

# Taller de cine (Spanish Film Workshop), Advanced Level

**3 credits (45 contact hours)**

\*This course is taught in Spanish. It is offered during the regular semester only and not as an intensive course.

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## **Course objectives:**

The course will offer an introduction to the necessary narrative mechanisms and procedures to build a cinematographic discourse, bearing in mind all stages of the creation process, from the germinal idea to the finished script. In addition, the staging processes will also be seen, in order to reflect the ideas written on paper on the screen. This will give the proper instruments to understand the making and functioning of the cinematographic discourse, and will supply the student with precise tools to elaborate his/her own.

## **Methodology:**

The course will be imparted in Spanish, with the support of different audiovisual examples, taken preferably from contemporary Spanish cinema. The theory will be combined with practical exercises, and teacher explanations will be alternated with student debates and presentations, around practical applications. Students should form groups in order to make these exercises, and the final project, which will consist on the elaboration of a script for a short movie, and its subsequent photographic expression, as a detailed storyboard. At the end of the course, each group should reconstruct its final story, through pictures and dialogues, and present it to the rest of the class.

## **Evaluation criteria:**

The final grade will be the result of the presentations of practical exercises and a paper (40%), participation in class and the debates (10%), and the final project (50%).

## **Program:**

THEME 1: History and construction of the cinematographic discourse.

THEME 2: Universal arguments in cinema.

THEME 3: El beginning of the movie. Film credits. Cinematographic genres

THEME 4: Script mechanisms that cause surprise, dose the information, and capture the audience interest.

THEME 5: Definition of characters. .

THEME 6: Proceedings in cinematographic narration. Typology of the narrative voice.

THEME 7: Point of view.

THEME 8: Narrative treatment of space and time.

THEME 9: Creation of dialogues.

THEME 10: Concepts of staging 1.

THEME 11: Concepts of staging 2.

### **Bibliography:**

**AUMONT, J.; MARIE, M.** *Estética del cine: espacio fílmico, montaje, narración, lenguaje.* Barcelona: Paidós, 1990.

**BALLÓ, J.; PÉREZ, X.** *La semilla inmortal. Los argumentos universales en el cine.* Barcelona: Anagrama, 1997.

**BORDWELL, D.; THOMPSON, K.** *El arte cinematográfico.* Barcelona: Paidós Comunicación, 1995.

**CARRIÈRE, J. C.; BONITZER, P.** *Práctica del guión cinematográfico.* Barcelona: Paidós, 1992.

**CHION, M.** *El cine y sus oficios.* Barcelona: Cátedra, 1992.

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**FIELD, Syd;** *El libro del guión,* Madrid, Plot, 1994.

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**KATZ, S. D.** *Rodando. La planificación de secuencias.* Madrid: Plot Ediciones, 2000.

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**MCKEE, Robert;** *El Guión. Sustancia, estructura, estilo y principios de la escritura de guiones;* Barcelona, Alba, 2002.

**SEGER, Linda;** *Las adaptaciones,* Madrid, Rialp, 1994.

**SEGER, Linda;** *Cómo convertir un buen guión en un guión excelente.* Madrid: Rialp, 1994.

**SEGER, Linda;** *Cómo crear personajes inolvidables. Guía práctica para el desarrollo de personajes en cine, televisión, publicidad, novelas y narraciones cortas*; Barcelona, Paidós, 2000.

**VANOYE, Francis;** *Guiones modelo y modelos de guión. Argumentos clásicos y modernos en el cine*, Barcelona, Paidós Comunicación Cine, 1996.

### Calendar:

<i>Class 1</i>	<i>Class 2</i>
Course presentation	Theme 1: History and construction of the cinematographic discourse.
<i>Class 3</i>	<i>Class 4</i>
Exercise 1: Approach to story structure. Presentation and debate.	Theme 2: Universal arguments in the movies.
<i>Class 5</i>	<i>Class 6</i>
Exercise 2: Invention of a story starting from many universal arguments. Presentation and debate.	Theme 3: El beginning of the movie. Film credits. Cinematographic genres.
<i>Class 7</i>	<i>Class 8</i>
Exercise 3: Devising of film credits according to a particular genre. Presentation and debate.	Theme 4: Script mechanisms that cause surprise, that dose the information and that capture the audience interest.
<i>Class 9</i>	<i>Class 10</i>
Exercise 4: Application of script mechanisms according to a particular fictional objective. Presentation and debate.	Theme 5: Definition of characters.
<i>Class 11</i>	<i>Class 12</i>
Exercise 5: Creation of different characters based on given guidelines. Presentation and debate.	Theme 6: Proceedings in cinematographic narration. Typology of the narrative voice.
<i>Class 13</i>	<i>Class 14</i>
Beginning of the development of the short-film script project. Presentation and open discussion.	Theme 7: Point of view.
<i>Class 15</i>	<i>Class 16</i>
Development of the short-film script project. Presentation and open discussion.	Theme 8: Space and time narrative treatment.
<i>Class 17</i>	<i>Class 18</i>

Development of the short-film script project.  
Presentation and open discussion.

Theme 9: Creation of dialogues.

*Class 19*

*Class 20*

Development of the short-film script project.  
Presentation and open discussion.

Theme 10: Concepts of staging 1

*Class 23*

*Class 22*

Completion of the short-film script project.  
Presentation and open discussion.

Theme 11: Concepts of staging 2

*Class 23*

*Class 24*

FINAL PROJECT  
Presentation and comments

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Presentation and comments