

**DEGREE IN: AUDIOVISUAL COMMUNICATION****1. GENERAL DETAILS OF THE SUBJECT**

---

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

Level: SECOND

Semester: FIRST

Type (Basic/Compulsory/Elective subject): Compulsory  
Weekly class hours: 4                      Crédits (ECTS): 6  
Year of Study Programme: 2010

Lecturer: Antonio Roda Martínez  
E-mail: antonio.roda@eusa.es

**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:

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. OBJECTIVES AND COMPETENCIES**

---

**OBJECTIVES**

1. 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.
2. 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.
3. 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, from their initial idea until the final cut.
4. 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.

5. 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.

**COMPETENCIES:****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. COURSE CONTENTS OR THEMATIC SECTIONS**

---

BLOCK OF CONTENTS 1\_The concept of Film-making

BLOCK OF CONTENTS 2\_The planning

BLOCK OF CONTENTS 3\_Previsualization techniques

BLOCK OF CONTENTS 4\_Editing

**6. LIST OF TOPICS**

---

BLOCK OF CONTENTS 1\_The concept of Film-making

1.1.- What Film-making is as a general concept.

1.2.- Teams and processes.

BLOCK OF CONTENTS 2\_The planning

2.1.- Shot composition.

2.2.- Raccord.

2.3.- Action axis and the 180° rule.

BLOCK OF CONTENTS 3\_Previsualization techniques

3.1.- From the idea to the script.

3.2.- Rundowns and other technical documents.

3.3.- Storyboard.

BLOCK OF CONTENTS 4\_Editing

4.1.- Definition of editing.

4.2.- History of editing.

- 4.3.- Narrative units.
- 4.4.- Transitions.
- 4.5.- Continuity.
- 4.6.- Classification of editing.

## 7. METHODOLOGY AND TEACHING TECHNIQUES

Two main methodologies will be used for 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 attempts 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 the visual image itself. These didactic materials may be complemented with some related videos.

The practical part will be developed both in individual practices and group practices. In both cases, the teacher will explain the instructions, he will ask for feedback, a summary will be uploaded to the virtual classroom, and the teacher will mentor the students' processes. Students will be able to correct their work until the final deadline of the practice. In group practices, students will include a short dossier in which they explain what they did and report any misbehavior of the partners.

## 8. ASSESSMENT CRITERIA

### OPTION A

Attendance (> 75%)	
Attitude and participation	10 %
Practices	50 %
Theoretical evaluation:	40 %

The average of the practices and the theoretical evaluation have to get half of their grade to pass the subject. Extra practices can be approved by the teacher to those who have approved all the practice to increase the general grade until 10%.

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

### 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, including the "Order and Method" transversal generic skill

by doing the proper communication in advance with the teacher. The mandatory essay could require some readings about teamwork advantages and techniques.

Spelling and grammar mistakes in assignments and exams can reduce their individual grades.

#### - SECOND EVALUATION:

The assessment criteria will be the same one that was indicated for the first evaluation. The students will contact the teacher at least six weeks before the theoretical exam to adapt the practices.

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

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

#### - THIRD EVALUATION:

The assessment criteria will be the same one that was indicated for the first evaluation. Students will have to contact the teacher at least six weeks before the theoretical exam to receive instructions to adapt the practices.

## 9. REFERENCES

### Specific

- ASCHER, Steve and PINCUS, Edward (2007): *The filmmaker's handbook. A comprehensive guide for the digital age (third edition)*. New York (Estados Unidos). Plume, Penguin Group.
- CASTILLO, J. M. (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.
- Peter Biskind (1999): *Easy Riders, Raging Bulls: How the Sex-Drugs-and-Rock 'N' Roll Generation Saved Hollywood*
- David Mamet (1992): *On Directing Film* (1992).
- Michael Rabinger and Mick Hurbis-Cherrier (2013): *Directing: Film Techniques & Aesthetics (Fifth Edition)*
- Bret Stern (2002): *How to Shoot a Feature Film for Under \$10,000 (And Not Go to Jail)*

### General

- EPSTEIN, Alex (2006): *Crafty TV writing. Thinking inside the box*. New York (Estados Unidos). Holt Paperbacks.
- Alexander Mackendrick, edited by Paul Cronin (2005): *On Film-making: An Introduction to the Craft of the Director*
- MURCH, Walter (2001): *In the Blink of an Eye (2nd Edition)*
- LUMET, Sidney (1995): *Making Movies*
- REISZ, Karel and MILLAR, Gavin (2003): *Técnica del montaje cinematográfico*. Madrid. Plot ediciones.
- RODRÍGUEZ, Robert (1995): *Rebel without a Crew by Robert Rodriguez (1995)*
- BORDWELL, David and THOMPSON, Kristin (1979): *Film Art: An Introduction*