

## Film Direction Techniques

Code: 103035  
ECTS Credits: 6

**2025/2026**

Degree	Type	Year
Audiovisual Communication	OP	3

### Contact

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### Teaching groups languages

You can view this information at the [end](#) of this document.

### 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.

### 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.

### Learning Outcomes

1. KM19 (Knowledge) Apply audiovisual communication theories to industrial audiovisual productions.
2. KM19 (Knowledge) Apply audiovisual communication theories to industrial audiovisual productions.
3. SM20 (Skill) To direct audiovisual and audio productions.
4. SM20 (Skill) To direct audiovisual and audio productions.

### 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
7. New trends and AI

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Classes	15	0.6	
Laboratory practices	22.5	0.9	
Seminars	15	0.6	
Type: Supervised			
Tutorials	7.5	0.3	
Type: Autonomous			
Audiovisual work	82.5	3.3	

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.

The proposed teaching methodology and evaluation activities may undergo some modifications depending on the health authorities' attendance restrictions.

The calendar will be available on the first day of class. Students will find all information on the Virtual Campus / Teams: the description of the activities, teaching materials, and any necessary information for the proper follow-up of the subject. In case of a change of teaching modality for health reasons, teachers will make readjustments in the schedule and methodologies.

Note: The course content will be sensitive to issues related to gender perspective and the use of inclusive language.

In this course, the use of Artificial Intelligence (AI) technologies is permitted as an integral part of assignment development, provided that the final outcome demonstrates a significant contribution from the student in terms of analysis and personal reflection. Students must clearly identify any content generated using AI, specify the tools employed, and include a critical reflection on how these technologies have influenced both the process

and the final result of the assignment. Failure to disclose the use of AI in this assessed activity will be considered a breach of academic integrity and may result in a partial or total penalty to the assignment grade, or more serious sanctions in severe cases.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Assessment

### Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Audiovisual work	50%	2.5	0.1	KM19, SM20
Exam	30%	3	0.12	
Seminars	20%	2	0.08	

The teaching methodology and the proposed evaluation may undergo some modification depending on the restrictions on attendance that the health authorities impose.

Exam: 30%

Practical work: 50%

Seminars: 20%

It is necessary to pass the exam and practical work to do the average and pass the subject. Students will be entitled to the revaluation of the subject. They should present a minimum of activities that equals two-thirds of the total grading. To have access to revaluation, the previous grades should be 3.5. The activities that are excluded from the revaluation process are seminars.

In the event that the student performs any irregularity that may lead to a significant variation of an evaluation act, this evaluation act will be graded with 0, regardless of the disciplinary process that could be instructed. In the event, that several irregularities occur in the evaluation acts of the same subject, the final grade for this subject will be 0.

When it is considered that the student has not been able to provide sufficient evidence of assessment, this subject must be classified as non-assessable.

This subject/module does not provide for the single evaluation system.

## Bibliography

ARTIS, Anthony Q. (2009). *Cállate y rueda*. Omega.

BORDWELL, David. (2006). *The way Hollywood tells it. Story and Style in modern Movies*. University of California Press. Berkeley.

FELDMAN Simon.(2004). *El director de cine. Técnicas y herramientas*. Barcelona: Gedisa.

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<sup>a</sup> 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).

RABIGER, Michael (2009). *Dirección cinematográfica: técnica y estética*. Barcelona: Ediciones Omega.

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

## Software

Attendees will work with software for mobile devices in image capture and editing. Also if it is available, with dedicated equipment or audiovisual accessories.

## Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PLAB) Practical laboratories	41	Spanish	first semester	morning-mixed
(TE) Theory	4	Spanish	first semester	morning-mixed