

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

Code	33425
Name	Cinematographic direction
Cycle	Grade
ECTS Credits	6.0
Academic year	2022 - 2023

Study (s)

Degree	Center	Acad. year	Period
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

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

Coordination

Name	Department
GUARDIA CALVO, ISADORA	340 - Language Theory and Communication Sciences
RENARD ALVAREZ, SANTIAGO	340 - Language Theory and Communication Sciences

SUMMARY

This course will teach, from theory and practice, the fundamental stages that a film project goes through, always considered from the figure of the film director.

The theoretical classes are designed to define the general characteristics of film direction and to present the powers and functions of the figure of the film director, as well as what should be their most optimal knowledge and skills. You must know deeply the keys to the cinematographic language and the work of the different departments: photography, sound, art ... and mainly you must know the world of interpretation. The purpose of the classes is to introduce students to the basic knowledge required by the entire process of making a film. Said process ranges from script writing to post-production.



The practical classes are planned to train students in the basic skills, abilities, and experience related to filmmaking.

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 structure of cinematographic creation. Phases and departments. Organization.

The structure of cinematographic creation. Phases and departments. Organization.

This subject deals with the work methodology in a production and the collective organization.

- 2.1. What is film production.
- 2.2. The work phases: pre-production, production and post-production.
- 2.3. The organization of the departments and their work methodologies.

3. The preproduction: the relationship between the director and story.

This subject explains the relationship between directing and the stages prior to filming. How a film script is written and how is the relationship between the direction and the figure of the scriptwriter.

- 3.1. Where ideas come from
- 3.2. Direction and writing: types.
- 3.3. Work methodologies.

4. The relationship between the director and director of photography

This subject explains the work methodology between both departments and the work of the Director of Photography.

- 4.1. Cinematography in film.
- 4.2. Working with light.
- 4.3. Types of optics.
- 4.4. How to light.



5. The relationship between the director and production design: art direction.

- 5.1. The origins of Art Direction in cinema.
- 5.2. Functioning of the art department.
- 5.3 The relationship between Art and the rest of the departments.

6. The relationship between the director and actors. Casting Direction.

This subject deals with the relationships established between the director and the actors and actresses, as well as their work methodology. It also explains how casting is done.

- 6.1. Interpretation: schools.
- 6.2. The actor's craft.
- 6.3. How a casting is made.

7. The relationship between the director and sound design.

This subject explains how the sound department works and what its tasks are. In addition, the different types of sound recordings are explained.

- 7.1. What is sound.
- 7.2. How we record sound.
- 7.3. How the sound design of a film is made.

8. Motor: Make Films!

This topic deals with the methodology of work in a shooting.

- 8.1. Organization of departments
- 8.2. Documents
- 8.3. The task of the director
- 8.4. The figure of the assistant director in shooting.

9. The relationship between the director and editor.

This topic deals with how to work in the post-production phase and what are the guidelines between the director and the editor. Types of editing are explained.

- 9.1. The figure of the editor.
- 9.2. How we work with management.
- 9.3. Editing is more than just gluing plans together.
- 9.4. Type of editing: theory of editing.

**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
TOTAL	150,00	

TEACHING METHODOLOGY

The face-to-face activities, to which 40% of the time will correspond, are of three types and will be distributed as follows:

Theoretical classes, which aim to develop the syllabus to provide the student with the knowledge that allows them to successfully undertake practical work.

- The master class will focus on the general introduction of the subject and on the necessary methodological dimensions whose purposes are:

Provide an overview of the content, competences and skills of the subject, as well as the acquisition of the most relevant and necessary conceptual boundaries. Provide the relevant guidelines to set the guidelines for carrying out the proposed practical work that students must carry out in the second chronological section of the course. The master class will also be accompanied by proposals for discussion and dialogue with the students, so that everyone can face doubts, decision-making, etc. on the matter and his future project.

Practical classes, which are focused on solving a collective filmmaking exercise. For this, each student, in their respective work group, will assume one of the tasks according to the department to which they have been assigned. The complete work process will be carried out: pre-production, filming, editing and post-production. The piece can be of any genre and style with a maximum duration of 5 minutes. Aid and collaboration between teams will be encouraged so that more than one shoot will be worked on.

Tutorials that will serve as accompaniment to the whole process, both collective and individual.



2. Activities of an autonomous nature, to which 60% of the time dedicated to the subject will correspond:

Consultation and study of the bibliography and materials provided by the teacher.

Preparation of individual and group tasks corresponding to the performance of the work practical.

Specific preparation of the individual work that each student must present together with the collective piece produced.

EVALUATION

The evaluation will revolve around the knowledge and skills acquired from the theoretical classes, the proposed bibliographic consultations and the specific practices carried out around the techniques and strategies of filmmaking.

Specifically, to pass the course, students must pass two tests:

Collective practical work: production and realization of a short film of 5 min. Completion of the final project report. 70% of the global grade. This note is collective.

Theoretical / practical work of an individual nature. Students must prepare an individual address report whether they have directed the piece in their group or not. It will reflect the performance criteria and vision of the director. 30% of the global grade. This note is individual.

Full attendance to practical classes is essential, as well as presenting both papers in order to pass. Control of attendance to practical classes will be carried out.

REFERENCES

Basic

- CAMINO, Jaime, El oficio de director de cine, Madrid, Cátedra, 1999.



- KATZ, Steven D., Plano a plano. De la idea a la pantalla, Madrid, Plot, 2000.
- LANCASTER, Kurt. Cine Dslr. Creaciones cinematográficas con tu cámara de fotos. Madrid, Photo Club, 2019.
- MOLLÀ, Diego. La producción cinematográfica. Las fases de creación de un largometraje. Barcelona, UOC, 2012.
- MERLIN, Joana, La audición. Una guía pensada para el actor. Madrid, Fundamentos, 2016.

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.