

DEGREE: DEGREE IN AUDIOVISUAL COMMUNICATION

1. GENERAL DETAILS OF THE SUBJECT

Name: **FILM-MAKING I. BASICS**

Level: **SECOND**

Term: **FIRST**

Type: ☐ Basic

☒ Compulsory

☐ Elective subject

Credits (LRU / ECTS): 6

Theoretical credits: 4

Practical credits: 2

Year: 2010

Lecturer: Antonio Roda Martínez

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2. DESCRIPTION

This course provides a first theoretical-practical approach to the techniques and procedures of film-making. It will develop the basic concepts of film-making: from the theoretical concepts needed for understanding and analysis of film-making (audio-visual language, film-making processes, working methodology), to the conceptual and practical capability to communicate using the proper audio-visual methods and techniques (scripting, technical scripting, lighting, sound and editing). Students will make several practical exercises of film-making, valuing the necessity of teamwork, enhancing the dialogue and understanding of different points of view.

3. SITUATION

PREVIOUS KNOWLEDGE AND SKILLS:

Audio-visual language and image theory basics. Knowledge about technologies of new audio-visual media.

RECOMMENDATIONS:

It is advisable to have access to a computer with Internet connection.

ADAPTATION FOR STUDENTS WITH SPECIAL NEEDS (FOREIGN STUDENTS, STUDENTS WITH SOME KIND OF DISABILITY)

The subject will be taught in English. If the student doesn't have the skill required in the language and this slows down the learning of the other students, he will have to abandon the course.

4. SKILLS

SPECIFIC SKILLS

E45. Ability and skill to develop techniques to build messages integrated by visual, acoustic and audio-visual images.

E46. Ability and skill to distinguish and develop technical and artistic manners in film-making for different formats and genres.

E49. Capability to create and direct a complete mise-en-scène.

1. Ability and skill to develop techniques to build messages integrated by visual, acoustic and audio-visual images.

2. Ability and skill to distinguish and develop technical and artistic manners in film-making for different formats and genres.

3. Capability to create and direct a complete mise-en-scène.
4. Order and method: skill to organize and temporalize the tasks, doing them in an orderly manner adopting logically priority decisions in the different processes of the audio-visual production.
5. Skill for the proper use of technological tools during the different stages of the audio-visual process so that students will express themselves through images or audio-visual discourses using the essential technical quality.

TRANSVERSAL GENERIC SKILLS

- G04. Decision-making: ability to guess the good choice in uncertain situations, assuming responsibilities.
- G06. Order and method: skill to organize and temporalize the tasks, doing them in an orderly manner adopting logically priority decisions in the different processes of the audio-visual production.
- G08. Encouragement of entrepreneurial spirit.

5. OBJECTIVES

OBJECTIVES

- Students will relate technological and industrial evolutions with audio-visual language and they will consider the theoretical-practical concepts of visual and auditory representations, communication systems and conceptual transmission and their realities, as well as the basic symbolic and cultural values that enhance the right interpretation and analyse of signs or codes of the whole image.
 - Students will know and apply audio-visual techniques and processes of production and broadcasting in their different stages, from the point of view of the organization and management of the technical, human and budgeting resources in the different formats (film, TV, video, multimedia, etc.) until their commercialization.
 - Students will acquire knowledge and methods to the application of creation and broadcasting techniques and procedures in their different stages, for film, television, video and multimedia, according to the mise-en-scène, since their initial idea until the final cut.
 - Students will know the ethic and professional code as well as the informational legal frame, that will affect them in the professional practice and their daily life as communicators.
 - Enhance the right oral and written use of their own language, encouraging their study of English as the professional way to express themselves in the mass media, as well as other foreign languages (specially the ones with the most international spreading) so they will be able to analyse facts and general topics that usually are tackled in international mass media.
- Enseñar los diferentes mecanismos y elementos de la construcción del guión atendiendo a diferentes formatos, tecnologías y soportes de producción. También se incluye el conocimiento teórico y práctico de los análisis, sistematización y codificación de contenidos icónicos y la información audiovisuales en diferentes soportes y tecnologías.
 - Conseguir que el alumnado conozca, identifique y sepa aplicar los recursos, elementos, métodos y procedimientos de los procesos de construcción y análisis de los relatos audiovisuales tanto lineales como no lineales, incluyendo el diseño, establecimiento y desarrollo de estrategias, así como las aplicaciones de las políticas de comunicación persuasiva en los mercados audiovisuales.
 - Promover el conocimiento teórico-práctico y aplicación de las tecnologías aplicadas a los medios de comunicación audiovisuales (fotografía, radio, sonido, televisión, vídeo, cine, y soportes multimedia).

6. METHODOLOGY AND TEACHING TECHNIQUES

METHODOLOGY

There will be used two main methodologies to the theoretical part: master classes and case studies. They will be supported by the use of the debates, lectures and digital presentations, and also through the basic

and specific bibliographies recommended by the teacher. These digital materials, exclusively elaborated by the teacher, will be at the students' disposal for their use as guides during the lectures. These materials will be available to the students via the EUSA virtual learning platform, as well as any other ways, which may be considered safe and efficient to this goal. Students must be aware that these digital presentations, by themselves, do not replace the following of the lectures with interest and spirit of participation. Instead, this visual material attempt to offer the results of synthesis and ordering of theories, models, and analysis methodologies in an agile and efficient way, especially because the object studied by this subject is visual image itself. These didactic materials may be complemented with some related videos.

TEACHING TECHNIQUES

- | | | |
|---|--|---|
| <input checked="" type="checkbox"/> Master class and discussion | <input checked="" type="checkbox"/> Tutorial session | <input checked="" type="checkbox"/> Practical lessons |
| <input type="checkbox"/> Visits and trips | <input type="checkbox"/> Reading test | <input type="checkbox"/> Others: _____ |

7. LIST OF TOPICS

1.- The film-maker and the teams:

- 1.1.- Production crew functions.
- 1.2.- Directing crew functions.
- 1.3.- Screenwriter.
- 1.4.- Director of photography / Cinematographer.
- 1.5.- Art director / Production designer.
- 1.6.- Sound department.
- 1.7.- Postproduction crew.
- 1.8.- The cast.
- 1.9.- Audio-visual production stages.

2.- Audio-visual production processes around the Film-Making:

- 2.1.- Preproduction.
 - 2.1.1.- Script.
 - 2.1.2.- Other technical documents: shotlist, sketches and storyboard.
- 2.2.- Production.
- 2.3.- Postproduction.

3.- Technical principles:

- 3.1.- Focal distance.
- 3.2.- Depth of field.
- 3.3.- Luminosity of the image.
- 3.4.- f number.
- 3.5.- Set of lenses.

4.- Creative function of the camera:

- 4.1.- History.
- 4.2.- Shots, takes and framing: their effects.
- 4.3.- Camera movements.
- 4.4.- The three-dimensionality of the image.
- 4.5.- Opening formats and dimensions.
- 4.6.- The 180° rule and the 30° rule.
- 4.7.- Fragmentation and non-fragmentation.
- 4.8.- Ellipsis and micro-ellipsis.
- 4.9.- P.O.V. shot.

5.- Introduction to sound for film-making:

- 5.1.- Basic concepts.
- 5.2.- Dialogues, voice over and voice off.
- 5.3.- Ambiences and sound effects.
- 5.4.- The music in film-making.



5.5.- Sound recording processes.

5.6.- Sound mixing.

6.- Introduction to editing:

6.1.- Basic concepts.

6.2.- Technical elements of editing.

6.3.- Punctuation marks.

6.4.- Temporal and spatial articulation in audio-visual language.

6.5.- Introduction to Final Cut.

8. REFERENCES

SPECIFIC

- ASCHER, Steve y PINCUS, Edward (2007): *The filmmaker's handbook. A comprehensive guide for the digital age (third edition)*. New York (Estados Unidos). Plume, Penguin Group.
- BROWN, Blain (1992): *Iluminación. En Cine y Televisión*. Guipuzkoa. Escuela de cine y vídeo.
- CARMONA, Ramón (1996): *Cómo se comenta un texto filmico*. Madrid. Cátedra, Signo e imagen.
- CASTILLO, José María (2004): *Televisión y lenguaje audiovisual*. Madrid: Instituto Oficial de Radio Televisión, RTVE.
- CHION, Michel (1996): *El cine y sus oficios*. Madrid. Cátedra, Signo e imagen.
- MILLERSON, Gerald (2001): *Realización y producción en televisión (4ª Edición)*. Madrid: Instituto Oficial de Radio Televisión, RTVE.
- PAREJA CARRASCAL, Emilio (2005): *Tecnología actual de televisión*. Madrid. Instituto Oficial de Radio Televisión, RTVE.
- SIMPSON, Robert S. (1999): *Manual práctico para producción audiovisual*. Barcelona. Gedisa.

GENERAL

- ARNHEIM, Rudolf (1995): *Arte y percepción visual*. Madrid. Alianza, Alianza forma.
- CHION, Michel (2008): *La audiovisión. Introducción a un análisis conjunto de la imagen y el sonido*. Barcelona. Paidós, Paidós Comunicación.
- EPSTEIN, Alex (2006): *Crafty TV writing. Thinking inside the box*. New York (Estados Unidos). Holt Paperbacks.
- FIELD, Syd (1984): *Cómo mejorar un guión*. Madrid. Plot ediciones.
- IGNASI CUENCA, David y EDUARD GÓMEZ, JUAN (2005): *Tecnología Básica del Sonido I (6ª edición)*. Madrid. Paraninfo.
- IGNASI CUENCA, David y EDUARD GÓMEZ, JUAN (2006): *Tecnología Básica del Sonido II (4ª edición)*. Madrid. Paraninfo.
- MCKEE, Robert (2011): *El guión. Sustancia, estructura, estilo y principios de la escritura de guiones*. Barcelona. Alba editorial, Albaminus.
- MILLERSON, Gerald (2002): *Cómo utilizar la cámara de vídeo*. Barcelona. Gedisa, Serie multimedia/vídeo.
- MURCH, Walter (2003): *En el momento de un parpadeo: un punto de vista sobre el montaje cinematográfico*. Madrid. Ocho y medio.
- REISZ, Karel y MILLAR, Gavin (2003): *Técnica del montaje cinematográfico*. Madrid. Plot ediciones.
- SÁNCHEZ, Rafael C. (2006): *Montaje cinematográfico. Arte en movimiento (segunda edición)*. Buenos Aires (Argentina). La crujía ediciones, Aperturas.
- VOGLER, Christopher (2002): *El viaje del escritor*. Barcelona. Robinbook, Ma non troppo.

9. ASSESSMENT CRITERIA

OPTION A

Attendance (> 75%)	
Attendance and participation	10 %
Practices	50 %
Final exam:	40 %

The average of the practices and the final exam have to get half of their grade to pass the subject.
Extra practices can be approved by the teacher to increase the general grade until 10%.

OPTION B

Attendance (< 75%)	
Adapted practices	50 %
Mandatory essay	10 %
Theoretical exam	40 %

The three evaluation elements have to get at least half of their grade to pass the subject. The adapted practices will be made to ensure the acquisition of the skills. The mandatory essay will require some readings about teamwork advantages and techniques.

Spelling and grammar mistakes in works and exam can reduce their individual grades.

- SEPTEMBER EVALUATION:

Students who fail to pass the subject will keep their grades for those practices or the theoretical exam if they are passed.

Specific cases that have to be approved by the teacher could change the theoretical exam with another practice.

- DECEMBER EVALUATION:

Students will have to contact the teacher at least two months before the theoretical exam to receive instructions to adapt the practices.

10. TEACHING ACTIVITIES

ECTS	
Lessons (6 * 10)	60
Students' work (6 * 15)	90
TOTAL (6 * 25)	150

	Theoretical sessions		Practical sessions		Activity			Exams		Units
	Lessons	Students' work	Lessons	Students' work	Nº	Length	Students' work	Exams	Students' work	
Week 1 ^a	4,0									1
Week 2 ^a	4,0	2,0								1
Week 3 ^a	2,0	2,0	1,0	3,0	1	1,0	3,0			2
Week 4 ^a	2,0	2,0	2,0	2,0			2,0			2
Week 5 ^a	2,0	2,0	1,0	3,0	2	1,0	3,0			2
Week 6 ^a	1,0	2,0	1,0			2,0	3,0			3
Week 7 ^a	2,0	2,0	1,0	3,0	3	1,0	3,0			3
Week 8 ^a	1,0	2,0	2,0			1,0	3,0			3
Week 9 ^a	2,0	2,0	2,0				2,0			4
Week 10 ^a	1,0	2,0	1,0	3,0	4	2,0	4,0			4
Week 11 ^a	2,0	2,0	2,0				5,0			5
Week 12 ^a	2,0	2,0	1,0	3,0	5	1,0	3,0			5
Week 13 ^a	2,0	2,0	1,0			1,0	4,0			6
Week 14 ^a	2,0	2,0	1,0	3,0	5	1,0	4,0			6
Week 15 ^a	1,0	2,0	1,0					2,0	3,0	

Week 16 ^a										
Week 17 ^a										
Week 18 ^a										
Week 19 ^a										
Week 20 ^a										
	(A)	(B)	(C)	(D)		(E)	(F)	(G)	(H)	TOTAL
Total hours	30	28	1717	2020		1111	3939	2,0	3,0	150

Activities	
Nº	Description
1	Diaporama
2	Screenplay
3	News
4	Spot
5	Shortfilm
6	
7	
8	

Organization	
Theoretical and practical lessons (A)+(C)	47
Activities developed in the class (E)	11
Exams and test (G)	2
Attendance	60
Study (theory and practice) (B)+(D)	48
Preparation of the activities (F)	39
Study for exams (H)	3
Students' work	90
TOTAL (STUDENTS' WORK)	150