

Film production
COURSE GUIDE

BACHELOR'S IN FILMMAKING

Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking

Course presentation

Translation of the script into an economic, functional and organisational structure oriented towards the realisation of a film or audiovisual production led by the agglutinating figure of the production director, who establishes the bases for the execution of the project, obtaining the minimum and indispensable resources for the optimisation of time and budget.

Student competencies

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG02	Know the different tools and languages of film, to apply them in audiovisual projects.
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.
CG06	Communicate verbally or in writing the objectives and characteristics of an audiovisual piece, in Spanish and in a foreign language (level B2 MCERL).
CG09	Know the legal framework and regulations that control and determine the professional activity and its content.
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.
CE06	Know the different production models and their relationship to the demands of the audiovisual industry.
CE07	Understand the importance of the various roles, tasks and responsibilities related to the development of audiovisual projects.
CE11	Comprehensively design and direct an audiovisual production through project planning, budget execution, control of technical resources and team management.

Learning outcomes

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

1. Understand the tangible and intangible aspects of film and audiovisual production, given the nature of a project, and specifically if it is an independent project or produced within a system of public funding.

2. Supervise each phase of production, overseeing the financial aspects of the project and the proper application of the budget.
3. Optimize production and ensure that it is done on time and within budget.
4. Establish and organize an efficient work methodology based on the logistics designed by the production team and the way they affect each department involved in the project.
5. Analyze unforeseen events or problems that affect the project and act to ensure they do not interrupt production.
6. Create a sales pitch that highlights the potential of the idea, in order to sell the project or attract investment.

Teaching methodology

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

Course content

Content	<p>Translation of a screenplay into financial, functional and organizational terms for a film or audiovisual production led by the transversal figure of Production Director, who determines how the project will be executed, using minimal and indispensable resources and optimizing time and budget.</p> <ol style="list-style-type: none"> 1. Structure, phases and execution of a film or audiovisual production: from the development of content to the project design, preproduction calendar, shooting plan and postproduction schedule. 2. Screenplay analysis and breakdown. 3. Hirings and negotiations with technical and art teams, locations and providers. 4. The budget: above the line and below the line elements. The creative scope of the Production Designer. 5. Filming supervision: ensuring a successful production process. 6. Cost control and weekly budget adjustments. 7. The transversal figure of Production Supervisor. 8. The Production Manager, the financial arm of the Production Director. 9. Production techniques, procedures and tools.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	27 hours
AF2	Classroom/laboratory exercises and practices.	9 hours
AF3	Design and execution of artistic creation projects (individual or group).	3 hours

AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	50 hours
AF6	Academic tutoring.	6 hours
AF7	Evaluation.	3 hours
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	70 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	Revaluable	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