
Master One Year Filmmaking

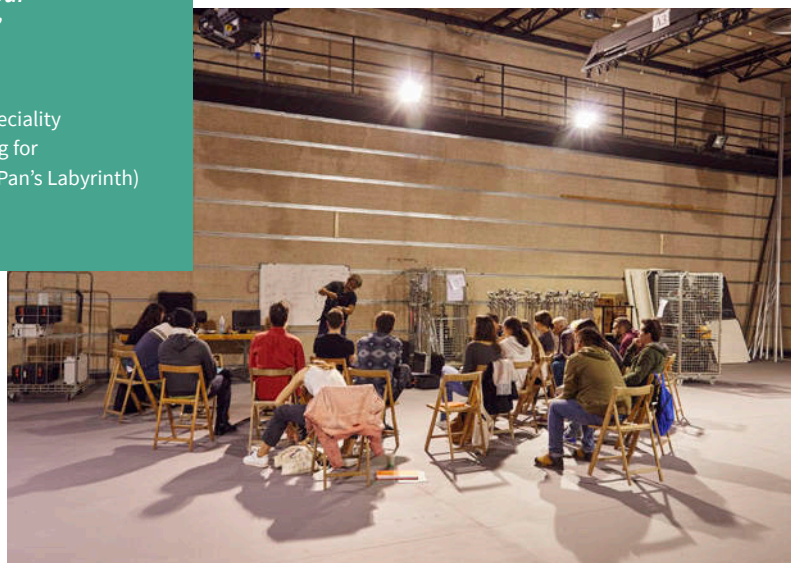
FROM 13 JANUARY TO 20 DECEMBER 2020



“You meet people with your same concerns and in an environment based on practical work in groups. Everything is done as a team with a division of labour that lets you find your place.”

BERNAT VILAPLANA

A graduate from ESCAC, Editing speciality
(Three Goya awards for best Editing for
A Monster Calls / The Impossible / Pan's Labyrinth)



TARGET AUDIENCE

Graduates from the field of communication, humanities, art and design.

Professionals from the film or audio-visual sector wishing to learn more about filmmaking.



INTRODUCTION

It provides students with the knowledge and techniques to prepare them to produce audiovisual works in any format. Pupils will learn about and perform the work of the director and of the other members of the filmmaking team in the preparation, filming and post-production processes. They will also obtain overall knowledge of the tasks performed by the other members of a production team involved in audiovisual works: director of photography, art director, editor, sound designer, etc. All this knowledge and skills will be acquired through continued practical work in audiovisual narrative exercises. The course also includes theoretical subjects that, using film as a permanent basis, cover various areas of contemporary audiovisual art, from the most innovative trends in current cinema to a historic-cultural insight into Spanish film over the past twenty years.

SKILLS

- Knowing and being able to use audiovisual language mechanisms to tell a story.
- Performing all the work of a director when producing audiovisual work: planning, implementing and supervising the different production processes.
- Having sufficient theoretical and practical knowledge of the work of the other departments involved in producing audiovisual work (director of photography, art director, editor, sound, etc.)
- Being able to work in a team to produce audiovisual work, cooperating with the other team members and heading a joint project.
- Being mature and having strict analytical standards in self-assessing the work performed, both personally and for a team as a whole.

CURRICULUM
PLANNING
The Master's degree
consists of 400 hours.

Structure

SUBJECT	ECTS CREDITS
Practice in audiovisual narrative	18
Audiovisual techniques I	12
Audiovisual techniques II	12
Film studies I: film analysis	5
Film studies II: trends and aesthetics in contemporary cinema	5
Film studies III: Spanish cinema: from Almodóvar to the present day	5
Technical training	3
TOTAL	60



TEACHING METHOD

1. Learning-by-doing

The course is based on the “learning by doing” method: students undertake several practical audiovisual narrative sessions throughout the course, into which they integrate the conceptual and technical knowledge acquired.

2. Practical work

Students are split into teams of four. Each student is responsible for his or her practical work as a director and, furthermore, must take an active part in the roles different to that of the director while filming the practical work of their group members.

Possibility of filming different extracurricular group projects over the weekend, provided they have the approval of the course tutor.

3. Theoretical Subjects

In the theoretical subjects, classroom debate will be encouraged based on joint viewings in seminar format. The purpose of these subjects is to provide students with references of contemporary audiovisual works and to help them develop their own rhetoric on the images and current cinema based on analytical work that may be either written or in the form of an oral presentation or an audiovisual video essay.



Subjects

FILM ANALYSIS

What is 'mise-en-scène'? Balanced mise-en-scène versus imbalanced mise-en-scène. Directing as an external organisational force versus directing as a "commitment to the life of the film". Controlled mise-en-scène versus primarily randomised mise-en-scène. The different degrees of participation of the camera in the reality it shows. Actors: significant gesture (conscious, orthodox) versus ambiguous gesture (spontaneous, instinctual). What does 'off camera' mean? Frame versus Screen. On and off screen: explicit versus suggested. Framing: the saturated/baroque shot versus the empty shot. The poetic aspect of the empty scene. The plastic reflection of absence in film narrative. The aspect ratio as a basic part of narrative. Epic versus intimate. Panoramic format versus 4:3. Macro (general shot) versus micro (close-up shot). Zooming in as a narrative strategy and immersion into the unknown. Colour images versus black and white images. The realistic use of colour versus the expressive use of colour. Light and shade as basic elements of cinematographic language. Editing: Transparency versus evidence in editing. Speeded up motion versus slowed down motion (stasis). Continuity versus Discontinuity through two basic filmmaking concepts: Space and Time. Presence and Absence of the narrator in the action. Uses of the voice over. Sound versus silence. Music: Diegetic versus extradiegetic; Specific versus orchestral; Original versus adapted.

TRENDS AND AESTHETICS IN CONTEMPORARY CINEMA

The new realisms. The application of André Bazin's ontological theories of realism in contemporary cinema. **The cine-essay.** How to think of images based on images that think? The video years of Jean-Luc Godard: from "Histoire(s) du Cinéma" to "Adieu au langage". **Slow cinema as a reaction to the invasive speed of blockbusters.** The expansion of film time as an antidote to the new cinema of attractions. **New narrative structures.** Cross, symmetric, bicephalous, specular narratives. **Fictions of the self.** The rise in the autobiographic genre in digital times. The camera as a prolongation of the body; identity as the tale of a schizophrenic subject. **The limits of representing the body in today's superproductions.** The taxonomy of the post-human body: superheroes, zombies and polymorphous creatures. **Mutations of the genres in contemporary cinema.** How to confront the strict code of Hollywood film in a sociocultural context subject to permanent change. Case study: the New American Comedy. From the Farrelly brothers to Judd Apatow. **New peripheral films.** How digital has given a voice to filmmaking that was relegated to local consumption: cinema in Africa, Asia (Thailand, Taiwan, Philippines) and Latin America The fractal audience. Is interactive cinema possible? New forms of identification between the audience and a screen leaning towards hypertext.



SPANISH CINEMA: FROM ALMODÓVAR TO THE PRESENT DAY

Social changes in Spain during the Transition period: queer cinema (Eloy de la Iglesia) and feminist cinema (Pilar Miró, Josefina Molina, Cecilia Bartolomé). Pedro Almodóvar, pastiche film maker. Heterodoxies: *Arrebato* by Iván Zulueta. Trends in contemporary Spanish cinema. A certain look: Spanish cinema and authorship. The private universe of Agustí Villaronga. Parody and generic hybridisation in the films of Álex de la Iglesia. Around reality: the emergence of non-fiction (Jordà, Guerin, etc.). The resurgence of the genres. Alejandro Amenábar or the road towards the blockbuster. Catalan horror films: Jaume Balagueró and the REC saga. Styles of comedy: Madrid comedy from the 80s and its followers (Fernando Colomo, Fernando Trueba, Emilio Martínez Lázaro, etc.), the surrealist tradition (José L. Cuerda), the grotesque tradition (the Torrente saga), etc. Industrial cinema: between popular comedy and the genre blockbuster. Routes of the contemporary Spanish thriller: Urbizu, Monzón, Rodríguez... The independent production: Mar Coll, Isaki Lacuesta, Albert Serra, Carla Simón, Fernando Franco, Carlos Vermut... New creators of non-fiction: members of the D-Generación (Andrés Duque, Elías L. Siminiani, Óscar Pérez, Los Hijos, etc.). The “other” Spanish cinema: post-humour, hybridisation and disintegration.



PRACTICE IN AUDIOVISUAL NARRATIVE

An introduction to directing. Composition: types of frame, the rule of thirds, the axis, the frame within the frame, symbology. Character presentation. Focal varieties and their impact on film narration. The point of view. The use of voice over. The lead, objective and conflict. Intention: how to pose a message and reflect it on film. Tone. Genre. Planning / Storytelling. How to explain a story with images. The choice of camera positions. The camera is what is seen: angles, targets, frame, planning, movement. Point of view and movement: shot angles, tilting the camera, camera location, panoramic shot, movement of the subject. From the literary script to the technical script. Storyboard. Storyboard creation and/or work with the storyboard artist. The analysis of different resources/styles of planning according to the genre or the nature of the scene or text.



AUDIOVISUAL TECHNIQUES AND SCRIPT

INTRODUCTION: theatre art, a basic need of the human being. Casual story lines. Act one. Act two: unit of action, cause-effect relationship, crescendo of obstacles and twists. Act three. Twisting story lines. Descriptive story lines. Processes towards intimacy. Characterisation. The creation of characters. Character arcs. Dramatic resources: planting of information, dramatic irony, surprise and mystery. Comedy: specificities. Short film scripts: specificities. Story line structures for the short film: causal with final surprise, start of the process towards intimacy, end of the process towards separation, twisting, descriptive, the process of character change, based on repetition, with dramatic irony at the end. en la repetición, con ironía dramática al final.

DIRECTING ACTORS. Basic concepts of acting. An introduction to traditional techniques and western acting systems. Stanislavski, Lee Strasberg, the Actors Studio, the Meisner technique, David Mamet. Technique or intuition? Professional and non-professional actors: improvisation. The reading and analysis of subtext. The background and creation of the character. The dramatic twist: conflict and opposing forces. Characters, motivations and goals in the scene. The goal of the scene as a whole: guiding the audience's emotions. Treatment decisions: the relationship between the drama, the characters and the space. Indications, mise-en-scène and planning according to the medium. Acting systems and techniques. The film actor vs the theatre actor. The director-actor relationship. The creation of characters. Casting: choosing the cast. The casting director. The actor in front of the camera. The final decision: the selection process.

SOUND. The concept of sound. The sound map and the sound universe. Naturalistic and expressionist resources. The action of sound. Thinking, writing and filming sound. Symbolic writing of sound images. How to provide elements of sound with significant, symbolic and expressive values in audiovisual narration. The human voice, the gesture, the voice of things. Orchestral counterpoint. Tone, theme and story line. Technique and style. Aesthetic consequences according to the type of microphones and recording formats used. Sound and reality. Music as a dramatic element. Musical resources: point of view, atmosphere, sensation, emotion and feeling, preparation and suspense. The musical tempo vs the film tempo. Music as an element of conceptual preview. Music as a revitalising part of editing.



EDITING. Definition of editing and the script-directing-editing criterion. The spectator, emotion and the genres. Codes of intelligence in classic scripts. A portrait of the film based on script-directing-editing-genre-style. Classic editing. The laws of classic continuity editing. Invisible cuts. The paradox of the editor. The 180-degree rule, scale raccord and the 30-degree rule. Editing psychology. Editing mechanisms and the perception of reality. Identity, reality and language. Deceiving the senses. Projecting desire (the fantasy genre in language). The history of editing, the history of tempo. The five births of cinema (Lumière, cut editing, the 180-degree rule, sound, the digital revolution). The Soviets. Eisenstein. Vertov. The Kuleshov effect. The sound manifesto. The classic period. The sixties' revolutions. The video clip period. The digital revolution. Genres. Tempos. Framing of tempos. Types of editing: dialogues, horror, action, comedy, news, articles and documentaries, fantasy, dance and music, eroticism, short films, trailers, advertisements. Styles of editing and contributions from directors.



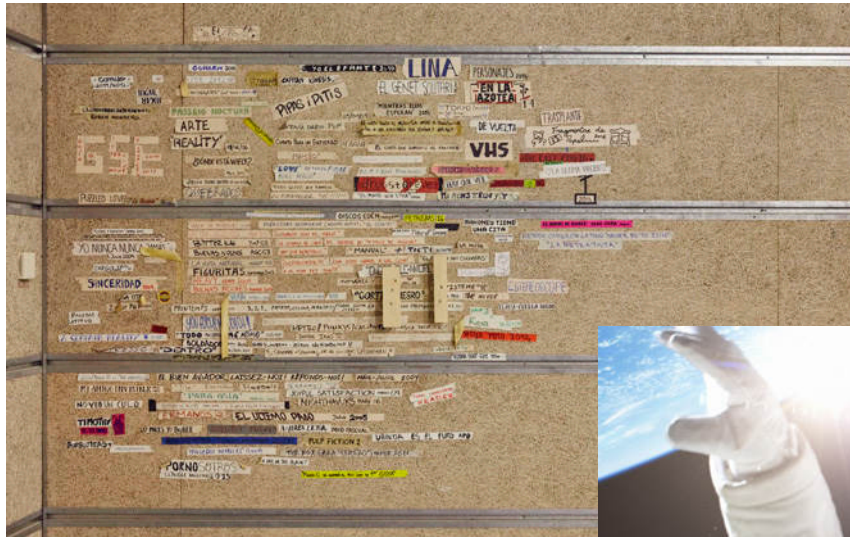
AUDIOVISUAL TECHNIQUES II

PHOTOGRAPHY DIRECTION. Light and colour. The different groups of appliances in contemporary lighting. The capture of movement. The aspect ratio in cinema and its evolution. Elements contributing towards building the aesthetic concept. The meeting point of the different departments in the creative process. Expressive elements of photography: light, framing, focal points. Visual narrative: composition, camera position, use of different focal points, mise-en-scène. Camera styles. Feeling and space: how to photograph a space to emphasise or promote a feeling. Aesthetic concept: the choice of the visual concept according to the story.

ART DIRECTION. The art direction department. Plastic criteria and visual aspects of audiovisual work. Setting. Furniture. Props. Textiles. Graphic design. Photography: photographic elements that interact with the set. Thinking of the image. Visual language. Text and representation. Rhetoric beyond the text. The importance of visual alphabetisation and the limitations of intuition. The theory of perception. The objective factors of perception. The subjective factors of perception. Depth. Composition strategies. Balance and tension. The lower left angle. Contrast. The visual style. The sign. Meaning, signifier and reference. Signs, icons and symbols. Representation, symbolism and abstraction. Visual rhetoric figures. Colour. Physical parameters of colour. Colour psychology. Universal images.



PRODUCTION. Organisational chart of the production department. The producer and their relationship with the director. The start of creation and development of ideas. The need for differentiation. Benchmarking. Setting a path that has meaning for the product. Methods of funding. Low-cost cinema. New methods of funding. Development phase: writing, casting, team building. The production director. Production design. Communication with the team. The production team. Roles in filming. Post-production: editing, sound, image (vfx and colour), music. Launching strategies. Pitching: selling your project, attracting interest, seeking allies. Dossier and pitch for a project.



VFX. The development of vfx in a production. Pre-production: break down, preview (concepts, animatics) Y+D, schedule. Provision of vfx to all departments before the start of filming. Filming: supervision, data collection. Situations that may arise during filming and the advantages of a good schedule and of a vfx supervisor. Post-production: break down, post-viewing, pipeline/*workflow. Unforeseen circumstances that arise during editing and that can be solved by the vfx department. Analysis of different techniques of optical, physical and make-up effects: stop motion, models, classic MattePaintings, animatronics, forced perspectives, traditional animation, prostheses and make-up effects. The main techniques used in the creation of digital effects: Matte Painting, Green/Blue Screen, CGI/3D/Digital animation, Motion Capture, Photogrammetry/Drones, Tracking/*Matchmoving, Virtual cameras/Virtual reality, Grading.

TECHNICAL TRAINING

Equipment and tools for capturing and post-producing images.
 Equipment and tools for capturing and post-producing sound.



Why form part of the ESCAC Community?

You'll form part of the **ESCAC Community**, which will give you the chance to hone your talent in a setting that promotes creativity and interaction among students and alumni of all ages. Did you know that most graduates still shoot films with their former ESCAC classmates? ESCAC doesn't end when you graduate; the community continues into the professional world.

The following form part of the ESCAC Community:



Juan Antonio Bayona

Director
Jurassic World: Fallen Kingdom, A Monster Calls, The Impossible



Hammudi Al-Rahmoun Font

Director and Producer
El Chapo, Tijuana



Arnau Valls

Cinematographer
Eva, Jack Ryan, music video for "365" by Katy Perry featuring Zedd.



Sylvia Steinbrecht

Production Designer
The machinist, Biutiful, The Gunman



Pablo Matilla

Movie Posters Designer
Roma, Penny Dreadful, Magic Mike XXL, The Great Gatsby



Dominga Sotomayor

Director
Tarde para morir joven



Oscar Faura

Cinematographer
Jurassic World: Fallen Kingdom, A Monster Calls, The Impossible, The Imitation Game



Bet Rourich

Cinematographer, Camera
Depa Julia A Monster Calls, El orfanato COGIDO CON PINZAS ???



Elena Ruiz

Editor
The Impossible, El orfanato, Eva.



Guillem Morales

Director
Inside 9, The Miniaturist



Alex Pastor

Director, Producer and Writer
Incorporated



Ester Velasco

Producer
???



Laura Pedro

Visual Effects Supervisor
A Monster Calls, Game of Thrones



Edu Grau

Cinematographer
A Single Man, Suffragette, Buried

ESCAC Community



This is the **best time** in history to work in the audiovisual sector: never have there been such a variety of screens available to so many users. These screens need contents to supply products to a global audience and, as a result, the major technology companies invest in audiovisual creation.

ESCAC Talent. Graduates with careers recognised nationally and internationally have trained at our school. Film directors, producers, photography directors, editors, VFX supervisors, etc. You will find much of the ESCAC talent in the credits of a great many films and series.

Our teaching system is based on **Learning-by-doing**. We want you to learn while you do, accompanied by the best professionals in the sector.

At ESCAC we train **storytellers**. We'll teach you how to tell your story, whatever speciality you have chosen.

The work by graduates and by the school's production company (ESCAC Films) has been awarded over **500 national and international awards**, such as the Best International Short Film Award from the Sundance Festival (2006), or third prize in Cinefoundation- presented by Cannes Festival (2015).

International campus: Over these 25 years, more than 5,500 students of 23 different nationalities have visited our campus, which contributes towards cultural enrichment and the enhancement of the community.

Ten feature films produced to establish graduates in the industry through the **Ópera Prima** programme.

Labs for access to the industry by young professionals: an open area tutored by active professionals, aimed at graduates or former master's students in the VFX, script and Set Construction specialities. The aim of the labs is to put into practice their knowledge and encourage their skills within the context of real productions in feature films, short films, and series by ESCAC Films, as well as collaboration with companies from the sector.

Our school is **recognised by the CILECT** (an organisation formed by the best film schools in the world), and we are the only school in Spain to be officially recognised.

ESCAC trains its students based on cross-skills, providing knowledge and tools to later develop a career in any area of **contents creation**.



Campus

ESCAC is an associate member of CILECT (The International Association of Film and Television Schools), an organisation formed by the best film schools in the world.



OUR LOCATION

In Terrassa, 30 km from Barcelona. The ESCAC campus is located in the university zone, very near the centre of Terrassa. Terrassa was recently chosen as a “City of Film” as part of the UNESCO Creative Cities Network.

There are two railway stations near the school: FGC: Vallparadís – Universitat; and RENFE: Terrassa Nord. The SARBUS bus company also offers the Barcelona-Terrassa route, leaving from Sagrera (BCN).

With more than 12,000 students, Terrassa is the second largest university town in Catalonia, with a wide range of leisure activities and services to cater for students’ needs while they’re here.



Campus

CAFÉ AND RESTAURANT

Heart of the square, heart of the school. Ideas for a new team project may blossom over coffee, a mid-morning snack or a round of beers after class.

The best opportunities begin in the wings

In the square you'll find a café and restaurant run by Yummy Taller, where students, teachers and staff come together. A place of opportunities, a metaphor for the film industry and real-life networking. Make the most of it!

Café: open Monday to Friday from 9 am to 10 pm, in La Farinera Square.
 Restaurant: open Monday to Friday from 1 to 4 pm, on the ground floor of the Colon 1 Building. The menu includes vegetarian and gluten-free options.

MEDIA LIBRARY

More hours of reading and viewing than in an entire school year.

An oasis for film buffs

The media library contains over 15,000 films, books and cinema journals.

As our school is affiliated with the University of Barcelona, students also have access to its library network.

Library hours: 9 am to 10 pm. Check out from 10.30 am to 7 pm, Monday to Friday.

STUDENT HOUSING

You can stay at the Giralte i Serrà Residence Hall or the Hipatia Housing Complex, both managed by RESA and very close to the school.

Or you may want to share a rented flat; there are plenty in the area, and Casa Bauman can provide you with information.



SCHOOL DATA

We have newly built facilities covering more than 12,000 square metres in the La Farinera and Vapor Universitario buildings, fully set up to teach Film and Audiovisual studies:

4 Sets: 350m2 / 280m2 / 200m2 / 100m2

Cameras: 35mm, 16mm, Red One Alexa, Canon c100, Canon 300, HD, DSLR

Filming grips, Steadicam, Travelling 3 Workshops: 350m2 Construction Workshop / 350m2 Carpentry Workshop / 150m2 Construction Workshop

Wardrobe and Props Storehouse
 Digital Sound Equipment
 Digital Colour Grading with Resolve
 Avid and Final Cut Editing Rooms
 Post-production Sound Room with ProTools HD

Mixing Room for Surround Sound 5.1 and 7.1
 Scheduling and EP Budgeting
 Numeric Control Station for Set Construction

16mm and 35mm telecine room
 Digital Post-production Rooms with Maya, Arnold, Nuke, ZBrush, Houdini, Mari, Adobe Design Suite, etc.
 Digital image processing room
 VFX laboratory



Teaching staff

The teaching staff are active professionals in the film and advertising sector, together with professors from ESCAC who accompany students every day in their practical work.

MASTER'S AND POSTGRADUATE DEGREE

DEPARTMENT MANAGEMENT:

Jaume Macià

ACADEMIC COORDINATION:

Maria Adell

Admission requirements

Course applicants must pass a selection process and meet the (administrative) requirements to study in Spain.

How to apply

Applicants must send the following documents using the pre-enrolment form available on the ESCAC website:

- Statement (maximum 600 words)
- Synopsis of a short film
- 5 original photographs, created by the applicant

For further information, please contact Daniel Agudo at daniel.agudo@escac.es

Key facts

LANGUAGE

The school does not require you to have a certificate of competency in English but you must be fluent in written and spoken English.

DATES

From 13 January to 20 December 2020

SCHEDULE

Class four days a week: from 10 am to 2 pm. Filming one day a week: from 10 am to 6 pm.

Possibility of filming different extracurricular group projects over the weekend, provided they have the approval of the course tutor.

PLACES

24

RATES

€9,900



* Once your place has been accepted, you will be asked for a non-refundable payment of €500 for pre-enrolment (as a deposit until full payment is received, and which will be subtracted from this amount)

** The pre-enrolment period ends once all the places have been filled. Accepted candidates will receive the necessary

instructions for payment of registration fees. No registration fees will be refunded once the course has started. In the event of cancellation of the acquired place, candidates may request a 90% refund on the registration fee by filing a request with the school at least 15 days before the start of the course.

Film isn't
studied,
it's learned

ESCAC

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