



COURSE DATA

DATA SUBJECT

Code: 36574
Name: Film directing and production II
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	4	First quarter
1407 - Degree in Multimedia Engineering	Escola Tècnica Superior d'Enginyeria	4	First 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		

COORDINATION

GUARDIA CALVO ISADORA

SUMMARY

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

This course is a continuation of Film Directing and Production II. Through its content, the aim is to strengthen and deepen the understanding of the various phases of the film pre-production process, from preparing the overall budget to promotional planning. It also covers the hiring plans for technical and artistic teams, as well as tactics for selecting the director and actors, through more complex practical exercises than those developed in the previous course.

A similar approach will be followed regarding film direction, from scriptwriting to post-production, including preparation for filming, sequence planning, directing actors, the actual shooting, and editing.

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 apply their knowledge to their work or vocation in a professional manner and have acquired the competences required for the preparation and defence of arguments and for problem solving in their field of study.

Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.

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 obtain and select relevant information and sources in order to solve problems and elaborate on strategies.

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 in the different stages of production

This topic is dedicated to breaking down and detailing the workload of the Directing Department throughout the entire Film Production process. It reviews the activities of each department, as well as the various roles and functions involved.



2. Artistic Direction and Film Production

This topic covers all activities of the Art Department or Production Design: listing subdepartments, functions during different project stages, and the creation of the storybook or art book.

3. Film Production in its different stages: pre-production, production, and post-production

This topic delves deeply into the activities of Film Production, developing the necessary documents and actions to carry out the filming of a short film.

4. Acting Direction

This topic focuses on the main activity of the artistic team: it covers Acting Direction, Performance, Casting Direction, and explains the different acting training techniques.

5. The Shooting

This topic addresses all the functions of the entire technical and artistic team that make a film possible. It details the tasks of the main departments and explains how the technical team operates during a fiction shoot.

Learning outcomes

These contents will be reflected in the following learning outcomes:

- Ability to analyze audiovisual stories and works.
- Apply techniques and processes of audiovisual production and dissemination across its various phases.
- Technically construct both linear and non-linear audiovisual stories.
- Work effectively in a team.
- Express intentionality in the use of images.
- Esthetically connect images and sounds.
- Value and promote your own proposals.
- Coordinate work teams.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
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Theory	15,00
Laboratory	45,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	5,00
Individual or group project	45,00
Independent study and work	30,00
Preparation of lessons	10,00
Preparation for assessment activities	0,00
Resolution of case studies	0,00
Total hours	90,00

TEACHING METHODOLOGY

In-Person Activities

Face-to-face teaching will follow the following methodologies:

- **Lecture.** The professor will explain the main contents of the subject using texts, documents, and bibliography, as described in the course syllabus.
- **Classroom presentations and group work.** Students will produce group projects related to film production and direction, following the guidelines provided in the course. They will present their final results in class.
- **Production of audiovisual projects (including practical classes in the audiovisual workshop).** Students will carry out the different processes explained during the theoretical sessions. Each group will produce a short fiction film during their lab sessions.

Off-Peak Activities

Students will carry out the following non-face-to-face activities:

- **Attendance at other activities.** Students will attend film screenings or events, such as the screening of short films produced in the course at the Valencian Film Archive.
- **Preparation of group work.** Students will prepare the necessary documents for film production by completing a group written assignment.
- **Study and independent work.** Students will study and access texts and bibliography independently.
- **Classroom preparation.** Previous work to advance in the activity developed in the classroom.

Educational innovation

This course is part of the educational innovation project PIEC-3896297 "EIMur. Memory and multi-telling" and follows the activities approved for it by the Permanent Training and Educational Innovation Service (SFPIE). Among these activities are: promoting awareness among students about democratic memory and channeling the effort in classwork towards understanding these topics. Additionally, this is all within the framework of the Project-Based Learning (PBL) model, with a voluntary proposal for students to participate in the theme of Historical Memory.



Sustainable Development Goals

This course also implements the following Sustainable Development Goals (SDGs) for the 2030 Agenda:

- **4. Quality Education:** Ensuring students acquire the necessary theoretical and practical knowledge to promote sustainable development, human rights, gender equality, the promotion of a culture of peace and non-violence, global citizenship, and the appreciation of cultural diversity, as well as recognizing the contribution of culture to sustainable development.
- **5.** Achieve gender equality and empower all women and girls.
- **16.** Promote peaceful and inclusive societies for sustainable development, provide access to justice for all, and build effective, accountable, and inclusive institutions at all levels.

EVALUATION

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

Evaluation in the First Call

- **Final written exam: 50%.** The final written exam will consist of a group project with individual contributions from each student in the group. This project includes all the work processes as well as the necessary documentation to explain the film production carried out. This component is recoverable in the second call.
- **Assessment of technical learning: 40%.** The assessment of technical learning is carried out through the guidance and evaluation by the teaching staff of each of the scheduled activities and work phases planned to develop and execute the proposed film production. This component is not recoverable in the second call.
- **Assessment of attitude and participation in class dynamics: 10%.** The evaluation of attitude and active participation in class is based on laboratory activities, with constant guidance and assessment by the teaching staff of each student. This component is not recoverable in the second call.

Students are required to attend laboratory sessions, with a minimum of 80% attendance of the scheduled lab hours.

The course will be passed with a minimum grade of 5 out of 10, both in the final written exam and in the technical learning assessment. If one of these parts is not approved, the student will not pass in the first call and will need to attend the second call.

Evaluation in the Second Call:

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 exam: 50%**
- **Presentation of schemes, summaries, and proposed texts: 40%**
- **Assessment of attitude and participation in class dynamics: 10%.** This component is not



recoverable in the second call. The grade obtained in the first examination period will be maintained.

If technical learning was not assessed in the first call, students can take the second call with a written exam (similar to a test) and present schemes, summaries, and necessary documents related to the fiction production, as guided by the instructor. The total value of both assessments cannot exceed a maximum grade of 10.

To pass the course in the second call, each part must be approved with a minimum grade of 5.

Remarks

- Spelling and grammatical correctness will be required in the exam as well as in the rest of the tests, exercises or written assignments. Each failure will result in a reduction of the grade obtained, which may even lead to failure.
- In the case of plagiarism in an evaluation work, this may be marked with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if appropriate, the appropriate sanction in accordance with current legislation.
- Intellectual honesty is vital in academic communities, and for the fair evaluation of student work. All papers presented in this course must be of original authorship. Papers that make use of fraudulent collaboration or composition with the help of artificial intelligence (ChatGPT or others) will not be accepted, except if their use is part of the contents of the course or is authorized by the teaching staff.

REFERENCES

Basic references

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- CHION, Michel, *El cine y sus oficios*, Madrid, Cátedra, 1996, 2a ed.
- LANCASTER, Kurt, *Cine Dslr. Creaciones cinematográficas con tu cámara de fotos*. Madrid, Photo Club, 2019.
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Additional references

- BARNWELL, Jane, *Diseño de producción para pantalla*, Barcelona, Parramon, 2018
- DÍAZ, Nuria, *El Gran hotel Wes Anderson*, Barcelona, Lunweg Editores, 2018
- KATZ, Steven D., *Plano a plano. De la idea a la pantalla*, Madrid, Plot, 2000.
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- MIRALLES, Alberto, *La Dirección de actores en cine*, Madrid, Cátedra, 2010
- RIZZO, Michael, *Manual de Dirección Artística cinematográfica*, Barcelona, Omega, 2007
- RODRIGUEZ FERNANDEZ, María del Carmen y VIÑUELA, Eduardo, *Diccionario crítico de directoras de cine europeas*, Madrid, Cátedra, 2011



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