



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Projects I. Filming Fiction

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Annual
<i>Credits</i>	9 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	José Gasset; André Ian Milette

Course presentation

Introduction to the film script with an emphasis on creation, writing and creative thinking, and the theoretical tools to understand the construction of the script, and the analysis and study of classic and contemporary film scripts.

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.
CG09	Know the legal framework and regulations that control and determine the professional activity and its content.
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 production workflows of the audiovisual industry.
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.
CE08	<i>Develop a fiction or non-fiction story, from the birth of the idea through to its materialization in a screenplay.</i>
CE09	Undertake project in film directing that includes planning, execution and the management of a creative team.
CE10	Understand the fundamentals of directing actors, with an emphasis on dramaturgy and mise-en-scène based on the psychology of the character and their dramatic conflicts.
CE11	Comprehensively design and direct an audiovisual production through project planning, budget execution, control of technical resources and team management.
CE13	Interpret texts and screenplays with special attention to all artistic, scenic or special elements related to production design.
CE14	Create coherent film discourses that are suited to different genres and languages by means of a logical association of image and sound.
CE15	Compose images by integrating elements that are filmed and/or generated in postproduction processes.
CE16	Design the sound of an audiovisual work through capture, conceptualization and the tonal and spatial composition of the dialogues, settings, effects and music.
CE17	<i>Understand the possibilities offered by film technology and light engineering to create specific settings and atmospheres.</i>
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. Write and/or adapt a literary script with a coherent and interesting structure, defined characters, plot and conflict.
2. Organize and coordinate the technical team for all phases of production, managing the paperwork that is generated before and during a film shoot.
3. Put together a film plan that has a logical audiovisual grammar, applying the appropriate rules and codes to the organization of space and time, establishing a coherent syntax of shot sizes, axis, screen/off-screen, camera angles, etc.
4. Control and/or design the lighting in accordance with the project, creating an atmosphere that is in consonance with the narrative and the mise-en-scène.
5. Operate a camera and its accessories, with attention to framing and its elements such as position, height, angle, shot size and depth of field.
6. Observe the code of ethics of the film profession, through fluent communication and teamwork.
7. Cut a sequence of images that respects the chosen narrative, literary script and shooting script, building a coherent film space and internal rhythm.

8. Design the sound, using recorded material from the shoot and/or effects and music in post-production that support the narrative and tone of the story.

Teaching methodology

MD1	Participatory masterclass.
MD2	Case studies and discussion.
MD3	Problem solving and discussion of results.
MD4	Aprendizaje por proyectos.
MD5	Cooperative and collaborative learning.
MD6	Tutoring and monitoring.

Course content

Content	1. Adaptation and writing of literary scripts for a short piece. 2. Directing a short piece on commission and/or original, in accordance with the production objectives and conditions. Development of the shooting script. Planning, storyboard, camera setups. Leadership, communication of artistic intentions to the team. Directing actors. 3. Teamwork. Reading and analysis of the script. Script breakdown and needs by department. Agreement of the team. 4. The Assistant Director. Coordinating the team and managing the time of the shoot. Conflict and problem resolution. The work plan. The shooting schedule. The 2nd AD and other assistants. 5. The script supervisor. Continuity on set. Production logs/reports. 6. The paperwork a film shoot generates. 7. Mise-en-scène. Shooting locations. Shooting in the studio. Control of natural light and creation of atmospheres with the set. Constructing the film space. 8. Principal photography. 9. Image and sound editing. Postproduction. Music. 10. Exporting.
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Learning activities

AF1	Theoretical and practical classes.	12 hours
AF2	Classroom/laboratory exercises and practicals.	9 hours
AF3	Design and execution of artistic creation projects (individual or group).	18 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	18 hours
AF5	Research activities: search and selection of documentation, reading of supporting material and bibliographic and visual references.	50 hours

AF6	Academic tutoring.	24 hours
AF7	Evaluation.	9 hours
AF8	Self-study of theoretical content and independent preparation of practical work and activities.	130 hours

* The distribution of hours between training activities may undergo changes due to the academic needs of the course, the group and/or the teaching team.

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

In this course, absence to more than 20% of class sessions and activities will lead to failure of the course and disqualification from the 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*).

In submitting assignments, students must meet the deadlines set by the teaching team.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE2 Assignments and projects	<i>Non-revaluable</i>	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	<i>Non-revaluable</i>	Yes	30%
SE5 Attitude and participation	<i>Non-revaluable</i>	Yes	20%
			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

- Arijón, D. (1976). *Grammar of the Film Language*. Los Angeles: Silman-James Press.
- Crespi, M. (2012). *El montaje cinematográfico: teoría y análisis*. Cátedra.
- Kindem, G., & Musburger, R. B. (2005). *Introduction to Media Production: From Analog to Digital* (3rd ed.). Burlington: Focal Press.
- Seger, L. (1987). *Making a Good Script Great*. New York: Samuel French.
- Vogler, C. (1992). *The Writer's Journey: Mythic Structure for Storytellers and Screenwriters*. Michael Wiese Productions.

RECOMMENDED FILMOGRAPHY

- Bergman, I. (Director). (1966). *Persona* [Film]. Svensk Filmindustri.
- Buñuel, L. (Director). (1929). *Un chien andalou* [Film]. Les Grands Films Classiques.
- Coppola, F. F. (Director). (1972). *The Godfather* [Film]. Paramount Pictures.
- De Sica, V. (Director). (1948). *Ladri di biciclette* [Film]. Produzioni De Sica.
- Eisenstein, S. (Director). (1925). *Bronenosets Potemkin* [Film]. Mosfilm.
- Godard, J.-L. (Director). (1960). *À bout de souffle* [Film]. Les Productions Georges de Beauregard.
- Griffith, D. W. (Director). (1916). *Intolerance* [Film]. Triangle Film Corporation.
- Hitchcock, A. (Director). (1954). *Rear window* [Film]. Patron Inc.; Paramount Pictures.
- Kubrick, S. (Director). (1968). *2001: A space odyssey* [Film]. Metro-Goldwyn-Mayer.
- Kurosawa, A. (Director). (1950). *Rashomon* [Film]. Daiei Film.
- Lynch, D. (Director). (2001). *Mulholland Drive* [Film]. Les Films Alain Sarde; Asymmetrical Productions.
- Méliès, G. (Director). (1902). *Le voyage dans la lune* [Film]. Star Film Company.
- Murnau, F. W. (Director). (1927). *Sunrise: A song of two humans* [Film]. Fox Film Corporation.
- Renoir, J. (Director). (1939). *La règle du jeu* [Film]. Nouvelles Éditions Films.
- Scorsese, M. (Director). (1976). *Taxi driver* [Film]. Columbia Pictures.
- Tarantino, Q. (Director). (1994). *Pulp fiction* [Film]. Miramax; A Band Apart.
- Truffaut, F. (Director). (1959). *Les quatre cents coups* [Film]. Les Films du Carrosse.
- Vertov, D. (Director). (1929). *Chelovek s kino-apparatom* [Film]. VUFKU.

Welles, O. (Director). (1941). *Citizen Kane* [Film]. RKO Radio Pictures.

Wiene, R. (Director). (1920). *Das Cabinet des Dr. Caligari* [Film]. Decla-Bioscop.

RECOMMENDED WEBSITES

FilmAffinity. (s. f.). *FilmAffinity*. <https://www.filmaffinity.com/es>

Foto-Cine-Video. (s. f.). *Foto-Cine-Video*. <http://www.foto-cine-video.blogspot.com.es>

IMDb. (s. f.). *Internet Movie Database*. <https://www.imdb.com>

Lenguaje Cinematográfico. (s. f.). *LC - Lenguaje cinematográfico*.

<http://www.lc-lenguajecinematografico.blogspot.com>

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.