

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

<b>Code</b>	36573
<b>Name</b>	Film directing and production I
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2023 - 2024

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	3	Second term
1407 - Degree in Multimedia Engineering	School of Engineering	4	Second term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1333 - Degree in Audiovisual Communication	9 - Procesos de creación, producción y realización audiovisual	Obligatory
1407 - Degree in Multimedia Engineering	19 - Optatividad	Optional

**Coordination**

<b>Name</b>	<b>Department</b>
CENTENO MARTIN, MARCOS PABLO	340 - Language Theory and Communication Sciences

**SUMMARY**

The course will develop the contents that allow the ideation, script, design and planning of cinematographic genres, models, resources and creation of fiction. The following topics are developed:

- The plural nature of cinema (cinema as art, as a means of communication and as an industry);
- the production company, financing, exploitation and film production;
- project design (explanation of the phases of an audiovisual project);



- budgeting and contracting;
- promotion of the audiovisual 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 is recommended to have taken the following courses: Audiovisual Technology I and II as well as Theory and Technique of Photography.

## OUTCOMES

### 1333 - Degree in Audiovisual Communication

- Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.
- Students should have the capacity and creativity to take expressive and thematic risks within the availability and time constraints of the communicative production, applying solutions and perspectives based on the development of the projects.
- Students should be able to adapt to technological and socio-occupational changes.
- Students should have initiative, creativity, credibility, honesty, leadership spirit and responsibility, both personally and professionally.
- Students should be able to experiment and innovate through the understanding and use of the applied methods and technologies.
- Students should be able to defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of communication (informative, interpretative, semiotic, dialogic and opinion).
- Students should have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.
- Students should be able to understand and apply the techniques and processes of audiovisual production and transmission in the different phases, from the conception of a project until its commercialisation. This knowledge will lead to the development of the ability to plan and manage human resources, budget and technological resources, including all the processes involved in the management of audiovisual companies in their various fields.



- Students should have a practical and theoretical understanding of the organisation structures within sound and visual communication, as well as its evolution and development over time, including audiovisual taxation. This also includes knowledge of, and research into, the interrelations between the natures of the subjects within audiovisual communication: authors, institutions, companies, the media, storage and recipients.
- Students should be able to understand and apply the techniques and processes of audiovisual creation and transmission in their different phases, in not only cinema but also television, video and other multimedia forms from the point of view of the staging, from the initial idea until the final product. This leads to the ability to create and direct the staging of cinematographic, video-graphic or televised audiovisual productions, taking responsibility for the direction of actors and adjusting to the script, work plan or existing budget.
- Students should have an understanding of the spatial image and the iconic representations of space, in both still and moving images, as well as the formative elements of artistic direction. They should be able to analyse and plan relationships between images and sounds from aesthetic and narrative points of view in the various audiovisual technologies and supports. Students should be able to apply techniques and procedures within the composition of the image to the various audiovisual media, from knowledge of classical laws and the cultural and aesthetic movements in the history of the image through to new technologies of communication. This also includes knowledge of psychological models specifically developed for visual communication and persuasion.
- In terms of creativity, students must be able to take expressive and thematic risks within the framework of availability and in terms of audiovisual communication. They must be able to apply personal solutions and points of view in the development of projects.
- Students must be able to work well in a team, able to assume both subordinate roles and, where appropriate, the role of coordinator or director. They must be able to put into practice all the skills that they have acquired. They must know how to value their own proposals, but also to adapt to the demands of a group or a business.

## LEARNING OUTCOMES

Know the codes and modes of representation of audiovisual communication.

To carry out analysis of audiovisual stories and works.

Technically construct linear and non-linear audiovisual stories.

Work in teams.

Express intentionality in the use of images.

To value their own proposals.



## DESCRIPTION OF CONTENTS

### 1. Directing cinema: craft, art, life

1. This is an introductory topic to the different ways of understanding film directing according to historical periods or stages, aesthetic movements and its relationship with the industry. For some filmmakers it is simply a craft, for others it is an art beyond the limitations or characteristics of the industry. This theme explores different works and filmmakers.

### 2. How ideas emerge: images, memories, texts

2. Film directing is the result of different creative processes that have their origin in diverse sources, materials and experiences. This subject analyzes all those resources that make it possible to initiate a film project.

### 3. Narrative in the cinema

3. This subject deals with the different narrative strategies and styles for the construction of the cinematographic story. According to historical periods, aesthetic and political criteria. Etc. Narrative can be structured and understood in different ways and produce very diverse films.

### 4. Creative processes

4. The theme dedicated to creative processes proposes mainly practical exercises and exposure classroom work: strategies to elaborate ideas, written proposals and search for visual and sound stimuli. The idea is to explore the different paths that lead us to devise a film and that students can find their own.

### 5. Shot Composition

5. Composing the frame is a subject dedicated to the analysis of the image, specifically the shot as the minimum unit on which to build the film. The viewing of different films as well as practical exercises are the contents and methodology of the subject.

### 6. Artistic Departments

6. The theme dedicated to the artistic departments goes through all the different functions and specific work that is carried out in a film: Production Department, Art Department, Photography Department, Sound Department, Editing Department.

**7. The relationship between Filmmaker and the different departments.**

7. This subject deals with the relationship established between the film director and the different departments involved in the production of a film. It details what type of work is appropriate for each of them with practical examples.

**8. Film production: financing, exploitation, distribution.**

8. Film production encompasses from the processes of finding financing, to knowing the international film market as well as the tasks of the production management within a film. This subject aims to analyze each necessary phase in a production process, also attending to the diffusion and exhibition in markets, festivals and movie theaters.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	30,00	100
Laboratory practices	30,00	100
Development of group work	50,00	0
Study and independent work	40,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY**

Master Lecture.

Case studies and analysis.

Individual classroom exposition.

Audiovisual projects.

**EVALUATION**

Final written test 50%

Presentation schemes and texts 5%

Assessment of attitude and participation in class dynamics 10%

Technical learning assessment 35%





In the case of going to a second call and given the mainly practical nature of the subject, the following must be passed: Final written test 65% Technical learning assessment 35%

It will always be necessary to pass all the parts with a rating of 4 to make an average.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.

Problems with spelling, syntax and/or written expression will be scored negatively and may result in failure of the test.

In case of plagiarism in a student's evaluation work, this may be evaluated with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the appropriate sanction in accordance with.

The general grading system will follow the regulations of the University of Valencia approved by the Consell de Govern on May 30, 2017. ACGUV 108/2017.

## 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.

### Additional

- CHION, Michel: El cine y sus oficios, Madrid, Cátedra, 1996, 2a ed.
- SÁNCHEZ ESCALONILLA, Antonio (Coord.): Diccionario de creación cinematográfica, Barcelona, Ariel, 2003.