

Film analysis
COURSE GUIDE

BACHELOR'S IN FILMMAKING

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>	Lola Martínez

Course presentation

Interpretative and instrumental analysis, aesthetic interpretations and formal mechanisms. Study of sequences, the composition of the frame, the type of scenes, the categories of cinematographic time, spaces and camera movements, visual and sound signifiers, character analysis and presentation criteria. Application of critical judgment.

Student competencies

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG03	Know the codes of ethics and deontology applicable to the audiovisual industry.
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).
CG07	Know the different study and research methodologies that enable the continuous development and innovation of an activity within the audiovisual industry.
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.
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.
CE17	Understand the possibilities offered by film technology and light engineering to create specific settings and atmospheres.

Learning outcomes

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

1. Explore and analyze the language of film according to the codes of analysis presented in class through exercises, written and oral practical analyses done throughout the course, individually and in groups.
2. Analyze and take maximum advantage of the works of other major filmmakers that serve as examples and references for the language of film.
3. Assimilate and understand the language codes and decision-making in films
4. and series analyzed in class as models in the audiovisual field.
5. Understand and use the audiovisual language in their creative and analytical works in the medium.
6. Make their own audiovisual works and create their own messages, with an awareness of the role of the spectator as receptor.
7. Differentiate between contextual and non-contextual analysis of audiovisual creations.
8. Acquire knowledge of the evolution of the language of film throughout its history, and how it fit different historical moments.
9. Construct their own understanding of audiovisual language and how it can serve their own view of the world and take responsibility for the communication of the messages they formulate through their audiovisual works.

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>	Academic tutoring.

Course content

<i>Content</i>	<p>Decomposition and deconstruction of cinema and its constituent elements through a selective and/or scientific approach, respecting the precept of "description"; followed by the study of the relationships that emerge between those isolated elements, comparing them to relevant sources and texts. Lastly, the reconstruction of a work through "interpretation", extracting a total or partial meaning from it.</p> <ol style="list-style-type: none"> 1. Image analysis. Typologies of analysis. 2. Iconography and iconology.
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	<p>3. Deconstruction (i.e., description) and reconstruction (i.e., interpretation).</p> <p>4. Tools of film narratology. Classic and modern film archetypes and plots.</p> <p>5. Semiotics of film. Signs. Metaphor and metonymy. Denotation and connotation.</p> <p>6. Roland Barthes's system of signification. The hermeneutic code. The semantic code. The proairetic code. The symbolic code. The cultural code.</p> <p>7. Differentiating elements of film currents (1895-1975).</p>
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Learning activities

AF1	Theoretical and theoretical-practical classes.	33 hours
AF2	Classroom/laboratory exercises and practicals.	3 hours
AF3	Design and execution of artistic creation projects (individual or group).	3 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	60 hours
AF6	Academic tutoring.	3 hours
AF7	Evaluation.	6 hours
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	60 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 offense. 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%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Non revaluable	No	40%
SE5 Attitude and participation	Non revaluable	No	10%
			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