Understanding the tools and techniques employed to tell an effective story is an essential skill every Communication student must have. This course will build upon “Photography and Video” and provide students with further working knowledge of such tools and techniques. Visual Storytelling is divided into two parts: the first part will be devoted to the development stage of visual storytelling; that is, the actual writing of stories meant to be told on a screen, whereas the second part will explore how the written word is translated into images.

PART I: Screenwriting/ 10 sessions- Professor Iôna de Macêdo
In this portion of the course, students will learn the secrets of the screenwriting trade by, on one hand, analyzing works of fiction and branded content and, on the other hand, developing their own characters and branded stories.

PART II: From Paper to the Screen/ 20 Sessions- Professor David Álvarez
In this part of the course, the students will acquire deeper knowledge of the process of creating an audiovisual work. They will understand the tools and techniques to not only tell stories with words (the screenplay), but also to create atmosphere and arouse emotion through different resources inherent to visual storytelling, such as cinematography, production design, costumes, music, sound, visual effects and editing. Students will become aware of the process that takes what is written on a screenplay to the screen, and the workflow process that unites different departments (Cinematography Art, Costume, Make Up, Sound, Music, Editing, SFX and Post) under the oversight of a Producer and the leadership and vision of a Director.
Building upon the content students were exposed to in “Photography and Video”, both professors will guide you through the next step, where you will develop a better understanding of audiovisual storytelling. Hence, the main objectives of the course are:

Part I:
- Understand the different stages of development of screenplays, using the traditional techniques employed in filmmaking and applying them to branded content.
- Learn how to take a concept to the page and use basic screen writing techniques to turn the idea into story and a story into script, building credible characters with consistent dramatic arches.
- Learn the rudiments of writing action and dialogue, understanding the techniques of writing for the screen as opposed to other types of storytelling such as novels and plays.
- Understand the limitations and requirements that are intrinsic to screen writing, as the script is the Launchpad for a very costly production process. Ultimately, learn how to write a branded content short film.

Part II:
- Provide a theoretical-practical and analytical basis to the students to materialize ideas and stories through images and sounds. Concepts will be introduced, proposals of analysis, discussion and practical exercises to establish the knowledge learned in class.

- Examine some of the innovations and transformations in contemporary image, with emphasis on the formal aspects.

- Promote a critical and analytical point of view about an audiovisual work: move from being just a viewer to a professional who is able to detect intentions, innovation, etc. in audiovisual contents.

- Increase creative abilities and communication skills. Strengthen the skills to write, plan, shoot and edit audiovisual pieces. Students will apply the acquired knowledge to such tools and techniques in practical assignments.

### OBJECTIVES AND SKILLS

### METHODOLOGY

<table>
<thead>
<tr>
<th>Teaching methodology</th>
<th>Weighting</th>
<th>Estimated time a student should dedicate to prepare for and participate in</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lectures</td>
<td>30.0 %</td>
<td>45 hours</td>
</tr>
<tr>
<td>Discussions</td>
<td>26.67 %</td>
<td>40 hours</td>
</tr>
<tr>
<td>Exercises</td>
<td>23.33 %</td>
<td>35 hours</td>
</tr>
<tr>
<td>Group work</td>
<td>20.0 %</td>
<td>30 hours</td>
</tr>
<tr>
<td>Other individual studying</td>
<td>0.0 %</td>
<td>0 hours</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>100.0 %</td>
<td>150 hours</td>
</tr>
</tbody>
</table>
PROGRAM

NOTE: THE PROFESSOR MAY INCLUDE ADDITIONAL READINGS ACCORDING

SESSION 1 (FACE TO FACE)

How it all starts: The Pitch, The Logline and The Synopsis

Presentation of the course: From Aristotle to our days: The three-act structure and the essential elements of storytelling

In Class Viewing and Reading:


The class will be divided into writing teams of two writing partners and the final mission for the course will be assigned: write a 4 to 10 page screenplay telling a story around a fictional brand/product from the selection below in the genre of the group’s choice:

- Fashion  
- Sportswear or accessories. 
- A Cosmetic 
- Food product: fast food brand
- Nonalcoholic Beverage: water, energy drink, soft drink
- an Application: dating, lodging, transportation
- A City: Segovia or Madrid.
- A Social Awareness issue

Teams will advise professor of their choice of product and genre they picked to develop their short film two days prior to the next session.

- Assignment for Sessions 2 and 3 (Prep for next class- Aprox. 2 hours individual work- 1/2 team work):

You should watch all of the below short films and come prepared to discuss them in class. We will be referring to all of them, individually or in groups throughout the next sessions, as illustrations of genre, character, plot, etc…:

Animation/ App. https://www.shortoftheweek.com/2016/12/19/june/

Animation/ Fast Food Brand: https://www.youtube.com/watch?v=nKleQ1MXMCs


Romantic Comedy/ Beer: https://www.youtube.com/watch?v=6jlQiwcsV9Q
Comedy/ Sportswear: https://www.shortoftheweek.com/2016/06/10/the-switch/

Comedy, Mockumentary/ Cosmetics/ https://www.youtube.com/watch?v=NEcZmT0fINM

Drama/ Social Awareness Short: https://www.youtube.com/watch?v=A8syQeFtBKc

Action Comedy/ Luxury Brand, Car: https://www.youtube.com/watch?v=mrlYQnjzH7w


Drama/ Luxury Brand, Fashion: https://www.shortoftheweek.com/2016/09/23/that-one-day/

SciFi Action Thriller/ Luxury Brand, Car: https://www.youtube.com/watch?v=jzUFCQ-P1Zg

Action Thriller/ Luxury Brand, Car https://www.youtube.com/watch?v=HuyE_7GSvjs

Teams will advise professor of their choice of product and genre they picked to develop their short film two days prior to the next session.


SESSIONS 2 - 3

Genres and Structure/ Characters and Bios

In light of viewings and reading, Discuss conventions from different genres. Introduction to conventions on Short Film Writing.

Characters- Bios: In Class Screening and Activity:

In class exercise: Drafting the Bio of each of the main characters of Kasdan’s “The Big Chill” undialogued opening credits. Discussion about Characters in short films viewed: “June”, “Vale”, “The Switch” and “The Driver” in The BMW series.

Assignment/ Writing Teams:- Deliver a 3 paragraph synopsis, 2 paragraph per character description of the characters for your story, a revised title and a logline.

Preparation Aprox: 3 hours per team

******************************************************************************

SESSIONS 4 - 5

APPLYING PLOT POINTS AND BEATS TO YOUR BRANDED STORY

From this point in the course on, all assignments must be delivered using Final Draft and examples from your respective stories will be used by the professor.

We will break down the plot points of Branded Short “Vale” in class, taking the characters through the hero’s journey. Intro to Final Draft, Technical explanations of use.

https://www.youtube.com/watch?v=6jlQiwcsV9Q

Script will be attached to the documents area of the course

Assignment: Aprox: 1 hour individual work- 2 hours team workhours team work. Write the beat sheet to your story with the plot points and be prepared to present it during the next sessions.

INDIVIDUAL ASSIGNMENT DUE SESSION 7 : Students will be assigned the reading of one screenplay from a choice of films, will read the script and watch the corresponding film. Time: 3 hours. Write an individual 2 page essay describing the main characters’ journeys through the three act structure.

APROX TIME= 4 hours.

SESSION 6

OPENING SCENES

Sequences and Scenes: Breaking the Beats up into Scenes

We will break down the script of Vale into scenes and look into how they have been written. Students will learn how scenes heading and dialogue intentions are written.

GROUP ASSIGNMENT: Write all the Scene Headings to your Script, indicating action, locations, props, costumes and all other details you need to tell the story.

APROX TIME: 2 hours

SESSION 7 (FACE TO FACE)

THE CLASS WILL BE DIVIDED INTO TWO GROUPS

OVEN ROOM CLASS

We will emulate a Writer's room and work on the scene break down of group scripts using "Vale" as a sample script.

Groups will re-write their scenes based on group interaction.

SESSIONS 8 - 9

THE CLASS WILL BE DIVIDED INTO TWO GROUPS- WE WILL EMULATE THE WRITER’S ROOM EXPERIENCE ONCE AGAIN .

Opening Dialogues

Going Back to “Vale”, we will see how the scene headings incorporate dialogue and will open a couple of dialogues of the script.

Students will work on their original material to introduce dialogue. That will constitute the final project for this portion of the class.
We will work together on your scripts with peer contribution.
FINAL DIALOGUED SCRIPT DUE NEXT SESSION.

SESSION 10

Pre-production and Production: How does an audiovisual story makes its way from paper to the screen?

Script break down by characters and locations using final draft. Planning and Scheduling a shoot based on the written page.

SESSIONS 11 - 12

Launching an audiovisual project.
The three phases of film production:

- Pre-production.
- Principal photography.
- Post-production.

In class exercise:
Consolidate the pre-production of your projects. The class will be divided into 6 people teams. Each member of the team must covers a task within the final project of course: director, producer, art director, sound, camera, editor. Actors will be fellows from other courses.
In this session, each team has to plan the pre-production of their projects, including:

- script break down sheets (as seen in the previous session),
- budget,
- production schedule,
- scout / secure locations (location sheets with pictures of the locations must be ready for sessions 17-18),
- casting (casting sheets with pictures of the actors ready for sessions 17-18).
- authorizations (for locations and casting, must be ready for sessions 17-18).

Preparation for next class
Mandatory reading:
Bordwell, David & Thomas, Kristin. Film art. (p112-p140)

SESSIONS 13 - 14

What is mise-en-scène?
Components of mise-en-scène: Setting, Costume and makeup, Lighting, Staging, Acting.

Viewing in this sessions:
Después de Lucía. Michel Franco.

Discussion board:
We will launch a discussion about the movie seen in class and the article read. The topics will be related with the mise-en-scène and the phases of film production (locations, exteriors / interiors, night / day, casting, etc.)

Preparation for next class
Mandatory reading:
https://ascmag.com/articles/flashback-reservoir-dogs
Bordwell, David & Thompson, Kristin. Film art (p169-p175, p188-p195, p233-p235).

SESSIONS 15 - 16
Cinematography: Perspective, Framing, Raccord and the 180º System.
In this session we'll see the main fundamentals of film/video photography applied to visual storytelling.

Viewing in this session:
Reservoir Dogs. Quentin Tarantino.

Discussion board:
We will launch a discussion about the movie seen in class and the articles. The topics will be related with the decisions made in the movie related with the photography.

SESSIONS 17 - 18
In class exercise:
Mise-en-scène of the projects. Prepare filming taking in account settings, costume and makeup, lighting, staging, acting...
- (DONE) location sheets with pictures of the locations and authorization
- (DONE) casting sheets with pictures of the actors and authorization
- shots list (must be ready for sessions 19-20-21)
- storyboard (must be ready for sessions 19-20-21)

SESSIONS 19 - 21
In class exercise:
Shooting according the following steps
- dialogue 180º system,
- use wide angles / 50mm / long-focal-length lenses,
- include selective focus / deep focus / racking focus shots.

All the pre-production work done in previous sessions must be ready for this exercise: list of shots, storyboard, budget, production schedule, script breakdown sheets, location sheets with authorizations signed, actors with authorizations signed.
Preparation for next class:

Mandatory reading:
Murch, Walter. *In the blink of an eye* (pages 1-14 and 17-20).
Bordwell, David & Thompson, Kristin. *Film art: an introduction* (pages 218-245).

**SESSIONS 22 - 23**

What is montage?

In this session and the next, we'll make a brief introduction to the concept of cinematographic montage. Concepts of Continuity editing and Temporal Continuity (in relation with the 180° System seen in the previous sessions). Analysis of the different relations between shots.

Viewing in this session:
*The Untouchables*. Brian de Palma.

Preparation for next class:

Mandatory reading:
Bordwell, David & Thompson, Kristin. *Film art: an introduction* (pages 246-259).

**SESSIONS 24 - 25**

What is montage? (cont’d)

In this session, we continue talking about film editing. Alternatives to Continuity Editing. Cross-cutting. Montage sequence. Spatial and temporal discontinuity.

Viewing in this session:
*Hard Boiled*. John Woo.

Preparation for next class:

Mandatory reading:
Bordwell, David & Thompson, Kristin. *Film art* (p263-p300).

**SESSIONS 26 - 27**

Fundamentals of Film Sound.


Viewing in this session:
*Dunkirk*. Christopher Nolan.
*Wall-E*. Andrew Stanton.

**SESSIONS 28 - 30**

In class exercise:

In this session, the teams will work on the edition of the Final Projects during class. The films will have to include some of the montage features seen in class (graphic matches, cross-cutting...), as well as sound design features (musical motifs, diegetic / non diegetic sound...)

8 | 16/07/2018
BIBLIOGRAPHY

BUY YOUR BOOKS HERE
Title: “Film art: an introduction”
Author: David Bordwell and Kristin Thompson
Publisher / Edition / Year: McGraw Hill. 2008

Title: Save the Cat! Goes to the Movies: The Screenwriter's Guide to Every Story Ever Told.
Author: Blake Snyder
Publisher / Edition / Year: Studio City, CA, Michael Wiese Productions, 2007

Title: Story: Substance, Structure, Style and the Principles of Screenwriting
Author: Robert McKee
ISBN / ISSN: 006030916815
Medium: PRINT

Title: The Writer’s Journey: Mythic Structure For Writers
Author: Christopher Vogler
Publisher / Edition / Year: McGraw Hill. 2008
ISBN / ISSN: 9781932907360
Medium: PRINT

EVALUATION CRITERIA

Attendance policy
Each student can take 4 exams per subject in 2 consecutive courses.

Attendance in this course is mandatory to all the classes. There will be a daily monitoring of attendance. Those students who do not attend 70% of all sessions will automatically fail the course and will lose July’s retake chance. Please be punctual: whoever arrives more than 10 minutes late may enter in class, but it will count as absent in the attendance register.

Students who fail the course will have a second chance in July. The retake will consist of an exam together with an exercise. The maximum grade in July would not exceed 8 out of 10. Dates and location of the retake will be announced in advance and shall not be changed. Be aware of this when planning your summer vacation.

Evaluation for the screenwriting portion of this course constitutes 40% of the final grade. Students will be evaluated for:
Informed Participation and contribution to the learning atmosphere (20%) Beyond simply showing up, participation in class discussions and activities is an important component of this course. Recall that listening carefully is as important a component of participation as speaking. Please be aware of your own style of participation: if you find it difficult to speak up in class, push yourself to do so. If you realize you tend to dominate discussions, make a point of listening to others. Your participation grade at the end of the semester will be based cumulatively on your contributions over the course of the semester. Grade 0-4.9 Criteria: When present, not disruptive. Tries to respond when called on but does not offer much.

Demonstrates very infrequent involvement in discussion. Grade 5.0-6.9 Criteria: Demonstrates adequate preparation: knows basic reading facts and has sufficient command of screenings, but does not show evidence of trying to effectively apply them to own creative material. Offers straightforward information very infrequently. Does not offer to contribute to discussion, but contributes to a moderate degree when called on. Demonstrates sporadic involvement and contributes to "what if moments". Grade 7.0-8.9 Criteria: Demonstrates good preparation: knows reading facts well and understands value of screenings, has thought through implications and attempts to apply concepts to own creative work. Offers interpretations and analysis of reading and viewing material and successfully applies it to writing assignments. Contributes well to discussion generates "what if moments" as well as contributes to those that come up in class. Grade 9.0-10.0 Criteria: Demonstrates excellent preparation: has analyzed readings and screenings exceptionally well, applying concepts and techniques to own writing. Contributes in a very significant way to ongoing discussion: keeps analysis focused, responds very thoughtfully to other students' comments, contributes to cooperative, suggests alternative ways of approaching material and generates excellent "what if" moments.

- Group Pitch, Synopsis and Title of original branded short: 20%
- Undialogued Screenplay- Scene breakdown: 10%
- Individual Essay: 15%
- Final Short Branded Content Screenplay: 35%

A word on Assignments. This portion of the course goes very fast. You must generate your creative materials every week to keep the flow of the course load.

- You must hand in all assignments. Assignments must be handed in punctually. Tardy assignments will see the grade progressively lowered by one point up to a maximum of 48 hours delay.
- All assignments must be handed in on their respective columns on campus online. I will not review assignments delivered via email or as hard copies.
- All assignments must be handed as Word Documents or Final Draft.

The use of computers is not permitted in this portion of the class, unless the professor tells you otherwise.

Cell phones are not tolerated in the class. This is a creative course and you must be absolutely focused on class material in order to be able to generate your own writing.

________________________________________________________

Evaluation for the Audiovisual portion of the course is based on a student’s participation in the sessions; thoughtful questions and participation about the readings, 3 practical exercises, three essays. In order to pass, students must:
- Read and watch assigned materials in preparation for every class.
- Be clear, structured, coherent and develop a quality content.
- Not simply showing up: active participation in class.
- Acquire a minimum knowledge in visual narrative.

Creative assignments must:
- Apply the knowledge learned in class.
- Be creative and original.
- Have a minimum aesthetic and technical quality.

Each student will be evaluated using the following criteria:

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignments</td>
<td>70 %</td>
<td></td>
</tr>
<tr>
<td>Class Participation</td>
<td>30 %</td>
<td></td>
</tr>
</tbody>
</table>

PROFESSOR BIO

Professor: IONA CRISTINA OLIVEIRA GONÇALVES
E-mail: ioliveira@faculty.ie.edu

DAVID ÁLVAREZ GARCÍA
IÔNA DE MACÊDO

DAVID ÁLVAREZ GARCÍA teaches Visual Storytelling at IE University. Holds a Degree in Audiovisual Communication (Universidad Complutense de Madrid), a Grade in Multimedia Communication (Universidad Francisco de Vitoria) and a Master in Digital Communication, Culture and Citizenship through Universidad Rey Juan Carlos. He is currently completing his doctorate in journalism through Universidad Complutense de Madrid. Since 2003 he has been working in the area of documentary filmmaking. His first project was “Panorama de actualidad” (Onda Seis / Grupo Vocento), a 14 episodes documentary series about social and humanitarian issues filmed in several locations, including Colombia, Ecuador, Peru, Nicaragua, Bolivia. Scriptwriter and director of several short films, documentaries and music videos, in 2009 he won the Best Musical Documentary Prize in the New York International Independent Film and Video Festival for his movie “God Save Arena Rock” (Dios salve al rock de estadio, 2009). His professional experience goes through companies such as TVE, Sogecable, El Mundo TV, New Atlantis or Canal 9, where he has worked for programs and magazines as “Españoles en el mundo”, “Valencians pel mon”, 40 Principales or Yo Dona. He’s the director of “Lo que hicimos fue secreto”, a feature documentary produced by Eleventh Floor Studio (a production company to which he belongs) and Televisión Española (TVE) which won the Best Documentary Award in the 2016 edition of the In-Edit Festival.
IÔNA DE MACÊDO has been an active member of the International Audio Visual Industry since 1989, where she began as a Sales Executive at Pandora, then, one of France’s most distinguished Independent Distribution companies. She has since taken various positions in TV Programming and Acquisitions, Marketing and Distribution as well as Television and Feature Film Development and Production, having lived in seven countries. Between 1997 and 2008, Iôna held different positions at Sony Pictures Entertainment in Latin America and Europe- the last being Senior Vice President of European Production. In 2008, Iôna created Dama Filmes (São Paulo-Brazil), where she has produced three feature-length films to date. Throughout her career, Iôna has worked closely with writers and directors such as Braulio Mantovani, Luca Guadagnino, Hector Babenco, Alicia Luna, Manuel Huerga, and has accompanied from up close the works of great writers such as Francis Veber and James L. Brooks. She has written and licensed two screenplays which are yet to be produced. Additionally, she has been a thesis advisor in Film Production for the MEDEA MBA Program at the Universidad Carlos III in Madrid and has given Master classes on TV and Film Production at the Media Business School (Europe and Latin America) as well as in other Brazilian and Spanish Universities. Iôna received a BA in Theatre Arts and Sciences/ TV and Film Production and a Minor in English Literature from Rutgers -The State University of New Jersey and did graduate work in Comparative Literature and Linguistics, respectively at the Université de Paris IV- La Sorbonne and The École de Hautes Études en Sciences Sociales, both in Paris, France.

E-mail: ioliveira@faculty.ie.edu OR iona.demacêdo@ie.edu
Always available for Office hours upon request with five day's notice.

Professor: DAVID ALVAREZ GARCIA
E-mail: dalvarez@faculty.ie.edu

BIBLIOGRAPHY

CODE OF CONDUCT IN CLASS

1. **Be on time:** Students arriving more than 5 minutes late will be marked as “Absent”.
   Only students that notify in advance in writing that they will be late for a specific session may be granted an exception (at the discretion of the professor).

2. **If applicable, bring your name card and strictly follow the seating chart.** It helps faculty members and fellow students learn your names.

3. **Do not leave the room during the lecture:** Students are not allowed to leave the room during lectures. If a student leaves the room during lectures, he/she will not be allowed to re-enter and, therefore, will be marked as “Absent”.
   Only students that notify that they have a special reason to leave the session early will be granted an exception (at the discretion of the professor).

4. **Do not engage in side conversation.** As a sign of respect toward the person presenting the lecture (the teacher as well as fellow students), side conversations are not allowed. If you have a question, raise your hand and ask it. If you do not want to ask it during the lecture, feel free to approach your teacher after class.
   If a student is disrupting the flow of the lecture, he/she will be asked to leave the classroom and, consequently, will be marked as “Absent”.

5. **Use your laptop for course-related purposes only.** The use of laptops during lectures must be authorized by the professor. The use of Social Media or accessing any type of content not related to the lecture is penalized. The student will be asked to leave the room and, consequently, will be marked as “Absent”.

12 | 16/07/2018
6. **No cellular phones:** IE University implements a “Phone-free Classroom” policy and, therefore, the use of phones, tablets, etc. is forbidden inside the classroom. Failing to abide by this rule entails expulsion from the room and will be counted as one absence.

7. **Escalation policy: 1/3/5.** Items 4, 5, and 6 above entail expulsion from the classroom and the consequent marking of the student as “Absent.” IE University implements an “escalation policy”: The first time a student is asked to leave the room for disciplinary reasons (as per items 4, 5, and 6 above), the student will incur one absence, the second time it will count as three absences, and from the third time onward, any expulsion from the classroom due to disciplinary issues will entail 5 absences.