DEGREE IN: **AUDIOVISUAL COMMUNICATION**

1. GENERAL DETAILS OF THE SUBJECT

Name:**FILM-MAKING II. LIGHTING AND MULTI-CAMERA**

Level: SECOND   Semester: SECOND

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

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2. DESCRIPTION

This course provides theoretical-practical knowledge to the techniques and procedures of film and TV making. The subject will include basics for fiction and non-fiction products and their basics from the theoretical concepts needed for understanding and analysis of TV and 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. Students will make several practical exercises of fictional films and planning and analysis of TV-Shows. During the subject it will be emphasized the importance 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 and skills about introduction to film-making. 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) Provide to the student the knowledge and the applied methods of techniques and processes to create and broadcast audiovisual media in each of its stages, both on movies, television, video and multimedia, within the point of view of the mise-en-scene from the starting idea until the final cut.
2) Deepen the basis that composes audiovisual film-tv making.
3) Handle skillfully and creatively the technical equipment destined to audiovisual creation for each different stage.
4) Facilitate the acquisition of teamwork skills and routines that allow the creation of audiovisual content.

COMPETENCIES:

SPECIFIC SKILLS
E02. Ability for the proper use of technical tools within the different stages of the audio-visual process, so students will express themselves through audio-visual images or discourses with the essential technical quality
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.
E48. Ability and skill for the resolution of conflicts presented during the live-shows and the broadcasting on-site.
E49. Capability to create and direct a complete mise-en-scène.

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.
G07. Solidary awareness: solidary respect for the different individual persons and people of the planet, as well as knowledge of the main cultural streams related to the individual and collective values and the respect for the human rights.
G08. Encouragement of entrepreneurial spirit.
G09. Encouragement of the equality warranties.

5. COURSE CONTENTS OR THEMATICS SECTIONS

BLOCK OF CONTENT I: LIGHTING
1.- Scenography notions and foundaments.
2.- Quality, direction and angulation of light.
3.- Sources, accessories and stands.
4.- Styles and applications.

BLOCK OF CONTENT II: Multi-camera TV and FIlm-making
1.- General features.
2.- Locating the cameras.
3.- Multi-camera techniques: typology.
4.- Specific applications.

6. LIST OF TOPICS

1.   Scenography notions and foundaments
     1.1.   Scenography basics.
            1.1.1.   Scenography department.
            1.1.2.   Workflow
            1.1.3.   Genres and scenography.
     1.2.   Sets and characters.
            1.2.1.   Natural stages vs. created stages.
            1.2.2.   Fiction and non-fiction.
            1.2.3.   Characters.
2.   Lighting:
     2.1.   Quality, direction and angulation of light.
            2.1.1.   Lighting basics:
                     2.1.1.1.   Electromagnetic spectrum.
                     2.1.1.2.   Sensation vs. Perception.
                     2.1.1.3.   Sensitivity, exposure and aperture.
                     2.1.1.4.   Intensity and lighting measures.
                     2.1.1.5.   Color.
                     2.1.1.6.   Color temperature
            2.1.2.   Direction and angulation of light.
                     2.1.2.1.   Reflection
                     2.1.2.2.   Refraction
                     2.1.2.3.   Diffraction
                     2.1.2.4.   Filtering and absorption of light.
                     2.1.2.5.   Quality of light.
                     2.1.2.6.   Directionality.

      2.1.2.7.   Angle.
2.2.   Lighting department and the organizational function.
2.3.   Sources, accessories and mountings.
    2.3.1.   Sources.
    2.3.2.   Accessories.
    2.3.3.   Mountings.
2.4.   Lighting styles and applications.
    2.4.1.   Motivation of lighting.
    2.4.2.   Lighting ratio.
    2.4.3.   Genres and lighting.
3.   Introduction to multi-camera TV and Film-making.
    3.1.   General features.
        3.1.1.   The TV Set.
        3.1.2.   Architecture, functional areas and equipment.
        3.1.3.   Control room and stage.
        3.1.4.   Mobile units.
    3.2.   Locating the cameras.
        3.2.1.   The 180º rule and the multi-camera.
    3.3.   Multi-camera techniques: typology.
        3.3.1.   Fiction techniques.
        3.3.2.   Non-fiction techniques.
    3.4.   Specific applications.
        3.4.1.   Live broadcasting.
        3.4.2.   ENG workflow.
        3.4.3.   Recording techniques.

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 de 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 three 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, S. y PINCUS, E. (2007): The filmmaker's handbook. A comperhensive guide for the digital age (third edition). New York (Estados Unidos). Plume, Penguin Group.
- BARROSO, J. (2002): Realización de los géneros televisivos. Síntesis, Madrid.
- BARROSO, J. (2008): Realización audiovisual. Síntesis, Madrid.
- BROWN, Blain (1992): Iluminación. En Cine y Televisión. Guipuzkoa. Escuela de cine y vídeo.
- BROWN, Blain (2016): *Cinematography: Theory and Practice: Image Making for Cinematographers and Directors*. *Third edition*. New York (Estados Unidos). Routledge.
- 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.
- CURY, Ivan (2017): *Directing and Producing for Television: A Format Approach.* New York (Estados Unidos). Routledge.
- LANDAU, David (2014): *Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image.* Oxford (Reino Unido). Bloomsbury.

- LOBRUTTO, Vincent (2002): *The Film-maker Guide to Production Design*. New York (Estados Unidos). Allworth Press.
- MILLERSON, Gerald (2001): Realización y producción en televisión (4ª Edición). Madrid: Instituto Oficial de Radio Televisión, RTVE.
- PAREJA CARRASCAL, E. (2005): Tecnología actual de televisión. Madrid. Instituto Oficial de Radio Televisión, RTVE.
- SIMPSON, R. S. (1999): Manual práctico para producción audiovisual. Barcelona. Gedisa.
- UTTERBACK, Andrew Hicks (2007): *Studio Television Production and Directing, 2nd Edition*. New York (Estados Unidos). Routledge.
- VAN HURKMAN, Alexis (2014): *Color Correction Handbook: Professional Techniques for Video and Cinema (Second Edition).* San Francisco (Estados Unidos). Peachpit Press.

General

- EPSTEIN, Alex (2006): Crafty TV writing. Thinking inside the box. New York (Estados Unidos). Holt Paperbacks.
- FIELD, S. (1984): Cómo mejorar un guión. Madrid. Plot ediciones.
- HARRINGTON, Richard y JAGO, Maxim (2014): Adobe Premiere CC. Classroom in a book. Nueva Delhi. Dorling Kindersley.
- MARTÍNEZ GARCÍA, Mª Ángeles y GÓMEZ AGUILAR, Antonio (2015): La imagen cinematográfica: manual de análisis aplicado. Madrid. Síntesis.
- 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.
- REISZ, K.arel 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.
- TRUFFAUT, François (2018): El cine según Hitchcock. Madrid. Alianza.
- VOGLER, C. (2002): El viaje del escritor. Barcelona. Robinbook, Ma non troppo.

Others (web addresses, etc)

- https://kitscenarist.ru/en/index.html Freeware for screenwriting and production work.
- *Internet Movie Database* (http://www.imdb.com)
- https://www.hollywoodcamerawork.com/shot-designer.html Software to elaborate basic camera and lighting position references
- https://es.videezy.com/ Free images and video stocks (indicated as Creative Commons).