

Academic Year: (2022 / 2023)

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Department assigned to the subject: Communication and Media Studies Department

Coordinating teacher: MEJON MIRANDA, ANA MARIA

Type: Compulsory ECTS Credits : 6.0

Year : 2 Semester : 1

REQUIREMENTS (SUBJECTS THAT ARE ASSUMED TO BE KNOWN)

Practical course with an extensive use of production and postproduction facilities and software, sound equipment and video cameras. Basic knowledge of technical aspects of filmmaking is necessary, as well as contents from Media Technology (Bachelor in Film, Television and Media Studies, year 1)

OBJECTIVES

- ¿ Knowledge of the creative process from the concept or idea to the screenplay and the final product on screen.
- ¿ Knowledge of the work environment throughout the filmmaking process: resources and collaborative work, role of the filmmaker and/or camera operator in the industry environment, his/her skills and responsibilities.
- ¿ Basic knowledge of the elements of the mise-en-scene and the translation of these onto the movie screen.
- ¿ Knowledge of the classical concept of audiovisual storytelling and factors that determine aesthetic choices.
- ¿ Technical and technological capability to carry out simple projects: to analyze a screenplay and its translation onto the screen.
- ¿ Experience in the analysis of needed resources taking a sequence as a point of departure.
- ¿ Knowledge and experience in single-camera filmmaking techniques.
- ¿ Ability to plan short narrative sequences in relation to the available technical and budgetary resources.

DESCRIPTION OF CONTENTS: PROGRAMME

Course description:

An intensive study of the craft of directing for film and television, independent filmmaking, and audiovisual creation with an emphasis on scriptwriting, production planning, creative development and the shooting and editing of short video works. In-class exercises, theory, technical classes, and film screenings/discussions will lead to the production of a final video work by each student.

Areas of study:

- Pre-production
- Directing
- Camera
- Sound
- Editing

LEARNING ACTIVITIES AND METHODOLOGY

Methodology: Project-based learning

Classes:

- Theoretical classes (Lectures, 12-14 weeks, 90 min per session)

- Practical projects. Preproduction and practical examples. (Seminars, 12-14 weeks, 90 min per session)
- Laboratory workshop (3 sessions: a 90 min sesión + two 180 min sessions)

Activities:

- Individual and groupal editing projects
- Groupal projects on producing and filmmaking
- Readings
- Participatory classroom discussions

ASSESSMENT SYSTEM

% end-of-term-examination/test:	30
% of continuous assessment (assignments, laboratory, practicals...):	70

+ Continuous evaluation:

(1) Practical assessment: 70% of the overall grade. Includes participation and attendance, technical assignments based on individual and group projects (3ECTS) and laboratory workshops (1 ECTS, weeks 3, 4 and 5). The number of assignments, as well as their format and value, will depend on the class schedule and will be detailed in Aula Global for each group.

(2) Exam(s): 30% of the overall mark, for students who follow the continuous evaluation option. They will consist of exams to measure the degree of knowledge of the subject and different skills to achieve the expected competencies. Exams will be proposed, either voluntarily at different stages throughout the course, or during the ordinary examination (final exam, see below).

These exams may contain theoretical or theoretical-practical questions; the content on which they are based will correspond to the proposed readings and the content developed throughout the lectures and seminars, whether lectures or seminars. They may also pose questions about the guides established to support the projects. The alternative method of evaluation of this 30% will consist of a final exam with a similar value in case of passing the practical part (1) or 60% if it is not passed.

- It will be compulsory to pass both parts (1) and (2) with 50% of their value to average them and pass the continuous evaluation.
- Attendance: Attendance of seminars and laboratory workshop is compulsory. Each student will be entitled to two absences in the seminar (practical) classes. Failure to attend the laboratory workshop will result in losing the corresponding part of the mark. Laboratory sessions (weeks 3, 4 and 5) cannot be rescheduled.
- Attendance and active and well-founded participation of the student in classes and tutorials will be valued to improve the overall grade.

+ In the event of not completing the continuous evaluation:

Exam in the ordinary call which, according to UC3M regulations, will have a maximum value of 60% of the total grade, or exam in the extraordinary call with a value of 100%. In both cases, the exam will have a theoretical-practical component covering all aspects taught during the course.

BASIC BIBLIOGRAPHY

- Katz, Steve "Film Directing Shot by Shot: Visualizing from Concept to Screen", Michael Wiese, 1991
- Mackendrick, A.: "On Film-Making. An Introduction to the Craft of the Director", Faber & Faber, 2006
- Pope, Thomas "Good Scripts, Bad Scripts: Learning the Craft of Screenwriting Through 25 of the Best and Worst Films in History ", Three Rivers Press, 1998
- Rabiger, Michael "Directing: Film Techniques and Aesthetics", Focal Press, 2007
- Rabiger, Michael Directing the Documentary, Focal Press, 2009

- Weston, Judith "Directing Actors: Creating Memorable Performances for Film & Television", Michael Wiese Productions, 1999

ADDITIONAL BIBLIOGRAPHY

- Aranzubia, A. "El mapa de la India. Conversaciones con Manolo Matji", Cuadernos Tecmerin nº 4. Grupo de Investigación TECMERIN UC3M, 2014

- Beceiro, S. y Herrero, B.: "En la frontera. Entrevista a Chus Gutiérrez", Cuadernos Tecmerin nº 15. Grupo de Investigación TECMERIN UC3M, 2019

- García, S. "El cuerpo y la voz de Margarita Alexandre", Cuadernos Tecmerin nº 9. Grupo de Investigación TECMERIN UC3M, 2016

- Melero, A. y Lomas, S. "Vivir y rodar. Conversaciones con Alfonso Albacete", Cuadernos Tecmerin nº12. Grupo de Investigación TECMERIN UC3M, 2018

- Prieto, X. y Doménech, G. "Respirar con la imagen. Conversaciones sobre montaje con Teresa Font", Cuadernos Tecmerin nº 14. Grupo de Investigación TECMERIN UC3M, 2019

- Rodríguez, V. e Iglesias, P. "Joaquín Oristrell. Necesidad de contar", Cuadernos Tecmerin nº 10. Grupo de Investigación TECMERIN UC3M., 2017

- Romero Santos, R. "La pistola y el corazón. Conversaciones con Agustín Díaz Yanes", Cuadernos Tecmerin nº 6. Grupo de Investigación TECMERIN UC3M, 2014

- Santesmases, M. "Los inicios de Carlos Saura. Dos conversaciones", Cuadernos Tecmerin nº 18. Grupo de Investigación TECMERIN UC3M, 2021

- Zahedi, F. "El pasado es un prólogo", Cuadernos Tecmerin nº8. Grupo de Investigación TECMERIN UC3M, 2016