

**University of Puerto Rico
Río Piedras Campus
School of Communication
Undergraduate Program**

**Syllabus of the course
Film production I**

COMA 4341 , section 0u1

First Semester 2018-2019

Days: Tuesday and Thursday

Time: 1:00 - 3:50 PM

Classroom: Est. Radio 01

Professor: Carlos García Arce

E-mail: carlos.garcia23@upr.edu

Office hours: Monday and Wednesday 8:30 - 11:30 AM or by agreement

Office located on the 2nd floor of Radio Universidad

Number of credit hours: three (3)

Prerequisite: COMA 4315 - Scripts

COPU 4017 - Introduction to the media or COPU 4355 - Theories of communication

I. Course description

This course proposes the technical, artistic and administrative preparation of a student in the field of cinema. Within the parameters of a university course, it confronts students to the experience of film production from several aspects affecting it. The focus in this case is on the understanding and application of cinematographic language, using it as a point of departure to prepare a proposal of cinematographic aesthetics; and, to the extent possible, execute projects that highlight the use of this language. The approach begins by establishing a direct relationship between theoretical models and the understanding of the language of the medium, so that students can see the link between this relationship and the conceptualization and construction of the cinematographic text.

II. Objectives of the course

Students will:

1. Understand the equipment used in cinematographic production and demonstrate the basic capacity to use it.
2. Understand the theoretical basis of audiovisual production processes, the cinematographic language, the related aesthetic elements, the terminology and the genres of cinema.
3. Design the production and direction of cinematographic projects considering the script, the budget, scenery, lighting, sound, staging, camera blocking, special effects, montage and other elements necessary for cinematographic realization.
4. Participate in production , direction, photography exercises and other elements of the cinematographic task both indoors and outdoors.
5. Apply the acquired theoretical and practical knowledge to the process of film production.

6. Evaluate projects carried out according to professional criteria for high-quality film production.
7. Consider the aesthetic, operational, commercial and ethical possibilities of film production, considering them in the context of the industry of cinema in Puerto Rico.

III. Content and approximate distribution of time

A. Introduction to the film production process

(Three hours)

1. Introduction to the environment
2. Systems and production phases
3. Roles and hierarchy of production personnel
4. Film genres and formats

B. Introduction to audiovisual language

(6 hours)

1. Composition for the moving image
2. Frames
3. Camera angles
4. Camera movements

C. From the idea to the script

(Three hours)

1. The script as a starting point for production
2. Idea, *logline* and synopsis
 - **Assignment:** Each student must submit and present to the group two synopsis short and *loglines* for a fiction or documentary film (**Tuesday, September 4**).
3. Literary script

D. From the script to the plan: Pre-production in the film project

(6 hours)

1. Technical script
2. *Storyboards*
3. Production documents
 - a. budget
 - b. breakdown of the script (*breakdown*)
 - c. sheet called (*call sheet*)
 - d. production schedule
 - e. permits, image relays ...
- **Practical tasks exercises in preproduction**
- **Assignment:** Literary script delivery, technical script, *storyboards* and *overheads* of fiction or documentary micromontage (**deadline Thursday, September 27**).

E. Address

(6 hours)

1. General procedure
 2. Camera address
 3. Direction of actors
 4. Staging and action axis
 5. Continuity
 6. Production design and art direction
- **Practical management exercises**

F. Cinematography

(12 hours)

1. Camera
 - a. parts of the camera and basic operation
 - b. lenses, aperture, depth of field
 - c. camera operation techniques
 - d. framing and composition
 - **Practical camera exercises**
2. Lighting
 - a. lighting instruments for outdoor production
 - b. Lighting instruments for indoor production and study
 - c. color temperature and white balance (*White Balance*)
 - d. types of lighting
 - e. lighting plan
 - **Practical lighting exercises**

G. Sound

(Three hours)

1. Sound in film production
 - a. importance of direct sound
 - b. Possibilities of sound in post production
 - a. sound equipment for film production
 - b. microphones
 - c. sound collection techniques
 - **Practical sound exercises**

• Partial Exam (Tuesday, October 16)

H. Postproduction

(15 hours)

1. Theory of the edition: foundations of the cinematographic assembly
 - a. narrative resources in the montage
 - b. rhythm
 - c. continuity
 - d. transitions
 - e. soundtrack

2. Procedures in post-production
 - a. organization of the material and assembly *log*
 - c. the first cut
 - d. editing and mixing sound
 - e. the final cut

3. Non-linear digital editing techniques
 - a. editing program management
 - b. graphic and visual effects
 - c. introduction to color correction
 - d. soundtrack
 - **Practical editing exercises**

I. Performance of micromachining

(9 hours - distributed in September and October)

1. Production and postproduction of micro-film projects

- **Individual project (collaborating in groups)**

Micromontage production and post-production
(*deadline* : Thursday, October 11)

J. Making of short film

(27 hours - distributed from October to December)

1. Preproduction, production and postproduction of the final project

- **Work in group(s)**

Production and Postproduction of the final project:

Fiction or documentary short film

(*deadline* : Thursday, December 6)

Production folder (Thursday, December 13)

- **Individual work**

Explanatory report of the process of realization of the project

(*deadline* : Thursday, December 13)

The course readings will be assigned according to the topics discussed. These must be done for the indicated date since the discussion, exercises or activities will start from the understanding of them. Most of the readings, in addition to others resources, will be posted on the Moodle platform.

Summary of the draft and delivery dates:

Month	Week	Themes	Jobs and delivery dates
August	1	Introduction / Process / Roles / Language	

	2	Script / Pre Production	
September	3	Direction / Production	Tuesday, September 4 - synopsis and <i>loglines</i> of micrometrajcs
	4	Cinematography	
	5	Direction / Production	
	6	Cinematography	
October	7	Sound / Art	
	8	Continuity/ Direction of actors	Thursday, October 11 - Sample and critique of micrometrajcs
	9	Theory of edition	Tuesday, October 16 - Partial exam
	10	Pre production short film	
	11	Pre production short film	Tentative dates production film 2-4 November
November	12	Short film production	Tentative dates production film 1-4 November
	13	Production / Postproduction	Tentative production dates 8-11 November
	14	Edition	
	15	Edition / Postprod. Sound/ Color correction	
December	16	Final cut / sample	Thursday, December 6 - Sample and criticism of short films
	17		Thursday, December 13 - FINAL Delivery

			short films, production folder and explanatory memory
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The production team of the short films with the professor will establish a detailed production calendar in which the delivery date of the draft.

IV. Instructional strategies

The course will have a theoretical component and a practical component. The professor will give lectures, direct dynamics and workshop exercises focused on develop knowledge and skills necessary to carry out projects cinematographic The students will realize cinematographic projects of short film. There will be sessions of analysis and group criticism of the work done during the course.

V. Learning resources

The lectures will be given supported by digital presentations, material audiovisual and online resources projected on a monitor. The team of film production and postproduction available for the course in the Film Unit and TV. The bibliographic and technological resources of the Library will be available of the School of Communication. In addition, the internet will be used to view resources online and the Moodle platform of UPR-RP to facilitate the exchange of material study.

VI. Evaluation and evaluation strategies

Attendance, punctuality and participation in class	10%
Assignments, practical exercises, class assignments and short tests	20%
Midterm exam	25%
Micromachining project	20%
Short film and explanatory memory project	<u>25%</u>
Total	100%

There will be a differentiated evaluation for students with special needs, always and when the process established in the institutional policies is complied with (see part IX Institutional policies).

VII. Rating system

The qualification will be based on the standard method.

Rating scale:

NOTE	AVERAGE (%)
A	90-100
B	80-89
C	70-79
D	60-69
F	0-59

Punctuality and attendance to class is mandatory. Frequent absences will affect the final grade, which may result in the total loss of the credits of the course. After the third unexcused absence, we will proceed to deduct the student *three points* for absence of his final grade. After the third delay, will proceed to deduct the student *two points* for tardiness of his final grade. Assistance will be taken in each class.

The attendance and punctuality to the productions as well as the fulfillment with the roles and assigned production tasks is mandatory. To carry out a project film, it is necessary to fully comply with all the members of the production team. Failure to commit assumed will affect the final grade and could affect the note of the whole group involved in the production.

Cell phones, computers, tablets or mobile devices can only be used to purposes directly related to the class in course. It is not allowed to talk on cell phone, *Texting* or browsing the internet while the class is in session.

The *deadlines* (deadlines) delivery of the work must be respected. There will discount out-of-date delivery points.

Assignments and exercises in class are mandatory and will not be accepted from late manner; failure to present them on time affects the dynamics of the group and the process creative of the companions. Participation in workshop exercises, activities creative, analytical or critical is mandatory and necessary to fulfill satisfactorily with the objectives of the course.

All work must carry the student's full name. In case of delivery digital the name of the file must include the student's first and last name, the title and name of the job (eg Juan del Pueblo_Amanecer_micrometraje.mp4).

All audiovisual work must include the following text in the final credits: Conducted as part of the COMA course 4341 - Film Production I of the School of Communication from the University of Puerto Rico, Río Piedras Campus. Prof. Carlos García Arce

Plagiarism (taking sentences, paragraphs or ideas from work done by other people and present them as their own) or any behavior that represents dishonesty in your academic performance will result in non-approval of the course, in disciplinary action according to the norms of the University of Puerto Rico or both. If you think necessary copy textually the material of another author, cite its source appropriately.

VIII. Social responsibility

Focus of the School of Communication on diversity

We approach the concept of diversity from the context of our identity culture whose historical hybridity facilitates an intrinsic heterogeneity to our way of being and thinking.

We start from the conviction that differences in human beings can not constitute inequality but affirmation of individual identity, right acquired by the very nature of what we are.

It guides us, among other postulates, article 4 of the Universal Declaration on the cultural diversity of UNESCO (2002) which states that "the defense of cultural diversity is an ethical imperative, inseparable from respect for the dignity of human person."

We promote the understanding of the plurality of identities in a disposition of inclusion in terms of gender, race, ethnicity, sexual orientation, religion, ways of thinking and being, cultural background, national origin, social class, age, political ideology, etc.

We fully comply with Law 51 of June 7, 1996 that gives people with impediments the right to receive a reasonable accommodation for the development of their particular abilities and abilities.

We honor the article 6 of the Regulation of Students of the University of Puerto Rico, Río Piedras Campus, which establishes that "you can not deprive any student, by reason of sex, race, origin, social status, political creed or religious, the right of association or the services and programs offered at the University.

By the very nature of the knowledge that investigates and studies the field of communications, we are guided by the interest of promoting the dimension in the curricular design transdisciplinary, multicultural and international, thus stimulating not only the knowledge but the relevant sensitivities for the understanding of the various identities that define us.

IX. Institutional policies

1. Those students who have special needs or who suffer from medical conditions or any type of physical, mental or emotional impairment that require a reasonable accommodation, they must notify it as soon as possible Office of the Procurator of Persons with Disabilities of the Río Piedras Campus and the Office of Student Affairs of the School of Communication.
2. Students receiving Vocational Rehabilitation services must communicate with the professor at the beginning of the semester to plan the accommodation reasonable and necessary assistance equipment in accordance with the recommendations of the Office of Affairs for Persons with Disabilities (OAPI) of the Deanery of Students.
3. All students must comply with the policies of the University of Puerto Rico in relation to the use and abuse of drugs and alcohol, sexual harassment, discipline in the classroom, academic honesty and use of information technologies.

X. Bibliography and references

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Journals:	
American Cinematographer Film Comment Filmmaker	MovieMaker Sight & Sound

BA (Hons) Film Production course embraces all areas of film production from documentary and fiction to artist's filmmaking and critical writing. This is one of the few courses where you can still combine the latest digital techniques with shooting and editing on 16mm film. We have a tradition of training aspiring filmmakers on 16mm – this has a proven effectiveness for developing visual literacy and fostering the discipline and planning that will help you excel. Accredited by: Next event. UCA Open Day Pre-degree & Undergraduate. Saturday 12 September, 2020. Registration open. All campuses. Book now. Student films. Watch preview versions of some of the films which have been produced by recent graduates. Play preview: Schmetterling. The Río Piedras Campus of the University of Puerto Rico started planning and implementing education by competencies and its assessment in 2006. Our campus considers development. Library System Program for Integration of Information Literacy Skills into the University. curriculum is a collaborative institutional project between librarians, faculties and faculty. staff, Assessment Office of Students Learning, Center for Academic Excellence, and. University Administration. The planning and implementation of the Program began. simultaneously in 2007 in response to the needs of the Education and Business. Administration Faculties (EF and BAF), and in 2009 in General Studies Faculty (GSF). The Office of Special Programs at Tisch School of the Arts provides access to the arts. Whether you're an NYU or visiting college student, high school student or working professional, we provide you with the introductory exposure to the performing or cinematic arts and the advanced-level training to grow your craft. More. Student Affairs. Courses in emerging media and the performing and cinematic arts are open to NYU and visiting college students, high school students, working professionals, and adult learners. Whether you are exploring the arts for the first time and need a beginner's course or want advanced training in your current craft, Tisch provides opportunities for your next move. Credit and non-credit courses are available. Which Special Program is Right for You?