



EICAR

COURSE DESCRIPTION EUROPEAN BACHELOR OF FINE ARTS

CINEMA & TELEVISION

Majoring in: Directing - Production - Cinematography - Editing - Scriptwriting
International Program taught in English

Eabhes code

GCC-5	<p>▪ CURIOSITY AND THE MAGIC OF CINEMA</p> <p>This course is dedicated to discussing and encouraging Curiosity and its necessary influence on the Whys of filmmaking. The quality and meaning of a film comes from What we have to say as well as How we say it. Film is influenced by art, music, politics and current events. This course will expose the students to the various facets of life in Paris available outside of the academic structure that will feed them and help them grow as artists.</p>
GFL-1	<p>▪ FRENCH LANGUAGE</p> <p>An introductory course in French grammar, vocabulary and pronunciation.</p>
GHF-1	<p>▪ FILM HISTORY</p> <p>This course will conduct an exploration of the essential elements of film through lecture, discussion, and viewing of a wide variety of films and film excerpts. Class discussions focus on analyzing the ways in which cinematography, "mise en scene", editing, sound, and other aspects of film combine to make it a unique and meaningful form of art, entertainment, and instruction.</p>
GLGT-3	<p>▪ ÆSTHETICS OF LIGHT</p> <p>The aims of this course will be two fold: One, to understand, through analysis the construction of a still image (painting, photography) the different aesthetic elements (composition, colour, contrast...the similarities and differences between the still and moving image). The second aim will be to analyze the manufacturing of the motion picture image (film stock, lens, projectors used).</p>
FCAD-3	<p>▪ ACTING FOR DIRECTORS</p> <p>Not to be confused with an acting course, the course covers the art and craft of directing actors for the screen including: understanding the actor, mastering the actor's language, casting the production, rehearsing the cast, and resolving problems on the film set.</p> <p>The main objective of the course is to teach students how to communicate with actors (including actors that don't necessarily speak their same language) and how to work under pressure. They will be working with many different actors and it will be a major opportunity to test themselves with different techniques and personalities. The demand of constantly creating new scenes will be a challenge for their creativity.</p>
FCFW-3	<p>▪ SCRIPTWRITING</p> <p>An introduction to the building blocks upon which all film and television writing are based: visualization, dialogue, scenes, sequences, and basic dramatic structure.</p>

FCFW-1	<p>▪ CINEMATOGRAPHY</p> <p>An introductory course on the basis of cinematography which will cover: the handling of a video camera, the different recording technologies HD, DV, HDV, the handling of a film camera and a knowledge of exposure and film stocks, the lighting equipment commonly used on shoots and proper composition. The course will provide students with a basic understanding of lighting and camera principles to prepare them for their project films in their Introduction to Visual Storytelling course.</p>
FCLGT3-5	<p>▪ CAMERA LIGHTING</p> <p>The course will emphasize the application in Camera and Lighting and highlighting the importance of working as a “professional team”.</p> <p>By discovering new equipment and new technology (HD, S16, 35mm), the students will be placed in a professional environment in studio.</p> <p>The evolution of the complexity of the practical exercises will force the students to organize and improve their cinematography work.</p> <p>The emphasis of the second part of the course is on research and experimentation in lighting and framing. The aesthetics of picture composition and light are applied to practical exercises and to the students own personal film projects.</p> <p>Students will study video and motion picture photography as means of aesthetic expression and communication.</p> <p>The course includes lecture and practical application on camera operation, lenses, filters, film, videotape, exposure, composition, formats, location and studio techniques, and laboratory procedures.</p>
FED-1-3	<p>▪ EDITING</p> <p>There will be two components to this class. The first component is devoted to knowledge of software only; “Final Cut Pro”. The second component will cover editing theory. Students study the basic principles and aesthetics of editing film, video, and digital media, with practical experience through the completion of short editing assignments.</p> <p>Students will know how to face the challenge of editing a film. They will have the keys to understand what film they are making and the use of the appropriate tools to make it existing. This course aims to teach the relationship between the technical and the creative aspects of editing in a story and character centred approach.</p>
FHCC-3	<p>▪ CONTEMPORARY CINEMA</p> <p>The course aims to provide the students with a knowledge of the contemporary tendencies in cinema. The objective is to allow students to get familiar with directors and cinematographies that are less represented in the mainstream distribution but still embody the evolution of “cinema d’auteur”. The ultimate goal is to awaken in the students’ curiosity towards different forms and styles in cinema.</p>
FNFFM-3	<p>▪ NON FICTION FILM-MAKING</p> <p>This key directing course explores what it means to direct different mediums such as the documentary, the commercial film, the music video and journalistic reporting. The course will also be supplemented with guest lecturers from the industry.</p>

<p>FPR-2-3</p>	<p>▪ PRODUCTION</p> <p>1. Managing the set This class will prepare students for the day-to-day responsibilities of the producer and first Assistant Director on the set. Through demonstrations, and practical exercises students will perform the task of breaking down a script, budgeting, scheduling, and learn how to manage a film set and organize the making of films.</p> <p>2. How to produce a film Students will learn the real-world strategies for producing. After getting familiar with the mechanics of financing a film in the USA and in Europe, we will concentrate on low budget productions. Students will be treated as producers and encouraged to bring a piece of intellectual property – a book, screenplay, or treatment which they could take through the various stages of development – pitch, treatment, script, talent search, budget, schedule, and plans for marketing and distribution. Students will be able to apply the lessons learned when they become the line-producers/ 1st ADs for other Filmmaking Students.</p>
<p>FPRD-3</p>	<p>▪ PRODUCTION DESIGN</p> <p>The aim of this course will be to introduce the role of the Production Designer in his partnership with the cinematographer and the director. The course explores the creative process of visually and physically developing an environment that becomes an essential part of the storytelling process. The first part of the course will include a thorough description of the job of Production Designer (and Art Director) with some history of how the term developed and how various countries have integrated it in their filmmaking process. The students will learn how a script is broken down for art department needs – how and why decisions about where to shoot are made, and how the work of the art department is scheduled.</p>
<p>FSCR-5</p>	<p>▪ SCREENPLAY</p> <p>Substantial progress leading to completion of the student's short films screenplays. An understanding of how to recognize and/or write a professional film script that is satisfying artistically as well as commercially. Each student will be asked to participate in conceptual, pitching, analytic and writing exercises designed to facilitate comprehension of all facets of constructing a narrative film story.</p>
<p>FSTPR 2-4-6</p>	<p>▪ PRODUCTIONS / INTERNSHIP</p> <p>From April to July, students will focus exclusively on the production of the short films projects, with extensive consultation from their head professor and relevant tutors. Students must work on at least one other project in the international department (as grips, sparks, camera assts, asst directors, producers...). This can be an MFA production or BFA production. The productions should be shot in circumstances as close to the professional world as possible. In such circumstances, students will learn that the film business is tough, brutal and extremely competitive. The amount and quality of their participation in other student productions is a big part of their grade. Students will be asked to pull together all the diverse skills they've learned in their various classes - directing, screenwriting, editing, production, production design, cinematography - to make a movie. If their projects are not up to par, they have to re-work them until they are. The last step of the grading procedure will take place in October, when the jury will review the end-of-year productions. A jury made of Professors & Pedagogical staff will evaluate the student's participation in Eicar film shoots and the end-of-year film he/she has possibly directed during the Academic year. Students may do an internship if they want. The length and quality of the internship can help balance out their final grades.</p>

FTFP-5	<p>▪ THESIS PROJECT</p> <p>This course prepares students to confront the professional world of film-making and discover their way between the artistic and commercial. Approaches of production and find their own artistic identity.</p> <p>To use and enhance the skills the students have acquired during their previous year. Using the 5 core disciplines – producing, editing, screenwriting, cinematography, directing as well as acting – students should achieve professional levels for their thesis film.</p> <p>The productions should be shot in circumstances as close to the professional world as possible. In such circumstances, students will learn that the film business is tough, brutal and extremely competitive. This course will help them to prepare for this second semester film.</p>
FTHSTPR-6	<p>▪ THESIS PROJECT / END-OF-YEAR FILM</p> <p>Students who declare and emphasis in screenwriting, cinematography, editing, or producing do not have to direct a thesis film but must complete their minimal credit and thesis work requirements.</p> <p>Minimum thesis requirements for specialization in:</p> <ol style="list-style-type: none"> 1. Scriptwriting: Completed pitch, synopsis and treatment, and two key scenes from two of the 3 acts. 2. Cinematography: 3 thesis films as director of photography. 3. Editing: 3 thesis films as editor. 4. Production: 3 thesis films as producer. Organized Production binders required. 5. Directing: Completion of rough cut of final thesis film to department. <p>Additionally, students must work on at least one other project in the international department (as grips, sparks, camera assts, asst directors, producers...). This can be an MFA production or BFA production.</p> <p>The last step of the grading procedure will take place in October, when the jury will review the end-of-year productions. A jury made of Professors & Pedagogical staff will evaluate the student's participation in Eicar film shoots and the end-of-year film he/she has possibly directed during the Academic year.</p>
FTU-1-3-5	<p>▪ TUTORING</p> <p>Because of the complex nature of film, being both a technical craft and an art, part of the student's program will be spent with his Head Professor and/or the Professor of his specialization. In this "one-on-one" program, the professor will closely supervise all the student's personal projects including the pre-production, production, and post-production of the student's third semester film as well as his final thesis project.</p>
FWC-4-5	<p>▪ VISUAL STORYTELLING</p> <p>An introduction to the overall production of a short film. Each student will write, shoot, and edit a series of exploratory exercises in class and project films. The primary emphasis is on telling a story visually and learning the fundamentals of the director's craft.</p>

FWC-4-5	<p>▪ WORKSHOPS</p> <p>The Workshops serve as a professional bridge between the school and the film industry. Workshops are intense, concentrated modules ranging from one day to four weeks, covering a multitude of specialized subjects concerning the film industry including production, distribution, camera and lighting techniques, scriptwriting, color timing, 3D production, high end editing techniques, etc. The workshops are given by experienced and internationally renowned film professionals, all highly accomplished experts in their specific fields.</p> <p>The Workshops proposed are linked to the 5 different specializations: Directing, Cinematography, Scriptwriting, Production, Editing.</p> <p>For instance:</p> <ul style="list-style-type: none"> - A student majoring in Cinematography is given the priority to enrol a HD workshop. - A student majoring in Editing is given the priority to enrol a Final Cut Pro workshop. - A student majoring in Production is given the priority to enrol a Producing commercials workshop.
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BFA STANDARD COURSE SCHEDULE

1 st year		ECTS credits
GFL-1	French	3
GHF-1	Film History	3
FCI-1	Cinematography	6
FED-1	Editing	6
FTU-1	Tutoring	2
FVIST	Visual Story Telling	10
FPR-2	Production	6
FSTPR-2	Productions / Internship	24
Total credits for the 1 st year:		60

2 nd year		ECTS credits
GLGT-3	Æsthetics of light	3
FCAD-3	Acting for Directors	3
FCFW-3	Scriptwriting	4,5
FCLGT-3	Camera lighting	4,5
FED-3	Editing	3
FHCC-3	Contemporary cinema	3
FNFFM-3	Non fiction Film-making	3
FPR-3	Production	3
FPRD-3	Production Design	2
FTU-3	Tutoring	1
FWC-4	Workshops	6
FSTPR-4	Productions / Internship	24
Total credits for the 1 st year:		60

3 rd year		ECTS credits
GCC-5	Curiosity and the magic of cinema	2
FCLGT-5	Camera lighting	6
FCTFP-5	Thesis project	6
FSCR-5	Screenplay	4,5
FTU-5	Tutoring	1
FWC-5	Workshops	10,5
FTHSTPR-6	Thesis project End-of-year film	18
FSTPR-6	Productions / Internship	12
Total credits for the 3 rd year:		60

Total credits for 3-year programme: 180 ECTS credits

Additional credits ➡

REMINDER: A minimum of 180 ECTS credits is required for the Bachelor's degree.

The European Bachelor is validated once the candidate has accumulated all the fundamental credits of the chosen discipline.

ADDITIONAL CREDITS

1. Compulsory:

T.O.E.I.C.: 12 ECTS credits (score of 600)

+ 1.5 ECTS credit for every 100 points scored

Or

For English mother tongue students or overseas students who never studied English as a foreign language before:

T.E.F. or T.C.F., minimum level required, B2 of the European Common Language Framework.: **12 ECTS credits**

2. Electives:

Master Class Lecture Series: 6 ECTS credits

Internationally renowned members of the film industry and top professionals come as regular guests lecturers to our school for a seminar or Master Class lecture. Students will be given additional credit only if they are present at ALL the lectures or seminars.

Company internship extending beyond the duration requested by the programme:

1 ECTS credit per additional week in the country of studies

2 ECTS credits per additional week abroad

Participation in an external contest: 2 ECTS credits

Participation in an exhibition: 2 ECTS credits

Prize obtained in an external contest

(with a special mention on the Bachelor's transcript of records): **4 ECTS credits**

Any other foreign language diploma awarded by an official international organization (TOEFL, Cambridge FCE or CAE, DELE, CILS, DHS...): minimum level required, B2 of the Common European Framework of Reference for Languages: **12 ECTS credits**

Participation in a humanitarian project: 2 ECTS credits