

**COURSE DATA****Data Subject**

<b>Code</b>	33425
<b>Name</b>	Cinematographic direction
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2019 - 2020

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	4	First term
1407 - Degree in Multimedia Engineering	School of Engineering	4	First term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1301 - Degree in Audiovisual Communication	12 - Processes of audiovisual creation, production and direction	Obligatory
1407 - Degree in Multimedia Engineering	19 - Optatividad	Optional

**Coordination**

<b>Name</b>	<b>Department</b>
GUARDIA CALVO, ISADORA	340 - Language Theory and Communication Sciences
REY REGUILLO, ANTONIA DEL	340 - Language Theory and Communication Sciences

**SUMMARY**

This subject will be taught from the theory and practice the key stages by passing through a film project, always considered from the perspective of the director.

As regards the lectures are designed to define the general characteristics of film direction and publicize the functions and features the figure of the filmmaker, as well as what should be its most optimal knowledge and skills. The filmmaker has a lot to do with the orchestra, theater or opera. You must know deeply the keys of cinematographic language, the different instruments, essential features and possibilities of his art. The classes aim to introduce students to the basic knowledge required by the process of making



a movie. This process ranges from scriptwriting to post-production, through the preparation of the shooting, planning sequences, directing actors, filming and editing itself.

With regard to practical classes are planned to train students in skills, basic skills and experience in relation to Filmmaking. Through them the student will face the task of group exercise in filmmaking developed in all stages of production.

## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

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

### Other requirements

Basic knowledge of video technology:

- Basic techniques of photographic composition and lighting.
- Technical operation and management of the digital camera.
- Management of adjustment and regulation of microphones and audio recording.
- Basic rules of editing.
- Technique and operation of basic digital editing software like Final Cut, etc.

## 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.
- Knowledge of spatial imagery and iconic representations in space, both in still and moving images, as well as the elements involved in art direction. The ability to analyse and plan the relationships between images and sounds from an aesthetic and narrative viewpoint in the different audiovisual supports and technologies. The ability to apply image composition techniques and procedures to the different audiovisual supports, based on knowledge of the classical laws and aesthetic and cultural movements of the history of the image by means of the new communication technologies. It also includes knowledge of the psychological models specifically developed for visual communication and persuasion by means of the image.
- 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

Students will learn and present knowledge to know which are detailed in the next section, and course content, divided into the appropriate thematic units.

It should also be able to carry out in practice all stages of the filmmaking process, from writing the script or selection to editing and postproduction of the film to achieve a enough satisfactory final product.

This will make the corresponding class sessions in the Workshop Practices Audiovisual, including especially the learning process of making film through exercises that allow you to master writing and dramatic articulation of the screenplay, the different activities of pre-production: locations, sketches to define the sets, characters and environments from the film, lists of needs, the film's visual design, selection of actors, storyboard, storyboarding, shooting schedule, sketches of shooting, filming, editing and post production adjustments. Finally, each group of students will design the film's poster presentation and press kits necessary to start your presentation and dissemination.



## DESCRIPTION OF CONTENTS

### 1. The notion of filmmaking

Concept of filmmaking.  
The need and importance of the previous text.  
Management procedures.  
The film poetics.  
The office of director.

### 2. The figure of the director. Characteristics and typologies.

Duties of the office.  
Psychological and intellectual characteristics.  
Artistic and technical skills.  
Management team.  
Powers and duties of team members.

### 3. The script from the perspective of the direction.

Writing the script.  
Stages: Basic idea, storyline, treatment, step outline, dialogues and literary script.  
The format.

### 4. The film preproduction.

Viewing the story.  
The shaft production manager, art director, cinematographer and director.  
The construction process of the production design.  
Costumes, makeup and characterization.  
The shooting script to storyboard.  
The simplified illustration of story boards.  
Presentation strategies of story boards.  
The sketch of shooting.

### 5. The filming techniques and strategies.

Planning and framing.  
The composition of the planes.  
Camera angles.  
Locations and camera movements.  
Lighting.  
Sound.  
Planning sequences of dialogue.

**6. The direction of actors.**

The performance.

Performing methods.

The work of the director.

Types of actors and attitude of the director.

The selection of the actors. Work strategies.

Construction of the character.

Distance from the camera and photogenic.

General guidelines for directing actors.

The rehearsals.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Laboratory practices	45,00	100
Theory classes	15,00	100
Development of group work	20,00	0
Development of individual work	10,00	0
Study and independent work	15,00	0
Readings supplementary material	10,00	0
Preparation of evaluation activities	15,00	0
Preparing lectures	5,00	0
Preparation of practical classes and problem	15,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY**

**1. Face activities, which corresponds to 40% of the time, are of three types and are distributed as follows:**

Lectures, which aim to develop the agenda for the equip students with the knowledge that will enable to successfully undertake practical work.

- The master class will focus on the general introduction to the subject and the necessary methodological dimensions whose purposes are:  
To provide an overview of the content, skills and skills specific to the field as well as the acquisition of conceptual boundaries most relevant and necessary.  
Provide relevant guidance for setting the standards for conducting the proposed practical work that students must develop in the second leg of the subject chronologically.





Practical classes, which are aimed at solving an exercise in filmmaking. To do this, each student in their respective working group will assume one of the tasks involved in filmmaking, script writing, preproduction, shooting, editing and postproduction. It is to organize and act with the same dynamics, strategies and division of labor and following professionals.

- For these students, working in groups of ten will develop the different phases of the work of conception, preproduction, shooting and postproduction of a short film of five minutes.

Tutorial, to enable queries of students, provide directions and answer questions of theoretical and methodological respect to the subject and practical work.

## **2. Autonomous activities, which correspond to 60% of time devoted to the subject:**

- Consultation and review of the literature by the students.
- Preparation of individual and group tasks for the realization of practical work.
- Specific preparation of test theory exam.

## **EVALUATION**

The evaluation will focus on the knowledge and skills acquired from the lectures, consultations and practice literature proposals made about specific techniques and strategies of filmmaking. Specifically, to pass the course students must pass two tests, one theoretical and another practical. Both tests ARE NOT compensatory.

- The theoretical test is a written exam on the theoretical and bibliographic agenda. This test is 40% of the overall grade for the course.
- The practical test is to conduct a short 5-minute address that the student must perform the task assigned within the group of students with whom they will work. This work is 50% of the note.
- The attitude and student participation in classroom dynamics are valued more than 10% of the final grade.

## **REFERENCES**

### **Basic**

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- CAMINO, Jaime, El oficio de director de cine, Madrid, Cátedra, 1999.
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- KATZ, Steven D., Plano a plano. De la idea a la pantalla, Madrid, Plot, 2000.
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- NIETO, José, Música para la imagen, Madrid, Sociedad General de Autores, 1997.
- OLSON, Robert L.: Conceptos básicos de la dirección artística en cine y televisión, Madrid, IORTV, 2002.
- WARD, Peter: Composición de la imagen en cine y televisión. Madrid, IORTV, 1997.
- TRANCHE, Rafael R., Del papel al plano. El proceso de la creación cinematográfica. Madrid, Alianza Editorial, 2015

#### **Additional**

- CHION, Michel: El cine y sus oficios, Madrid, Cátedra, 1996, 2ª ed.
- SÁNCHEZ ESCALONILLA, Antonio (Coord.): Diccionario de creación cinematográfica, Barcelona, Ariel, 2003.
- SERNA, Assumpta: El trabajo del actor de cine, Madrid, Cátedra, 1999.
- TIRARD, Laurent: Lecciones de cine, Barcelona, Paidós, 2003.

#### **ADDENDUM COVID-19**

**This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council**

**English version is not available**