

## 1. OVERVIEW

<b>Subject area</b>	Film Direction
<b>Degree</b>	Bachelor's Degree in Audiovisual Communication
<b>School/Faculty</b>	Faculty of Social Sciences and Communication
<b>Year</b>	3º
<b>ECTS</b>	6
<b>Type</b>	Compulsory
<b>Language(s)</b>	Spanish / English
<b>Delivery Mode</b>	Campus-based
<b>Semester</b>	First

## 2. INTRODUCTION

Film Direction is a subject area taught in the third year of the Bachelor's Degree of Audiovisual Communication at the Universidad Europea de Madrid.

Taught by Antonio Alonso, the main objective of the subject area is for students to understand the most relevant concepts in the world of film direction, delving into aspects such as filmmaking, visual style, staging, direction of actors and cinematic narration. Additionally, it aims for students to be able to understand the different roles that the film director has in the pre-production, shooting and post-production of a film.

The subject area combines theory with a set of practices in which students are put into groups to film different types of scenes, sequences and short films. This provides students the opportunity to test their skills as directors and find a unique and personal style.

## 3. SKILLS AND LEARNING OUTCOMES

### Basic skills (CB, by their acronym in Spanish):

CB1: Students have demonstrated knowledge and understanding of a study area originating from general secondary school education, and are usually at the level where, with the support of more advanced textbooks, they may also demonstrate awareness of the latest developments in their field of study.

CB2: Students know how to apply their knowledge to their work or vocation professionally and have the skills that are usually demonstrated by forming and defending opinions and solving problems within their study area.

CB4: Students can convey information, ideas, problems and solutions to both specialist and non-specialist audiences.

CB5: Students have developed the necessary learning skills to undertake further studies with a high degree of independence.

### General skills (CG, by their acronym in Spanish):

CG1: Ability to identify, interpret, formulate and solve problems arising in the field of Audiovisual Communication.

CG2: Ability to understand and transmit the different social, cultural and political realities in audiovisual products, and apply the current regulations from an open and tolerant viewpoint.

CG3: Ability to develop audiovisual projects and products.

CG4: Ability to apply new technologies in professional environments in the field of Audiovisual Communication.

LEARNING UNIT 2. Ability to act in accordance with fundamental rights and the equality between men and women, equal opportunities and universal accessibility for people with disabilities and with the values of a culture of peace and democratic values in an audiovisual communication environment.

**Cross-curricular skills (CT, by their acronym in Spanish):**

CT1: Independent Learning: Ability to choose the most effective strategies, tools and opportunities for learning and independently put into practice what has been learnt.

CT3: Ability to adapt to new situations: Being able to evaluate and understand different points of view, adapting one's own approaches to suit the situation.

CT4: Ability to analyse and synthesize: Being able to break down complex problems into manageable blocks, as well as evaluate alternatives and perspectives to find the ideal solution. Synthesising to reduce complexity and better understand the situation and/or solve problems.

CT5: Ability to apply knowledge acquired in the academic field in situations that are as similar as possible to real-life situations in the studied profession.

CT6: Oral or written communication: Ability to convey and receive information, ideas, opinions and attitudes to achieve understanding and action. Oral communication by means of words and gestures and written communication by means of written and/or visual aids.

CT8: Information management: Ability to seek, choose, analyse and integrate information from diverse sources.

CT9: Interpersonal relationship skills: Ability to hold positive relationships with other people through assertive verbal and non-verbal communication. This means being able to express or communicate what you want, think or feel without discomforting, offending or harming the feelings of other people.

CT10: Initiative and entrepreneurial spirit: Ability to undertake difficult or risky actions with resolve. Ability to anticipate problems, propose improvements and persevere in achieving them. Willingness to take on and carry out tasks.

CT11: Planning and time management: Ability to set objectives and choose the right means to fulfil them through efficient use of time and resources.

CT12: Critical thinking: Ability to analyse an idea, occurrence or situation from different perspectives and adopt a personal viewpoint based on scientific rigour and objective reasoning, rather than intuition.

CT13: Problem solving: Ability to resolve an unclear issue or complex situation which has no established solution that keeps them from achieving an objective.

CT14: Innovation/Creativity: Ability to propose and develop new, original solutions that add value to problems that are faced, as well as bringing a different scope to the problem itself.

CT15: Responsibility: Ability to fulfil commitments to themselves and others when performing a task and trying to achieve a set of objectives as part of the learning process. Ability to face and accept the consequences of actions taken freely.

CT16: Decision making: Ability to choose between different options or methods to effectively solve varied situations or problems.

CT17: Group work: Ability to integrate oneself and collaborate actively with other people, departments and/or organisations to achieve shared objectives.

CT18: Use of information and communication technology (ICT): Ability to effectively use information and communication technology such as tools for searching, processing and storing information, as well as for the development of communication skills.

**Specific skills (CE, by their acronym in Spanish):**

CE1: Knowledge of the specific hierarchical structure of the audiovisual industry at national and international level, as well as the peculiarities of this sector and its role in the global economy.

CE3: Knowledge of technological tools, how they can be used and applied to audiovisual communication.

CE4: Ability to critically analyse, reflect on and explain objective aspects of audiovisual products.

CE5: Knowledge of the historical evolution of audiovisual communication in the different processes of social, technological and economic transformation which it has undergone in the different fields of cultural industries.

CE7: Knowledge of the technological tools, from audiovisual equipment to the specific hardware and software required for the creation, project production and exchange and the broadcast of audiovisual products.

CE8: Knowledge of the techniques and uses of graphic design applied to the media and new audiovisual environments, following aesthetic, audiovisual, artistic criteria, etc., adding value to each project through the creative process.

CE9: Ability to use their own digital tools applied to the generation of multiplatform audiovisual content.

CE10: Knowledge of the foundations and techniques of photography and how to apply them for digital image creation.

CE12: Knowledge of linguistic resources and audiovisual communication techniques for their application in the production of audiovisual productions.

CE15: Ability to design, shape and develop audiovisual projects, taking into account the social environments in which the project will be developed.

CE18: Ability to identify trends in each of the communication disciplines in terms of their application within the audiovisual sector.

CE19: Knowledge of the technical tools used in the recording, post-production and reproduction of sound in all its forms in the different types of audiovisual industries.

CE20: Ability to innovate, analyse and criticise new proposals and products in the audiovisual media and other aids when creating new audiovisual formats.

CE21: Ability to know and correctly apply the English language both spoken and written in the professional field as a basic tool of the audiovisual industry.

CE22: Knowledge of the correct use of Spanish, both spoken and written, as a means of transmitting information in the audiovisual field and in a professional environment.

#### **Learning outcomes (RA, by their acronym in Spanish):**

**RA1:** Participate and collaborate actively in work groups.

**RA2:** Learn about the profession of a film director, as well as the roles of other professionals involved in film-making.

**RA3:** Take shared responsibilities in group projects.

**RA4:** Learn to transform a written text into audiovisual scenes.

The following table shows how the skills developed in the subject area relate to the intended learning outcomes:

Skills	Learning outcomes
CG5, CT3, CT7, CT9, CT17	RA1
CB1, CB2, CB4, CB5 CT4, CT6, CT18, CE1 CE3, CE5, CE8, CE9 CE10, CE13, CE16, CE18, CE19	RA2
CT1, CT8, CT11, CT12 CT13, CT14, CT15, CT16, CE4	RA3
CG1, CG2, CG3, CG4 CE2, CE6, CE12, CE14 CE15, CE17, CE20	RA4

## 4. CONTENTS

The content to be worked on in the subject area are as follows:

1. Film Direction: Basic concepts.
2. Directing teams in film and fiction series.
3. The relationship between the film director and the photography director.
4. The relationship between the film director and the executive producer.
5. The relationship between the film director and the production designer.
6. Pre-production, production and post-production process of a film.
7. Direction of actors: Staging and reliable methods.
8. The film director's vision: Narration from different perspectives.
9. Characteristics of great film directors: Coppola, Spielberg, Wong Kar Wai, Almodóvar, Terrence Malick, Clint Eastwood, Billy Wilder, Fellini and Luis Buñuel.
10. Film genres and styles.
11. Film direction over time.
13. Analysis of independent film directors' visual style.
14. Literary script creation techniques for film: The author is the scriptwriter or the director?
15. Film presentation and distribution: Study of the main festivals.
16. Financing of a film: European System vs American System.
17. Aesthetics, tone, universe and references of a film.
18. The film director and narrative structures.
19. Independent vs. Commercial cinema: Which is more interesting from the point of view of film direction?
20. Film production process: What is it really like to make a film?

## 5. TEACHING-LEARNING METHODS

The types of teaching-learning methods are as follows:

- Lecture
- Problem-based learning (ABP, as per the Spanish acronym)
- Collaborative learning

## 6. LEARNING ACTIVITIES

The types of learning activities, plus the amount of time spent on each activity, are as follows:

**Campus-based:**

Learning activity	Number of hours
Independent working	21h
Workshops and/or laboratory work	39h
Case studies, problem-solving project development, simulation	39h
Drawing up reports and written work	20h
Group activities	40h
<b>TOTAL</b>	<b>150h</b>

## 7. ASSESSMENT

The assessment systems, plus their weighting in the final grade for the subject area, are as follows:

**Campus-based:**

Assessment system	Weighting
Visual characteristics and narrative analysis of a film by a great director (Individual practice)	10%
Interpretation and filming of three literary script sequences (Group practice)	10%
Direction of actors from an emotional point of view (Group practice)	10%
Production of a sequence shot (Group practice)	10%
Shooting a sequence by imitating the style of a film director (Group practice)	10%
Production of a short fiction film (Group practice)	30%
Assessment (Individual practice)	20%

On the Virtual Campus, when you open the subject area, you can see all the details of your assessable tasks and the deadlines and assessment procedures for each task.

## 8. BIBLIOGRAPHY

The works of reference for following up this subject area are:

Almendros, Néstor: Days of a Camera  
Alton, John: Painting With Light  
Aumont, Jacques: Film Aesthetics  
Bazin, André: What is Cinema?  
Bergson, Henri: Matter and Memory  
Bordwell, David & Thompson, Kristin: Film Art: An Introduction  
Bresson, Robert: Notes On the Cinematograph  
Brown, Blain: Cinematography  
Burch, Noël: Praxis du cinema  
Casetti, Francesco: Theories of Cinema  
Corrigan, Timothy: Film and Literature, Routledge, New York. USA.  
Deleuze, Gilles: Cinema I & II: Image Movement – Image Time  
Eisenstein, Sergei: Reflections of a Filmmaker  
Mackendrick, Alexander: On Filmmaking  
Mitry, Jean: The Aesthetics and Psychology of Cinema  
Murch, Walter: In the Blink of an Eye  
Pudovkin, Vsevolod: Film Technique  
Schrader, Paul: Transcendental Style in Film: Ozu, Bresson, Dreyer  
Stam, Robert & Toby Miller: Film and Theory and Anthology, Blackwell. New York. USA.  
Stoehr, Kevin: Film and Knowledge, McFarland and Company. North Carolina. United States.  
Tarkovsky, Andrei: Sculpting in Time  
Tirard, Laurent: Cinema Lessons  
Truffaut, François: Hitchcock

### **Filmography:**

The Prague Student (Wegener, 1913)  
Intolerance (Griffith, 1916)  
Greed (Von Stroheim, 1924)  
Underworld (Von Stenberg, 1927)  
M (Lang, 1931)  
Scarface (Hawks, 1932)  
Stagecoach (Ford, 1939)  
Citizen Kane (Welles, 1941)  
Double Indemnity (Wilder, 1944)  
Bicycle Thieves (De Sicca, 1946)  
The Third Man (Reed, 1949)  
The Asphalt Jungle (Huston, 1950)  
Seven Samurai (Kurosawa, 1954)  
Persona (Bergman, 1966)  
A Clockwork Orange (Kubrick, 1971)  
The Godfather (Coppola, 1972)  
Taxi Driver (Scorsese, 1976)  
Apocalypse Now (Coppola, 1979)

Blade Runner (Scott, 1982)  
Pulp Fiction (Tarantino, 1994)  
Memento (Nolan, 2000)  
Mulholland Drive (Lynch, 2001)  
No Country for Old Men (Coen, 2007)  
The Master (Anderson, 2012)