

## **School of Arts courses in English – selected from list**

### **1<sup>st</sup> semester**

#### **History of Cinema III**

The emphasis of this course lies in a historical and critical contextualization of documentary cinema through its most significant authors, works and cinematographic theories in the history of cinema. After completing this course, the student will have acquired the following skills: a) Basic knowledge of the history of documentary cinema. b) Capacities for criticism and analysis of a documentary work. c) Identification of different types of documentary film narrative. d) Identification of different types of conceptual, technical and creative approaches used to represent reality in cinema.

#### **Film Directing Theory**

This course will address a wide range of theoretical and historical notions about how to make a film, both from a specific point of view (analysis of important directors in the History of Cinema) and from a procedural point of view (methodologies and work strategies that a filmmaker may apply in the exercise of his or her function). At the end of the curricular unit, students are expected to: a) understand the role of the director in the context of a film shoot; b) position oneself as directors in the dialogue with reality and in the affinities / proximities with certain styles of filmmaking; c) understand and apply strategies of autonomous cinematographic directing in dialogue with the various areas of film production; d) understanding film directing from the development of an idea to the post-production of the film.

#### **Authors I**

The course Authors I intends to promote in students the understanding of the multidimensionality inherent to the work of an author, namely through the following knowledge and skills: a) Ability to analyse several layers of meaning (personal, social, cultural, aesthetic, ontological, creative, etc.) associated to filmic expression; b) Knowledge of the specificities through which these various layers are encompassed in reference authors (e.g. filmmakers and screenwriters) in the context of international or national cinema; c) Understanding of how the different aspects of an author's work relate to and condition each other; d) Understanding the differential impact of the specificity of an author's work on the problematization of cinema (its ontology, cinema functions, etc.); e) Relation between the work of artists and the work of cinema theorists.

#### **Photography**

Photography, in its short history, has conquered its own territory in contemporary art. Thus, we consider to be fundamental its framing in the field of visual arts and cinema, fostering a wider knowledge of the artistic practice. After completing this course, students will have acquired the following skills: a) To recognize the most important moments in the history of photography; b) To implement work methods and thinking processes through images; c) To carry out a photographic project related to contemporary problems; d) To reflect critically on artistic creation from a technical, aesthetic and conceptual point of view; e) To master and apply techniques, languages and terminologies inherent to photography; f) To foster an articulated discourse in the different areas of visual arts and cinema.

#### **Film Scoring**

The Film Scoring course intends to analyse how Music assumes itself as a problematizing and participant element in the context of a film narrative, fuelling connections and contrasts between sound and image that add layers of meaning to what the viewer sees and interprets. The intention of this program is to develop in students the following skills: a) To understand the impact of music in the meanings of image and film; b) To understand the articulation of music with other sound

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components of the film (dialogues, noises, environments, etc.); c) To be able to recognize different styles and possibilities of musical scoring for cinema; d) To master theoretical and practical tools of musical scoring for cinema; e) To develop a profile and an individual and artistic perspective regarding musical scoring for cinema.

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### **2<sup>nd</sup> semester**

#### **Advertising**

The fundamental objective of this course is to develop the capacity to carry out creative audiovisual commercials. At the end of the program, students are expected to be able to: a) Develop a complete creative process for advertising; b) Develop a briefing and a creative concept; c) Master the use of the main creative processes of searching for ideas in advertising, adapting them to their personal characteristics; d) Perceive the main forms of narration in commercials; e) Prepare the production of creative audiovisual commercials in real context.

#### **Screenwriting Theory**

This course will prepare students for different projects in Cinema. It is intended that its contents critically and broadly inform the processes of idealisation, conception and writing for documentary cinema, experimental cinema and fiction cinema. Bearing in mind the fundamental heritage of narrative models in scriptwriting, this course will initially focus on a history and critical discussion of these narrative models. After this analysis, it will move on to a typification of scriptwriting for cinema and its modes of operation. At the end of the course on Scriptwriting Theory, students should be able to: 1) understand the narrative and dramaturgical tradition from Aristotle to the 21st century; 2) master how film narration works and the different models of film narratives; 3) understand and develop, with autonomy, a screenwriting project, from the initial idea and research to the final script.

#### **History of Animation**

This course aims to present a historical and critical perspective on the various styles of animation cinema as they have developed since the beginning of the 20th century. It seeks to promote awareness and discussion both from the standpoint of the historical evolution of this art form and of the different genres, formats and techniques it can encompass. Emphasis will be placed on acquiring the visual culture essential for those who wish to understand and work in animation cinema.