



COURSE DATA

DATA SUBJECT

Code: 36573

Name: Film directing and production I

Cycle: Undergraduate Studies

ECTS Credits: 6

Academic year: 2025-26

STUDY (S)

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	3	Second quarter
1407 - Degree in Multimedia Engineering	Escola Tècnica Superior d'Enginyeria	4	Second quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	Procesos de creación, producción y realización audiovisual	COMPULSORY
1407 - Degree in Multimedia Engineering	Optatividad	ELECTIVES

COORDINATION

CENTENO MARTIN MARCOS PABLO

SUMMARY

Film Direction and Production I is a compulsory course of the Degree in Audiovisual Communication that is part of the subject Audiovisual Creation, Production, and Realization Processes. It is also an elective course of the Degree in Multimedia Engineering.

The course will allow the ideation, script, design and planning of film genres, models, resources and fiction creation. Specifically, the following themes are developed: the plural nature of cinema (cinematic specificity, cinema as art, cinema as a means of communication and cinema as an industry); the production company (film production companies, the figure of the producer, the production team, Spanish production companies); financing (financing methods, direct financing, indirect financing, commercial financing, public financing and co-productions) film exploitation and production; project design (the pre-production phase, the overall design of the project, from the script to the work plan); budget and contracting (cost calculation and breakdown by sections, technical and artistic team, services) and the promotion of the audiovisual product.



This course is divided into two parts, a first theoretical half and a second practical half. The first one will revolve around film direction and production. On the one hand, it will address the work of direction in relation to the plural nature of cinema (directing cinema understood as a means of communication, cinema as an industry and cinema as art), its multiple expressive possibilities that cinema has, the industries in multiple contexts of the world, the problems of representation that directors face and the range from commercial cinema to auteur and alternative cinemas that challenge the codes of the industry. On the other hand, the basic points to understand film production will be addressed: from the study of the structure of the production company and its departments, to the development of financing, filming production and exploitation of the audiovisual work. The second half will include practical exercises carried out in the audiovisual workshop that range from the adaptation of literary script to technical script, the dramatic use of elements of cinematographic language, sequence shot planning, physical and optical camera movements, to lighting techniques, sound effects and visual composition.

PREVIOUS KNOWLEDGE

RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

There are no specified enrollment restrictions with other subjects of the curriculum.

OTHER REQUIREMENTS

No other types of requirements are considered.

COMPETENCES / LEARNING OUTCOMES

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In terms of creativity, students must be able to take expressive and thematic risks within the framework of availability and in terms of audiovisual communication. They must be able to apply personal solutions and points of view in the development of projects.

Knowledge of spatial imagery and iconic representations in space, both in still and moving images, as well as the constituent elements of art direction. Ability to analyze and plan the relationships between images and sounds from an aesthetic and narrative perspective across different audiovisual media and technologies. Ability to apply image composition techniques and procedures to different audiovisual media, based on knowledge of classical principles and the aesthetic and cultural movements in the history of the image, using new communication technologies. This also includes knowledge of psychological models specifically developed for visual communication and persuasion through images.

Students must be able to work well in a team, able to assume both subordinate roles and, where appropriate, the role of coordinator or director. They must be able to put into practice all the skills that they have acquired. They must know how to value their own proposals, but also to adapt to the demands of a group or a business.

Students should be able to adapt to technological and socio-occupational changes.

Students should be able to defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of



communication (informative, interpretative, semiotic, dialogic and opinion).

Students should be able to experiment and innovate through the understanding and use of the applied methods and technologies.

Students should be able to understand and apply the techniques and processes of audiovisual creation and transmission in their different phases, in not only cinema but also television, video and other multimedia forms from the point of view of the staging, from the initial idea until the final product. This leads to the ability to create and direct the staging of cinematographic, video-graphic or televised audiovisual productions, taking responsibility for the direction of actors and adjusting to the script, work plan or existing budget.

Students should be able to understand and apply the techniques and processes of audiovisual production and transmission in the different phases, from the conception of a project until its commercialisation. This knowledge will lead to the development of the ability to plan and manage human resources, budget and technological resources, including all the processes involved in the management of audiovisual companies in their various fields.

Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.

Students should have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.

Students should have a practical and theoretical understanding of the organisation structures within sound and visual communication, as well as its evolution and development over time, including audiovisual taxation. This also includes knowledge of, and research into, the interrelations between the natures of the subjects within audiovisual communication: authors, institutions, companies, the media, storage and recipients.

Students should have initiative, creativity, credibility, honesty, leadership spirit and responsibility, both personally and professionally.

Students should have the capacity and creativity necessary to take expressive and thematic risks within the scope and timeframes of communicative production, applying well-founded solutions and perspectives to the development of projects.

Students should show solidarity with people across the planet, as well as knowledge of the main cultural currents in relation to individual and collective values and respect for human life.

DESCRIPTION OF CONTENTS



1. Film direction as massmedia

Directing cinema as a means of communication. Critical approach to the problems of representing the world in film direction. Migration of world iconography. Problematize the representation of the "other". Orientalism.

2. Film Direction as industry.

Limitations of the transnational paradigm. Cinema from the transnational perspective. The genres of the industry. Synergies, remakes and sequels. Global representation codes.

3. Cinema as Art

Directing cinema as art. Alternative forms in independent cinema. Challenge the limits of representation. Hybridization of formats and genres. Deconstruction of film genres. Ideology and subjectivity in management. Reflections on the problems that direction reflects in science fiction cinema.

4. The production company

The production company: film production companies, the figure of the producer, the production team, Spanish production companies. High production and low production.

5. Funding

Funding methods, direct and indirect funding, private and public funding and co-productions.

6. Project design

Project design. Pre-production phase: global design of the project, from script to work plan. Production phase: Shooting plan, location breakdown.

7. Presuppost and contracting

Cost calculation and breakdown by sections, including costs of technical and artistic equipment, and services.



8. Exploitation

Promotion of the film and media outcome. Post-production phase: exploitation plan, investment recovery. Distribution, exhibition and marketing. Exploitation in film festivals, television and online platforms.

9. Practical exercises

Adaptation of literary script to technical script and storyboard. Elements of cinematographic language: dramatic elements and functions. scale of planes, angles.

Sequence plan planning. Execution, visual and dramatic effects.

Physical movements (use of dolly and slider) and optical movements (transfocus) and combinations.

Lighting techniques. Types of spotlights. Characteristics according to genres.

Cinematic sound: microphones and recording techniques; scale of sound planes, effects of foley artists, dramatic use of music.

Composition, filming dialogues with multiple characters.

Learning outcomes

These contents will be reflected in the following learning outcomes:

- Know codes and modes of representation typical of audiovisual communication.
- Human resources planning.
- Identify the organizational structures in the field of visual and sound communication.
- Learn the interrelation between the subjects of audiovisual communication: authors, institutions, companies, media, supports and receivers.
- Design persuasive visual strategies.
- Manage technologies applied to the media.
- Plan the acoustic representation of a space.
- Aesthetically connect images and sounds.
- Express intentionality in the use of images.
- Apply own solutions in the development of audiovisual projects.
- Teamwork.
- Coordinate work teams.
- Value your own proposals.
- Update knowledge of the fields of audiovisual communication.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	30,00
Laboratory	30,00
Total hours	60,00

**NON PRESENCIAL ACTIVITIES**

Activity	Hours
Attendance at other activities	0,00
Individual or group project	15,00
Independent study and work	60,00
Preparation of lessons	15,00
Resolution of case studies	0,00
Total hours	90,00

TEACHING METHODOLOGY**Presencial activities**

In-person teaching will follow the following methodologies:

- **Lecture.** Presentation by the lecturer on aspects related to film directing and production.
- **Theoretical and practical problem-solving.** Exercises that put into practice technical aspects related to film directing and production presented in the lecture.
- **Case studies and analysis.** Analysis of various types and styles of film directing through examples presented during the lecture.
- **Debates and seminars.** Discussion of the bibliography or examples presented during the lecture.
- **Production of audiovisual projects (including practical classes in the audiovisual workshop).** Group execution of short audiovisual projects directed with various technical equipment from the audiovisual workshop.

Non presencial activities

Students will carry out the following out-of-class activities:

- **Production of individual and group projects.** Assignments related to the content presented in the master class on film direction and production.
- **Study and independent work.** Study of the material presented and discussed to pass the final written exam.
- **Class preparation.** As a prerequisite activity for each theoretical session, students are encouraged to watch sequences or read texts to prepare for the weekly class.

Educational innovation

This course is part of the educational innovation project 3330329. Educational networks between language, environment, and the internet and follows the activities approved by the Service for Continuing Education and Educational Innovation (SFPIE), including: 1. Performing an advanced staging practice with conscious dramatic use of the environment; 2. Use of digital tools to plan and create effects in the visual and audio environment.



Sustainable Development Goals

This course specifically considers the following Sustainable Development Goals:

- **SDG 4, Quality Education.** Target 7, that students acquire the theoretical and practical knowledge necessary to promote sustainable development, human rights, gender equality, the promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity, and the contribution of culture to sustainable development.
- **SDG 5, Gender Equality.** Target 1, end all forms of discrimination against all women and girls everywhere. Target 5, ensure women's full and effective participation and equal opportunities for leadership at all levels of decision-making in political, economic, and public life. Target 8, enhance the use of enabling technology, particularly information and communications technology, to promote women's empowerment.

EVALUATION

The general grading system will follow the University of Valencia's Assessment and Grading Regulations for undergraduate and master's degrees, approved by the Governing Council on May 30, 2017 (ACGUV 108/2017).

First-attempt assessment

The first-session assessment will be carried out as follows:

- **Final written test (40%).** Exam based on the content presented during the course. Can be retaken in the second attempt.
- **Presentation of outlines, summaries, and proposed texts (10%).** Individual and group work that put aspects of the lecture into practice. Cannot be recovered in the second attempt.
- **Assessment of attitude and participation in class dynamics (10%).** Attitude and participation in both practical sessions and theoretical sessions, in order to be able to participate in the discussions it is necessary to prepare for classes weekly with the recommended material. Cannot be recovered in the second attempt.
- **Assessment of technical learning (40%).** Audiovisual projects submitted weekly during practical sessions. Can be retaken in the second attempt.

To be assessed, students must attend at least 80% of laboratory practices.

To pass the course, students must obtain a minimum grade of 4 on the final written exam and the practical exercises.

Second-attempt assessment



The evaluation in the second call will maintain, if applicable, the grades obtained in the blocks passed in the first call. The evaluation of the blocks failed or not presented will be carried out in the following way:

- **Final written test 40%**. Exam based on the contents presented during the course.
- **Technical learning assessment 40%**. Assessment of technical learning based on a test to be solved with practical exercises.
- **Presentation of outlines, summaries, and proposed texts (10%)**. Cannot be recovered in the second attempt. The grade obtained in the first examination period will be maintained.
- **Assessment of attitude and participation in class dynamics (10%)**. Cannot be recovered in the second attempt. The grade obtained in the first examination period will be maintained.

To pass this module it is necessary to have a minimum of 4/10 in the final written test and the technical learning assessment.

Remarks

- Spelling and grammar correction will be required for both the exam and all other tests, exercises, or written assignments. Each mistake will result in a reduction of the grade obtained, which may be as high as a fail.
- If plagiarism is found in an assessment project, it may be graded with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the appropriate sanction in accordance with current legislation.
- Intellectual honesty is vital in academic communities and for the fair evaluation of studentwork. All submissions in this course must be original. Submissions that involve fraudulent collaboration or artificial intelligence (ChatGPT or others) will not be accepted, unless their use is part of the course content and authorized by the teaching faculty.

REFERENCES

Basic references

- Camino, Jaime, *El oficio de director de cine*, Madrid, Cátedra, 2013.
- Katz, Steven D., *Plano a plano. De la idea a la pantalla*, Madrid, Plot, 2000
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- Mollà, Diego. *La producción cinematográfica. Las fases de creación de un largometraje*. Barcelona, UOC, 2012.
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Additional references



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- Ciller Tenreiro, Carmen y Palacio Arranz, Manuel. *Producción y desarrollo de proyectos audiovisuales*. Madrid: Ed Síntesis, 2016
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- Higson, Andrew. The Concept of National Cinema. *Screen*, vol.30 no.3, 1989: 36-47.
- Iwamoto Kenji. Japanese Cinema until 1930. A Consideration of tis Formal Aspects, *Iris*, nº16, 1993: 9-23
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- Martínez Abadía, José y Ferández Díez, Federico. *Manual de productor audiovisual*. Barcelona, Ed UOC, 2013.
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- Neale, Steve (2000) Chapter 1 Definitions of Genre and Chapter 2 Dimensions of Genre in *Genre and Hollywood*. London and New York: Routledge pp.9-47
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