

Film Direction Techniques

Code: 103035
ECTS Credits: 6

Degree	Type	Year	Semester
2501928 Audiovisual Communication	OT	4	0

Contact

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Use of Languages

Principal working language: spanish (spa)
Some groups entirely in English: No
Some groups entirely in Catalan: No
Some groups entirely in Spanish: Yes

Teachers

Ludovico Longhi

Prerequisites

It is recommended to have taken:

- Audiovisual Narrative
- Audiovisual Fiction Screenplay
- History of Cinema
- Cinematographic Language

It is necessary to have knowledge of audiovisual language and the history of cinema.

This subject has two professors: Miguel Ángel Martín-Pascual (1st semester) and Ludovico Longhi (2nd semester).

Objectives and Contextualisation

The subject aims to introduce the students into the knowledge of the different tasks that the film director must fulfill when it comes to carrying out his cinematographic project. Some processes will be dealt with based on the previous deficiencies from the writing of the script to the postproduction, through the preparation of the shooting, the planning of the sequences, especially the direction of actors, the filming itself and the edition. The second objective is the critical analysis of exemplary stylistic solutions, used by renowned exponents of the cinematographic art. Finally, the subject intends to relate and apply the conceptual and pragmatic reflections in the elaboration and realization of a specific cinematographic product.

Competences

- Demonstrate a critical and self-critical capacity.
- Demonstrate a self-learning and self-demanding capacity to ensure an efficient job.
- Demonstrate creative capacity in audiovisual production.
- Demonstrate ethical awareness as well as empathy with the entourage.

- Develop autonomous learning strategies.
- Develop critical thinking and reasoning and be able to relay ideas effectively in Catalan, Spanish and a third language.
- Disseminate the areas knowledge and innovations.
- Generate innovative and competitive ideas in research and professional practice.
- Manage time effectively.
- Respect the diversity and plurality of ideas, people and situations.
- Show leadership, negotiation and team-working capacity, as well as problem-solving skills.
- Use advanced technologies for optimum professional development.
- Use ones imagination with flexibility, originality and ease.
- Value diversity and multiculturalism as a foundation for teamwork.

Learning Outcomes

1. Apply theoretical principles to creative processes.
2. Demonstrate a critical and self-critical capacity.
3. Demonstrate a self-learning and self-demanding capacity to ensure an efficient job.
4. Demonstrate ethical awareness as well as empathy with the entourage.
5. Develop autonomous learning strategies.
6. Develop critical thinking and reasoning and be able to relay ideas effectively in Catalan, Spanish and a third language.
7. Disseminate the areas knowledge and innovations.
8. Generate innovative and competitive ideas in research and professional practice.
9. Generate quality audiovisual products with innovative aesthetics.
10. Manage time effectively.
11. Master technological tools for audiovisual production.
12. Respect the diversity and plurality of ideas, people and situations.
13. Show leadership, negotiation and team-working capacity, as well as problem-solving skills.
14. Use advanced technologies for optimum professional development.
15. Use ones imagination with flexibility, originality and ease.
16. Use the language of each of the audiovisual media in modern combined forms or in digital media for conducting journalistic documentaries.
17. Value diversity and multiculturalism as a foundation for teamwork.

Content

1. The notion of cinema direction
2. The direction of actors
3. The script from the direction perspective
4. The preparation of the filming or preproduction
5. Shooting, techniques and strategies
6. The figure of the director

Methodology

The subject is organized by alternating master classes (where students work with methodological questions and theoretical knowledge) with practical classes (which analyze various exemplary stylistic solutions throughout the historical evolution of the cinematographic art) .

The students develop a series of tasks, group and individual. The products are periodically reviewed by the teacher.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Classes	15	0.6	13, 4, 2, 7, 8, 12, 14
Laboratory practices	22.5	0.9	1, 3, 5, 6, 11, 9, 8, 12, 16
Seminars	15	0.6	1, 3, 13, 4, 5, 2, 6, 10, 12, 17
Type: Supervised			
Tutorials	7.5	0.3	15, 4, 5, 2, 6, 8, 10, 12, 17
Type: Autonomous			
Audiovisual work	82.5	3.3	1, 15, 3, 4, 5, 2, 6, 11, 9, 8, 10, 12, 16, 17

Assessment

Exam: 25%

Practical work: 60%

Seminars: 15%

In order to be able to submit to the re-evaluation of the exam and the practical work it is necessary to have a 3 in the first call. Seminars can not be re-evaluated. It is necessary to pass the exam and practical work to do the average and pass the subject.

The student who performs any irregularity (copy, plagiarism, impersonation, ...) that can lead to a significant variation of the qualification of an evaluation act, will be qualified with 0 for the entire subject.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Audiovisual work	60%	2.5	0.1	1, 15, 3, 13, 4, 5, 2, 6, 11, 9, 10, 16, 14
Exam	25%	3	0.12	1, 15, 2, 6, 7, 10
Seminars	15%	2	0.08	1, 15, 2, 7, 8, 10, 12, 14, 17

Bibliography

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MAMET, David (1999). *True and False: Heresy and Common Sense for the Actor*. (Hay edición en español, *Verdadero y falso. Herejía y sentido común para el actor*, Alba Editorial, 2011).

MARCOS MILANO, M^a del Mar (2009). *Elementos estéticos del cine. Manual de dirección cinematográfica*, Madrid: Fragua.

MERCADO, Gustavo. (2011). *The Filmmaker's eye : learning (and breaking) the rules of cinematic composition*. Amsterdam; Boston : Focal Press/Elsevier. (Hay edición en español, *La Visión del cineasta : [las reglas de la composición cinematográfica y cómo romperlas]*. Madrid: Anaya Multimedia).

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STANISLAVSKI, Constantin. (1936). *An Actor Prepares*. London: Methuen, 1988. (Hay múltiples ediciones en todos los idiomas).