

The directing department
COURSE GUIDE

BACHELOR'S IN FILMMAKING

Course data

<i>Duration</i>	Annual
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking

Course presentation

Comprehensive understanding of the pre-production and shooting phases for the organization and leadership of all processes, the preparation of documents that establish a workflow and communication between all departments and the fulfillment of the director's vision, taking into account logistical criteria, optimization of resources and respect for sustainability and health in the shooting.

Student competencies

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG02	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.
CG03	Know the codes of ethics and deontology applicable to the audiovisual industry.
CG04	Know the various applications of the technological resources from the field of audiovisual creation.
CG05	Understand the concepts of photography, the creation of the film image and audiovisual language from an artistic and technical perspective.
CG06	Communicate verbally or in writing the objectives and characteristics of an audiovisual piece, in Spanish and in a foreign language (level B2 MCERL).
CE01	Understand the history, evolution and contribution of film from the perspective of aesthetics, society and ethics.
CE02	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.
CE03	Know the production workflows of the audiovisual industry.
CE04	Understand filmmaking in an open, multi-directional manner, from the forms and formats that are intrinsically related to the entertainment industry, to more expressive manifestations that explore avant-garde aesthetics and/or auteur philosophies.
CE05	Understand filmmaking in relation to the contemporary artistic and cultural panorama.
CE06	Know the different production models and their relationship to the demands of the audiovisual industry.

Learning outcomes

Upon completion of this course, each student must be able to:

1. Understand all concepts related to film and audiovisual preproduction and production processes.
2. Categorize the various departments and audiovisual and film production roles, to organize and lead film shoots.
3. Break down a text in order to classify the production elements handled by the different departments.
4. Plan shooting, with particular attention to effectiveness, logistics and budget.
5. Know the paperwork generated and distributed by the directing department, and the tools used to create them.
6. Establish means of production that are sustainable and generally healthy for the shoot.
7. Integrate the methodology of the script supervisor into the department, with an understanding of narrative continuity and matching.

Teaching methodology

<i>MD1</i>	Participatory masterclass.
<i>MD2</i>	Case studies and discussion.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD5</i>	Cooperative and collaborative learning.
<i>MD6</i>	Academic tutoring.

Course content

<i>Content</i>	<p>Comprehensive understanding of the preproduction and filming processes, organization and leadership of all its processes, the paperwork that establishes the workflow and communication between departments, and the execution of the director's vision with particular attention to logistics, optimization of resources, sustainability and health on set.</p> <ol style="list-style-type: none"> 1. Structure of the directing department. 2. Main functions, tasks and characteristics of the directing department. 3. Film and audiovisual production times. 4. Relationship of the directing team with the other production departments. 5. Reading, understanding and detailed breakdown of a screenplay. 6. Preproduction processes: casting, technical location scoutings, planning, rehearsals and testing. 7. The shooting plan or work plan. 8. The paperwork generated by the department. 9. Coordinating extras. 10. Script: continuity, matching, use of clapperboard, parts of the script, production and notes for editing.
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	11. The routine of a shoot. 12. Ethics, sustainability, and risk prevention at work. 13. Technology used in script breakdowns and shooting plans.
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Learning activities

<i>AF1</i>	Theoretical and theoretical-practical classes.	9 hours
<i>AF2</i>	Classroom/laboratory exercises and practicals.	6 hours
<i>AF3</i>	Design and execution of artistic creation projects (individual or group).	6 hours
<i>AF4</i>	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	6 hours
<i>AF5</i>	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	20 hours
<i>AF6</i>	Academic tutoring.	6 hours
<i>AF7</i>	Evaluation.	3 hours
<i>AF8</i>	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	40 hours

* *The distribution of hours between training activities may undergo changes due to the academic needs of the course, the group and/or the teaching team.*

Assessment

GENERAL ASSESSMENT CRITERIA

ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

SPELLING AND EXPRESSION

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors

(omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offense. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE2 Assignments and projects	Reevaluable	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Non reevaluable	No	40%
SE5 Attitude and participation	Non reevaluable	No	10%
			100%

(*) Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.

EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

RECOMMENDED BIBLIOGRAPHY

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITES

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS