COURSE DATA

Data Subject	
Code	33423
Name	Cinematographic production
Cycle	Grade
ECTS Credits	6.0
Academic year	2018 - 2019

Study (s)

Degree	Center	Acad. year	Period
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	3	Second term

Subject-matter

Degree	Subject-matter	Character
1301 - Degree in Audiovisual Communication	12 - Processes of audiovisual creation, production and direction	Obligatory

Coordination

Name	Department
CABRERA GARCIA-OCHOA, YOLANDA	340 - Language Theory and Communication Sciences

SUMMARY

This course focuses on the strategic aspects of production and the film market and offers students the opportunity to develop and control the different stages of production. Throughout the sessions will go ahead with the design of production of a draft short-term and work aspects such as budget, exploitation and dissemination of the final product.

PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

it's no necesarry

OUTCOMES

1301 - Degree in Audiovisual Communication

- Knowledge of the different languages, codes and representation methods of the different technological and audiovisual media: photography, cinema, radio, television, video and electronic image, the Internet, etc. through their aesthetic and industrial proposals and their evolution over the years, which should generate a capacity to analyse audiovisual narratives and works, taking into account iconic messages such as the texts and products of the socio-political and cultural conditions of a given historic era.
- Knowledge and applications of the different stages of audiovisual production and broadcasting techniques and the processes from the conception of a project until it is put into practice. This knowledge will bring about the development of the ability and skills to plan and manage human resources, budgets and technical means, including all the processes involved in audiovisual direction and management in the different fields:
  - cinematographic & videographic production,
  - single- and multiple-camera TV productions
  - radiophonic, discographic and other sound production,
  - photographic production, as well as other creative processes in the field of still images in general, paying special attention to its development in digital environments,
  - production of multimedia narratives and contents and interactive materials
- Knowledge and applications of the different stages of audiovisual production and broadcasting techniques and processes, both in the cinema and in television, video and multimedia from the viewpoint of the mise-en-scène from the initial idea to the finished product. This will lead to the ability to create and direct the whole mise-en-scène of audiovisual cinematographic, videographic or televisual productions, directing actors and following the script, work plan or storyboard.
- Knowledge and applications of the different mechanisms and elements of scriptwriting in different formats, technologies and production supports. It also includes theoretical and practical knowledge of the analyses, sistematisation and codification of iconic contents and audiovisual information in different supports and technologies. The ability to create texts, script outlines or scripts fluidly in the fields of cinematographic, televisual, videographic, radiophonic or multimedia fiction.
- The ability to arrange technically the audio and visual materials to reflect an idea by using the narrative techniques and technologies necessary to create, compose, complete and master mix different audiovisual and multimedia products and to design and conceive the aesthetic and technical presentation of the mise-en-scène by means of natural or artificial sources of light and sound, taking into account the creative and expressive features proposed by the director of the audiovisual project.

- The ability to apply creation techniques and processes and technical or human resources necessary for the integral production design of an audiovisual work from scenographic elements and the brand image to the graphic marketing product.
- Creativity: the ability to take expressive and thematic risks involving availability and audiovisual timeframes, by applying personal solutions and viewpoints in the development of the projects.

LEARNING OUTCOMES

- Know the structure of different types of script: technical, literary and function.
- Become familiar with the terminology used in the audio-visual narrative and how to apply correctly.
- Knowledge of different genres and formats used in film production, the different stages of production, industry characteristics and the different ways of exploitation of film products.
- Ability to translate emotions, feelings, passions images.
- The importance of teamwork, meeting deadlines, copyrights, etc..

DESCRIPTION OF CONTENTS

1. PRODUCTION AT MOVIES

1 The specificity film
1.1 The cinema as art
1.2 The film and media
1.3 The cinema as an industry

2. THE FILM PRODUCTION COMPANIES

2 The film production companies
2.1 The figure of the producer
2.2 The production team
2.3 The Spanish producers and FAPE

3. THE FINANCING

3. 1 Way financing
3.1.1 Direct funding
3.1.2 Indirect funding
3.1.3 Commercial financing
3.1.4 Public funding
3.2 The co-productions

4. THE EXHIBIT IN THE CINEMA

4. Distribution and Markets
Exhibit 4.1: share and box office
4.2 Festivals and awards
4.3 Television and video
4.4 Legal: Copyright

5. THE SPANISH PRODUCTION INDUSTRY

5.1 Origins and industry consolidation
5.2 Different stages of Spanish
5.3 The film production from democracy

6. PROJECT DESIGN

6 The pre-production phase
6.1 Design the global project
6.2 To the script from work plan

7. BUDGESTS AND HIRING

7. Budgeting
7.1 Calculation of costs and breakdown points
7.2 Procurement
7.2.1 Technical Team
7.2.2 Artistic team
7.2.3 Services

8. PROMOTION OF AUDIOVISUALS PRODUCTS

8 Promotional Plan
8.1Promoting media
8.2 Cabinet and head of media
Promotional
8.3 documentation
8.4 The graphics and other media

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	30,00	100
Computer classroom practice	30,00	100
Development of group work	25,00	0
Development of individual work	15,00	0
Study and independent work	20,00	0
Readings supplementary material	10,00	0
Preparation of evaluation activities	10,00	0
Preparation of practical classes and problem	10,00	0
TOTAL	**150,00**	

TEACHING METHODOLOGY

Theoretical sessions: the master class will be used to explain the theoretical content of the course. The exhibition will present an interactive way, with the formulation of questions or simulated cases on a subject so as to encourage active student participation and facilitate the assimilation of concepts. The students in turn will prepare some of the items included in the program and expose them to the class.
Practical sessions: In each of the issues will be raised several practical activities that will facilitate understanding and assimilation of the contents hereof. Students will work collectively to the various issues raised during the theoretical sessions to be able to deliver a final draft following the methods of producing professional production work. NOT given any practice will be assessed later.
Tutorials
During these sessions, students may ask, either in person or is mediated through the virtual platform, all questions, doubts and clarifications that need resolving.

EVALUATION

Through continuous assessment the aim is that students acquire skills and strategies focused filmmaking. This will involve more group practices where students will apply their knowledge and perform the different phases and prepare working papers which both the production of a film project. Be valued active participation in class, responsibility, and student interest / a with his creative ability.
Adapting teaching to the Bologna process can relativize the weight of the grade in the examination and evaluation to promote continuous progress progressive skill acquisition and mastery of content matter.
Therefore, the final grade for the course will be distributed as follows:
Teamwork :(final draft + practices: 60%
Theory test: 30%
Participation and attendance *: 10%
TOTAL 100%
questions and clarifications that need resolving.

REFERENCES

Basic

- IRVING, D. REA, P. Producción y dirección de cortometrajes y vídeo. Madrid, IORTV. 1998
- CALVO HERRERA, C. La empresa de cine en España. Madrid, Ediciones Laberinto
- CABEZÓN, L. GÓMEZ URDA, F. La producción cinematográfica. Madrid. Ed. Cátedra, 1999.
- CUEVAS PUENTE, A. Economía cinematográfica La producción y el comercio de las películas. Madrid, 1976.
- Sainz Sánchez, M. El productor audiovisual, Madrid, Síntesis, 2002.

Additional

- FERNÁNDEZ DÍEZ, F. y MARTÍNEZ ABADIA, J.: Manual básico de lenguaje y narrativa audiovisual. Barcelona, Paidós.
- SÁINZ, M. Manual Básico de producción televisiva, IORTV, Madrid, 1994.
- MILLERSON, G. Técnicas de producción y realización en televisión, IORTV, Madrid, 1999.