



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Fundamentals of Photography

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Marcos del Villar

Course presentation

Control of light and colour, image capture and lighting techniques, the language of the camera lens and framing, etc. Introduction to the use of tools and expressive resources in the creation of a cinematographic image, and the work of the camera and photography department in the day-to-day running of an audiovisual production.

Student competencies

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG02	Know the different tools and languages of film, to apply them in audiovisual projects..
CG03	Know the codes of ethics and deontology applicable to the audiovisual industry.
CG04	Know the various applications of the technological resources from the field of audiovisual creation.
CG05	Understand the concepts of photography, the creation of the film image and audiovisual language from an artistic and technical perspective.
CG06	Communicate verbally or in writing the objectives and characteristics of an audiovisual piece, in Spanish and in a foreign language (level B2 MCERL).
CG08	Develop critical discourse in the field of audiovisual creation with attention to cultural, social and artistic changes.
CE01	Understand the history, evolution and contribution of film from the perspective of aesthetics, society and ethics.
CE02	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.
CE03	Know the codes of ethics and deontology applicable to the audiovisual industry.
CE04	Understand filmmaking in an open, multi-directional manner, from the forms and formats that are intrinsically related to the entertainment industry, to more expressive manifestations that explore

	avant-garde aesthetics and/or auteur philosophies.
CE05	Understand filmmaking in relation to the contemporary artistic and cultural panorama.
CE07	Understand the importance of the various roles, tasks and responsibilities related to the development of audiovisual projects.
CE17	Understand the possibilities offered by film technology and light engineering to create specific settings and atmospheres.
CE18	Work with different image capture technologies in accordance with the needs of the project.

Learning outcomes

Upon completion of this course, each student must be able to:

1. Describe the roles of the members of the camera and lighting departments.
2. Explain and use the basic concepts of photography.
3. Use a DSLR (or similar) camera on their own.
4. Light a simple scene using three-point lighting
5. Identify the principal lighting tools and equipment
6. Identify different aspect ratios, types of framing and the use of lenses in cinematography.

Teaching methodology

MD1	Participatory masterclass.
MD2	Case studies and discussion.
MD3	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Tutoring and monitoring.

Course content

Content	1. The photography and camera department. Individual functions and competencies in Preproduction, Principal Photography and Postproduction. 2. Essential principles of photography. 3. Framing in visual representation. 4. The camera: characteristics, menus and basic configurations. 5. Characteristics of visual perception. 6. Video signal. 7. Recording: supports and formats. 8. Digital video. 9. Optics and the creation of the image. 10. Composition. 11. Basic principles of exposure. 12. Fundamentals of light and color.
---------	--

	13. Introduction to light sources. 14. Basic lighting setups. Principles of the photogenic image.
--	---

Learning activities

AF1	Theoretical and theoretical-practical classes.	15 hours
AF2	Classroom/laboratory exercises and practicals.	24 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 hours
AF5	Research activities: research and selection of documentation, reading of supporting material and bibliographic and visual references.	60 hours
AF6	Academic tutoring.	6 hours
AF7	Evaluation.	3 hours
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	60 hours

Assessment

GENERAL ASSESSMENT CRITERIA

ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

SPELLING AND EXPRESSION

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offence. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written)	<i>Revaluable</i>	Yes	50%
SE2 Assignments and projects	<i>Non-revaluable</i>	Yes	35%
SE5 Attitude and participation	<i>Non-revaluable</i>	No	15%
			100%

(*) *Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.*

EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

RECOMMENDED BIBLIOGRAPHY

- Almendros, N. (1984). *A man with a camera*. Farrar, Straus and Giroux.
- Arijón, D. (1976). *Grammar of the film language*. Silman-James Press.
- Aronovich, R. (2000). *Exponer una historia, la fotografía cinematográfica*. Gedisa.
- Ballinger, A. (2004). *New cinematographers*. Laurence King Publishing.
- Brown, B. (2002). *Cinematography: Theory and practice: Iimagemaking for cinematographers, directors, and videographers*. Focal Press.
- Brown, B. (1996). *Motion picture and video lighting*. Focal Press.
- Gloman, C. (2005). *Placing shadows: Lighting techniques for video production*. Focal Press.
- Loiseleux, J. (2004). *La lumière au cinéma*. Cahiers du Cinéma.
- Samuelson, D. W. (1998). *David Samuelson's "hands-on" manual for cinematographers* (2nd ed.). Focal Press.
- Schaefer, D., & Salvato, L. (1984). *Masters of light: Conversations with contemporary cinematographers*. University of California Press.
- Villain, D. (1992). *El encuadre cinematográfico*. Paidós.

RECOMMENDED FILMOGRAPHY

- Anderson, W. (Director). (1998). *Rushmore* [Film]. Touchstone Pictures; American Empirical Pictures.
- Coen, J., & Coen, E. (Directors). (2001). *The man who wasn't there* [Film]. Working Title Films; Good Machine; Gramercy Pictures.
- Fincher, D. (Director). (1995). *Se7en* [Film]. New Line Cinema; Cecchi Gori Pictures.
- Gallo, V. (Director). (1998). *Buffalo '66* [Film]. Lions Gate Films; Muse Productions.
- Kubrick, S. (Director). (1975). *Barry Lyndon* [Film]. Hawk Films; Peregrine; Warner Bros.
- Malick, T. (Director). (1978). *Days of heaven* [Film]. Paramount Pictures.

Scorsese, M. (Director). (1980). *Raging bull* [Film]. Chartoff-Winkler Productions; United Artists.

Winding Refn, N. (Director). (2011). *Drive* [Film]. Bold Films; OddLot Entertainment; Marc Platt Productions.

WEBSITES OF INTEREST

ARRI. (n.d.). *ARRI*. <https://www.arri.de/>

Car & Crane. (n.d.). *Car & Crane: Grúas y grupos electrógenos para cine*.

<https://carycrane.jimdoweb.com/>

Citylight. (n.d.). *Citylight iluminación profesional*. <http://www.citylightiluminacion.com>

EPC. (n.d.). *EPC: Equipos de producción cinematográfica*. <http://www.epc.es>

RC Service. (n.d.). *RC Service: Alquiler de cámaras de cine*. <http://www.rcservice.es>

RED Digital Cinema. (n.d.). *RED*. <https://www.red.com/>

Servicevision. (n.d.). *Servicevision: Cámara, óptica y servicio técnico*. <http://www.servicevision.es>

The Tiffen Company. (n.d.). *Tiffen*. <https://tiffen.com/>

Welab Professional Equipment. (n.d.). *Welab*. <http://www.welab.es>

REQUIRED MATERIALS FOR THE COURSE

Paper and pen to take notes in class.

VISITS, MASTER CLASSES, EVENTS OR WORKSHOPS

Details will be provided during the course.