

DEGREE: **DEGREE IN AUDIOVISUAL COMMUNICATION**

1. GENERAL DETAILS OF THE SUBJECT

Name: **FILM-MAKING II. LIGHTING & MULTICAMARA**

Level: Second

Term: Spring

Type: ☐ Basic

☒ Compulsory
Theoretical credits: 3

☐ Elective subject
Practical credits: 3

Credits (LRU / ECTS): 6

Year: 2010

Lecturer: Álvaro Moreno de la Santa Lora

E-mail: alvaro.moreno@eusa.es

2. DESCRIPTION

The subject provides the students with theoretical and practical knowledge on the techniques and procedures of the audiovisual production for fiction and television. The subject deals with the basic principles of audiovisual production.

We will be looking at the knowledge of the new different languages, codes and representation methods of the different technological and audiovisual media: photography, cinema, radio, television, video and electronic image, the Internet, and the combination of all of them.

This module is intended to provide the learner with the skills required to design and develop a basic audio visual production. The practical requirements of the module include students directing and shooting a video, producing video and audio and applying special effects in post editing environments before publishing the piece online.

Film Making II enables students to hone their skills and pursue more advanced roles in video direction and production, as well other facets of the industry such as marketing and social media platform-building. The subject will emphasize the importance and the need to work as a team, enhancing the ability to work and understanding different points of view.

3. SITUATION

PREVIOUS KNOWLEDGE AND SKILLS:

All the knowledge derived from the subjects: *Theory of Image, Production and Audiovisual Company, Introduction to Audiovisual Production Methods and Audiovisual Production Methods I.*

RECOMMENDATIONS:

It is advisable to consult the bibliography of the subject to clarify questions and delve into the subject.

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

Professor will be very attentive to the individual needs of each student. The existence of the bibliography of the subject supposes a support for the students with special needs or with difficulties to follow the subject in the class.

4. SKILLS

SPECIFIC SKILLS

- Work with digital video editing tools.
- Creative and professional production methods.
- Understand the system design principles of video broadcasting.
- Knowledge and skills in the area of video/moving image production and to develop the ability to transfer these skills into the workplace.
- The modules provide an underpinning knowledge of the moving image industry, film theory and the production process from scriptwriting to filming and editing.
- Ability to incorporate into and adapt to a professional audiovisual team to assume different roles, including project leadership, managing them efficiently, looking after the project's interests and ensuring social responsibility.
- Knowledge of professional ethics and codes of conduct as well as legal regulations of information affecting both professional practice and the tasks of a communicator.

TRANSVERSAL GENERIC SKILLS

- Theoretical and practical knowledge of organizational structures in the field of audiovisual communication, as well as the nature and interrelationships between active agents within it: authors, institutions, companies, media, formats, and audiences.
- Decision making.
- Ability to succeed in situations of uncertainty.
- Assumption of responsibilities.
- Ability to fluidly write texts, news content, play lists, and scripts within the fields of film, television, video, and multimedia fiction.
- Ability to organize and distribute work.
- Promoting Entrepreneurship.
- Promoting equality and diversity

5. OBJECTIVES

OBJECTIVES

- Encouraging Teamwork
- Promotion of individual and collective creativity
- Social and communicative skills.
- Capacity for synthesis, attention and effort.
- Capacity for observation.
- Critical spirit and ability to self-criticise.
- Ability to assimilate any kind of knowledge.
- Students will be aware of local and international environments in which they will be contributing.
- Knowledge of other languages.

SPECIFIC OBJECTIVES

- Gaining experience in TV studio production, film and video production and sound production, students are able to build up portfolios of work throughout the course.
- We will provide the students with the knowledge to use DSLR (Digital Single-Lens Reflex) equipment.
- Audiovisual Production process from start to end: pre-production, production and post-production technics.

- Students gain experience in video production across a number of genres including drama and documentary.
- The course gives you the opportunity to gain a grounding in a wide range of production methods and styles: from narrative fiction to fine art films and installations, and from documentaries to multi-camera television drama.

6. METHODOLOGY AND TEACHING TECHNIQUES

METHODOLOGY

Film Making II span a broad range of art, design, communication, business, media, science and communication subjects. So the ways in which you learn and how your time is used will be a mixture of all these areas. Methodology may include studios, labs, classes, involve working alone, learning from peers in pairs or groups, or with external partners, so you will learn not only about this module but also about how you learn and how to increase your knowledge base.

- Lecture: Pass on knowledge and activate cognitive processes in students, encouraging their participation. Case studies: Learning through the analysis of actual or simulated cases in order to interpret and resolve them by employing various alternative solution procedures.
- Project-based learning: Realization of a project to solve a problem, applying acquired learning and promoting abilities related to planning, design, performing activities, and reaching conclusions.

Assessment strategy

This module will be assessed by three coursework components. These components will provide an opportunity to assess students understanding of the principles of Digital Video and their ability to work both individually and in teams to produce high quality practical projects.

- In-class' presentations of workshop projects
- Final Portfolio

TEACHING TECHNIQUES

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

7. LIST OF TOPICS

PART I: LIGHTING

1. Fundamental of lighting
2. Function and aesthetic techniques
3. Three point lighting
4. Types of lighting: fountains, accessories and supports
5. Styles and applications of lighting

PART II: SCENOGRAPHY

1. Fundamental strings of scenography
2. Scenic setting
3. Decorations and characters
4. Artistic direction



PART III. INTRODUCTION TO TELEVISION SET

1. TV Set
2. Architecture, functional areas and equipment
3. Production and control Room
4. Mobile TV Units

PART IV. INTRODUCTION TO THE MULTICAMARA PRODUCTION

1. Multicamera production techniques
2. Axes of multi-layer production

8. REFERENCES

SPECIFIC

- Carlson, S (1993) *Professional Cameramen's Handbook*, 4th edn, Amphoto, New York.
- Eisenstein, S (1947) *The Film Sense*, Harvest Books, San Diego.
- Eisenstein, S (1949) *The Film Form: Essays in Film Theory*, Harvest Books, San Diego.
- Fitt & Thornley (2002) *Lighting Technology*, Focal Press.
- Foster, H (Ed.) 1988 *Vision and Visuality*, Bay Press, Seattle.
- Thompson, R (1997) *Grammar of the Shot: A Media Manual*, Focal Press, London.
- Owens, Jim and Millerson, Gerald. (2013). Television production. 15th Ed. Burlington, MA ; Abingdon : Focal Press
- Singleton-Turner R. (2011) Cue and cut: a practical approach to working in multi-camera studios. Manchester: Manchester University
- Bordwell David and Thompson Kristin. (2012) Film Art: An Introduction Paperback ISBN-13: 978-0073535104 ISBN-10: 0073535109 Edition: 10th
- Dancyger, K. (2011) The Technique of Film and Video Editing, History, Theory, and Practice Focal Press
- Treske Andreas (2015) Video Theory: Online Video Aesthetics or the Afterlife of Video; Transcript Verlag ISBN-13 978383763058
- York, John. (2014) Into the woods – How stories work and why we tell them. Penguin Books Ltd

GENERAL

- Bellour, Raymond.: 2000, "The Unattainable Text." Analysis of Film. Bloomington and Indianapolis: Indiana University Press: pp. 21-27.
- [Ciller Tenreiro, Carmen](#), [Palacio Arranz, Manuel](#) (2016) Producción y desarrollo de proyectos audiovisuales, Editorial Síntesis.
- Bellour, Raymond.: 2012, Between-the-Images. Zurich: JRP/Ringier and Les Presses du Réel.
- Keathley, Christian.: 2011, "La cámara-stylo: Notes on Video Criticism and Cinephilia." In The Language and Style of Film Criticism, ed. Alex Clayton and Andrew Klevan. London: Routledge.
- Blum, Eleanor. (1990) *Mass Media Bibliography: An Annotated Guide to Books and Journals for Research and Reference*. Urbana, IL: University of Illinois Press.

9. ASSESSMENT CRITERIA

OPTION A

Your assessment is in three parts:

- An individual proposal for a video portrait (20%).
- A short (4-6 minute) video devised, shot and edited in groups, on which each participant has a clearly assigned role, accompanied by a production dossier clearly showing the process of making the film and each group member's contribution to it. The production dossier should include all the key documents produced as part of the creative process (e.g. proposal, production schedule, logs, etc), and should reflect the specific nature of the film process. The list of documents making up the log should be agreed in principle with the tutors while the project is still in development, and any subsequent deviations from that list should be justified (50%).
- A personal essay reflecting on what you learned during the module (30%).

OPTION B

Attendance (> 75%)	10%
Attitude	10%
Tests and other exercises of film-making	30%
Final exam: concepts	50%

OPTION C

Attendance (< 75%) 20%
Final exam + exercises of film-making 80%

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	2	2	2							1
Week 2 ^a	2	2	2							1
Week 3 ^a	2	2	2							2
Week 4 ^a	2	2	2		1		2			2
Week 5 ^a	2	2	2		1		2			2
Week 6 ^a	2	2	2		1		3	1	4	2
Week 7 ^a	2	2	2		1		3			3
Week 8 ^a	2	2	2		1		3			3
Week 9 ^a	2	2	2		2		4			3

Week 10 ^a	2	2	2		2		4			4
Week 11 ^a	2	2	2		2		4			4
Week 12 ^a	2	2	2		2		5	1	4	5
Week 13 ^a	2	2	2		2		5			5
Week 14 ^a	2	2	2		2		5			5
Week 15 ^a		2								5
Week 16 ^a									6	
Week 17 ^a								2	6	
Week 18 ^a										
Week 19 ^a										
Week 20 ^a										
	(A)	(B)	(C)	(D)		(E)	(F)	(G)	(H)	TOTAL
Horas Totales	28	30	28	00,0		0	40	4	20	

Activities	
Nº	Description
1	Project 01: Individual or small group project, including a seminar presentation and report. The task will be the making of a five minutes video. The topic of the video will be discussed between the Professor and alumni. The story narrative must be communicated visually. Sync sound dialogue is prohibited. Students will submit an edited and completed version of the film along with all relevant paperwork, outline, treatment and script, storyboards, shot sheet and shooting schedule and general budget analysis.
2	Project 02: To produce a live television news program
3	
4	
5	
6	
7	
8	

Organization	
Theoretical and practical lessons (A)+(C)	56
Activities developed in the class (E)	0
Exams and test (G)	4
Attendance	60
Study (theory and practice) (B)+(D)	30
Preparation of the activities (F)	40
Study for exams (H)	20
Students' work	90
TOTAL (STUDENTS' WORK)	150