects. |
| CE08 | <i>Develop a fiction or non-fiction story, from the birth of the idea through to its materialization in a screenplay.</i> |
| CE09 | Undertake project in film directing that includes planning, execution and the management of a creative team. |
| CE10 | Understand the fundamentals of directing actors, with an emphasis on dramaturgy and mise-en-scène based on the psychology of the character and their dramatic conflicts. |
| CE11 | Comprehensively design and direct an audiovisual production through project planning, budget execution, control of technical resources and team management. |
| CE13 | Interpret texts and screenplays with special attention to all artistic, scenic or special elements related to production design. |
| CE14 | Create coherent film discourses that are suited to different genres and languages by means of a logical association of image and sound. |
| CE15 | Compose images by integrating elements that are filmed and/or generated in postproduction processes. |
| CE16 | Design the sound of an audiovisual work through capture, conceptualization and the tonal and spatial composition of the dialogues, settings, effects and music. |
| CE17 | <i>Understand the possibilities offered by film technology and light engineering to create specific settings and atmospheres.</i> |
| CE18 | Work with different image capture technologies in accordance with the needs of the project. |

Learning outcomes

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

1. Write and/or adapt a literary script with a coherent and interesting structure, defined characters, plot and conflict.
2. Organize and coordinate the technical team for all phases of production, managing the paperwork that is generated before and during a film shoot.
3. Put together a film plan that has a logical audiovisual grammar, applying the appropriate rules and codes to the organization of space and time, establishing a coherent syntax of shot sizes, axis, screen/off-screen, camera angles, etc.
4. Control and/or design the lighting in accordance with the project, creating an atmosphere that is in consonance with the narrative and the mise-en-scène.
5. Operate a camera and its accessories, with attention to framing and its elements such as position, height, angle, shot size and depth of field.
6. Observe the code of ethics of the film profession, through fluent communication and teamwork.
7. Cut a sequence of images that respects the chosen narrative, literary script and shooting script, building a coherent film space and internal rhythm.
8. Design the sound, using recorded material from the shoot and/or effects and music in post-production that support the narrative and tone of the story.

Teaching methodology

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| MD1 | Participatory masterclass. |
| MD2 | Case studies and discussion. |
| MD3 | Problem solving and discussion of results. |
| MD4 | Aprendizaje por proyectos. |
| MD5 | Cooperative and collaborative learning. |
| MD6 | Tutoring and monitoring. |

Course content

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| Content | <ol style="list-style-type: none"> 1. Adaptation and writing of literary scripts for a short piece. 2. Directing a short piece on commission and/or original, in accordance with the production objectives and conditions. Development of the shooting script. Planning, storyboard, camera setups. Leadership, communication of artistic intentions to the team. Directing actors. 3. Teamwork. Reading and analysis of the script. Script breakdown and needs by department. Agreement of the team. 4. The Assistant Director. Coordinating the team and managing the time of the shoot. Conflict and problem resolution. The work plan. The shooting schedule. The 2nd AD and other assistants. 5. The script supervisor. Continuity on set. Production logs/reports. 6. The paperwork a film shoot generates. 7. Mise-en-scène. Shooting locations. Shooting in the studio. Control of natural light and creation of atmospheres with the set. Constructing the film space. 8. Principal photography. 9. Image and sound editing. Postproduction. Music. 10. Exporting. |
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Learning activities

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| AF1 | Theoretical and practical classes. | 12 hours |
| AF2 | Classroom/laboratory exercises and practicals. | 9 hours |
| AF3 | Design and execution of artistic creation projects (individual or group). | 18 hours |
| AF4 | Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works. | 18 hours |
| AF5 | Research activities: search and selection of documentation, reading of supporting material and bibliographic and visual references. | 50 hours |

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| AF6 | Academic tutoring. | 24 hours |
| AF7 | Evaluation. | 9 hours |
| AF8 | Self-study of theoretical content and independent preparation of practical work and activities. | 130 hours |

** 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

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.

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>Revaluable/non-revaluable</i> | <i>Minimum mark yes/no</i> | <i>% of final mark</i> |
|----------------------------------------------------------------------------------------------------------|----------------------------------|----------------------------|------------------------|
| SE2 Assignments and projects | <i>Non-revaluable</i> | Yes | 50% |
| SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution | <i>Non-revaluable</i> | Yes | 30% |
| SE5 Attitude and participation | <i>Non-revaluable</i> | Yes | 20% |
| | | | 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

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITES

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Programmed by TAI and related to the course.