

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

Code	36574
Name	Film directing and production II
Cycle	Grade
ECTS Credits	6.0
Academic year	2023 - 2024

Study (s)

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	4	First term

Subject-matter

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	9 - Procesos de creación, producción y realización audiovisual	Obligatory

Coordination

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

SUMMARY

This course is a continuation of Film Direction and Production I; and through its contents we will try to consolidate and deepen in the development of the phases of the production of a film.

From the elaboration of the global budget to the promotional planning, including the plans for hiring technical and artistic teams and the tactics for choosing the director and actors.

Through more complex practical exercises than in the previous course, these contents will be put into practice.

The process begins with scriptwriting and continues through post-production, focusing mainly on shooting: sequence planning, direction of actors and editing.



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: Film Script, Film Direction and Production I, Audiovisual Technology I and II, and Theory and Technique of Photography.

OUTCOMES

1333 - Degree in Audiovisual Communication

- Students must be able to apply their knowledge to their work or vocation in a professional manner and have acquired the competences required for the preparation and defence of arguments and for problem solving in their field of study.
- Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.
- 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 be able to obtain and select relevant information and sources in order to solve problems and elaborate on strategies.
- 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 aesthetically connect images and sounds.

To value one's own proposals.

Coordinate work teams.

DESCRIPTION OF CONTENTS

1. Direction Film in its different stages: preproduction, production and postproduction.

This topic is dedicated to the breakdown and workload of the Directing Department throughout the entire Film Production. It reviews the activity of each Department, the different roles and functions.

2. Arts Direction and Production

This topic develops all the activities of the Art Direction or Production Design Department: enumeration of sub-departments, functions in the different stages of the project as well as the elaboration of the script book.

3. Film Production in its different stages: pre-production, production and post-production.

This topic deals in depth with the activity of Film Production; developing the different documents and actions necessary to carry out the filming of a short film.

4. Actors Direction

This topic develops the main activity of the artistic team: Acting, Acting and Casting Direction.

5. Make film

This topic addresses each and every function of the entire technical and artistic team that makes a film possible.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Laboratory practices	45,00	100
Theory classes	15,00	100
Development of group work	20,00	0
Study and independent work	15,00	0
Readings supplementary material	10,00	0
Preparation of evaluation activities	15,00	0
Preparation of practical classes and problem	30,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

Master Lecture.

Case studies and analysis.

Classroom exposition and group work.

Audiovisual projects.

EVALUATION

Written test 50%.

Assessment of technical learning 50%.

In the case of attending a second call:

Final written test 65%.

Technical learning assessment 35%.

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 current legislation.

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

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.



The general grading system will follow the regulations of the Universitat de València approved by the Governing Council on May 30, 2017. ACGUV 108/2017

REFERENCES

Basic

- CAMINO, Jaime, El oficio de director de cine, Madrid, Cátedra, 1999.
- CHION, Michel: El cine y sus oficios, Madrid, Cátedra, 1996, 2a ed.
- 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.
- SÁNCHEZ ESCALONILLA, Antonio (Coord.): Diccionario de creación cinematográfica, Barcelona, Ariel, 2003.

Additional

- Miralles, A. La Dirección de actores en cine, Madrid, Cátedra, 2010
- Rizzo, M. Manual de Dirección Artística cinematográfica, Barcelona, Omega, 2007