



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Film Creation and Mise en Scène

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>Facultad</i>	Filmmaking
<i>Teacher</i>	José Gasset; Eduardo del Olmo

Course presentation

Conceptualization of the audiovisual work from the director's perspective, providing him/her with the tools to create style and coherent staging; the specific syntax of the various film genres and other narrative and non-fiction forms; directing actors and actresses in the tonal context of the work.

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 production workflows of 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.
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 characters and their dramatic conflicts.
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.
CE17	Understand the possibilities offered by film technology and light engineering to create specific settings and atmospheres.

Learning outcomes

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

1. Decode and draft shooting scripts, camera setups and storyboards for film.
2. Plan in consonance with the film syntax and style (genre, tone) of the film.
3. Analyze and design the mise-en-scène in accordance with the devices and characteristics of different film genres.
4. Direct actors using different tools and work methodologies.
5. Understand and experiment with non-narrative forms of audiovisual language.
6. Film and question different aspects of reality from a documentary viewpoint.

Teaching methodology

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

Course content

Content	1. Introduction to acting methods (II). Biomechanics. Improvisation. Naturalism. Brechtian distancing. Pre-avant-gardes. Stanislavski. Chekov. The Actor's Studio method. 2. Working with actors in Preproduction. Casting. Table reads. Improvisation and rehearsal techniques. Costume and make-up testing. 3. Working with actors during Principal Photography. The use of psychology when working with actors. Using marks and continuity in acting. 4. Film styles. Mise-en-scène, syntax and linguistic codes of different film styles and genres.
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	Drama and its variants. Comedy. Western. Suspense. Thriller and crime/police procedural films. The “dancing” camera. The musical. Dogma 95 and other 21st century experimental currents. The mixing of codes and genres. 5. The shooting script. Camera setups. Storyboard. 6. Analysis of the mise-en-scène. 7. New paradigms in contemporary cinematography. Experimental film. Film essay. Video art. Subversive advertising. Guerrilla filmmaking. 8. Documentary. Cinema Verité. Docudramas.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	24 hours
AF2	Classroom/laboratory exercises and practicals.	12 hours
AF3	Design and execution of artistic creation projects (individual or group).	3 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	50 hours
AF6	Academic tutoring.	3 hours
AF7	Evaluation.	6 hours
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	70 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

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)	Yes	Yes	25%
SE2 Assignments and projects	Yes	Yes	30%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	No	No	35%
SE5 Attitude and participation	No	No	10%
			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

- Aumont, J., Bergala, A., Marie, M., & Vernet, M. (2002). *Estética del cine: Espacio, tiempo, montaje, narración*. Paidós.
- Balló, J., & Pérez, X. (2015). *La semilla inmortal: Los argumentos universales en el cine*. Anagrama.
- Brown, B. (2016). *Cinematography: Theory and practice* (3rd ed.). Routledge.
- Catron, L. E. (1989). *The director's vision: Play directing from analysis to production*. Mountain View.
- Lumet, S. (1995). *Making movies*. Alfred A. Knopf.
- Mamet, D. (1991). *On directing film*. Penguin Books.
- Murch, W. (2001). *In the blink of an eye: A perspective on film editing* (2nd ed.). Silman-James Press.
- Rabiger, M. (2013). *Directing: Film techniques and aesthetics* (5th ed.). Focal Press.
- Reisz, K., & Millar, G. (2010). *The technique of film editing* (2nd ed.). Focal Press. (Original work published 1968).
- Weston, J. (1996). *Directing actors: Creating memorable performances for film & television*. Michael Wiese Productions.

RECOMMENDED FILMOGRAPHY

- Almodóvar, P. (Director). (1999). *All about my mother* [Film]. El Deseo; Renn Productions; France 2 Cinéma.
- Coppola, F. F. (Director). (1972). *The godfather* [Film]. Paramount Pictures; Alfran Productions.

Cuarón, A. (Director). (2018). *Roma* [Film]. Esperanto Filmoj; Participant Media.
 Erice, V. (Director). (1973). *The spirit of the beehive* [Film]. Elías Querejeta Producciones.
 Hitchcock, A. (Director). (1954). *Rear window* [Film]. Paramount Pictures; Patron Inc.
 Kurosawa, A. (Director). (1950). *Rashomon* [Film]. Daiei Film.
 Paraschiv, C. (Producer), & Mungiu, C. (Director). (2007). *4 months, 3 weeks and 21 days* [Film].
 Mobra Films; Centrul National al Cinematografiei.
 Scorsese, M. (Director). (1990). *Goodfellas* [Film]. Warner Bros.
 Tarantino, Q. (Director). (1994). *Pulp fiction* [Film]. A Band Apart; Jersey Films; Miramax.
 Welles, O. (Director). (1941). *Citizen Kane* [Film]. RKO Radio Pictures; Mercury Productions.

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.