

Academic Year: (2023 / 2024)

Review date: 16-07-2023

Department assigned to the subject: Communication and Media Studies Department

Coordinating teacher: BENITEZ IGLESIAS, ANTONIO JESUS

Type: Compulsory ECTS Credits : 6.0

Year : 2 Semester : 2

REQUIREMENTS (SUBJECTS THAT ARE ASSUMED TO BE KNOWN)

Practical course with an extensive use of production facilities and software, sound equipment, video cameras and TV studio. Basic knowledge of technical aspects of videomaking is recommended.

OBJECTIVES

1. Capacity for the implementation of the elements and the fundamental processes of audiovisual narrative.
2. Competency in multi audiovisual projects.
3. Competency programs put on display at the television studio.
4. Transversal skills: teamwork skills

DESCRIPTION OF CONTENTS: PROGRAMME

This is an intensive study of the craft of directing for film and television, 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 will lead to the production of a final video work by each student.

Units: the direction team, TV set, preproduction for TV, multicamera formats, routines, direction strategies, TV technology.

SYLLABUS

Topic I. The filmmaker and the studio

Theme II. Pre-production and documents for the preparation of formats such as daily news or multi-camera programs

Theme III. Keys for multi-camera content. display elements

Theme IV. Multi-camera technology

Topic V. Multi-camera production techniques in common formats

Theme VI. Monitoring and routines

Theme VII. Introduction to post-production notions

The development of the agenda will not take place in a linear way. The program may be taught by organizing it into didactic units that adapt to the progressive training of the students to address the projects and scheduled activities.

LEARNING ACTIVITIES AND METHODOLOGY

The Project-Based Learning (ABP) methodology will be followed, mainly in groups.

- ABP support classes (1.5 ECTS).

- Practical classes. Pre-production and production of ABP practical cases (2.5 ECTS).

- Student work: Supervised study of theoretical-practical contents and teaching materials (0.5 ECTS). Autonomous development of practical work and pre-production of group cases (1.5 ECTS).

As part of small groups, activities will be scheduled that include pre-production, filming and single-camera editing, and some of them could be dedicated to the introduction to visual effects. In larger groups (4-12 students) they will practice production techniques on set or in projects that are commissioned. As part of larger teams (15-20 students) they will participate in a project on the preparation and recording of a multi-camera program, a simulation of a real case.

This subject is recognized as experimental, and has seven additional hours in Audiovisual Laboratory Workshops.

The Workshops propose the resolution of real program projects under study, which are carried out with techniques and circumstances that simulate those of live television production. They also learn all the

necessary operations to bring them to the screen.

ASSESSMENT SYSTEM

Continuous Evaluation

- Attendance: 5%
- Projects Assignments: 55%. Practical exercises in groups.
- Individual Assignments: 40%. Individual work related to the theoretical-practical contents of the subject.

Assessment by questionnaires or similar activities.

The proposed activities for evaluation are considered mandatory, and to pass, a minimum of 50% of the possible grade must be obtained, unless expressly stated otherwise in class or on Aula Global.

In case of not successfully completing the continuous assessment:

1. Regular call exam, which, according to regulations, will have a maximum value of 60% of the total grade for the subject. In this case, obtaining 5/10 will not be sufficient to pass the subject.
2. Extraordinary call exam, which, according to regulations, may have a value of 100% of the overall grade.

% end-of-term-examination:	0
% of continuous assessment (assignments, laboratory, practicals...):	100

BASIC BIBLIOGRAPHY

- CASTILLO, JOSÉ MARÍA Televisión y lenguaje audiovisual, IORTV, 2009
- JURGENSON, ALBERT, BRUNET, SOPHIE La práctica del montaje, Gedisa.
- KATZ, STEVE Film Directing Shot by Shot: Visualizing from Concept to Screen, Michael Wiese Productions - Bilingual Group.
- MERRITT, GREG Film Production: The Complete Uncensored Guide to Filmmaking, iFilm Publishing - Bilingual Group.
- MILLERSON, GERALD Técnicas de realización y producción en televisión, iortv.
- OWENS, JIM Television Sports Production, Focal Press.
- POPE, THOMAS Good Scripts, Bad Scripts: Learning the Craft of Screenwriting Through 25 of the Best and Worst Films in History, Three Rivers Press - Bilingual Group.
- RABIGER, MICHAEL. Directing: Film Techniques and Aesthetics, Fourth Edition, Focal Press - Bilingual Group.
- RABIGER, MICHAEL. Directing the Documentary, Fifth Edition, Focal Press - Bilingual Group.
- WARD, PETER Composición de la imagen en cine y televisión, IORTV.
- WESTON JUDITH Directing Actors: Creating Memorable Performances for Film & Television, Michael Wiese Productions - Bilingual Group.

ADDITIONAL BIBLIOGRAPHY

- MILLERSON, GERALD; OWENS, JIM Television Production, Focal Press.
- MILLERSON, GERALD; OWENS, JIM Video Production Handbook, Focal Press.
- NEWELL, Philip Recording Studio Design, Focal Press.
- UTRAY, F., ARMENTEROS, M., BENÍTEZ, A.J. Postproducción Digital: una perspectiva contemporánea, Dykinson, 2015

BASIC ELECTRONIC RESOURCES

- Benítez. A. et al. . Guion técnico y planificación de la realización.: https://e-archivo.uc3m.es/bitstream/handle/10016/16373/guion_tecnico_2013.pdf