



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

The Film Image Technique and Aesthetics

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

This course takes a look at the relationship between the photography and camera department and other departments in the filmmaking process; variables in the capture of an image in relation to the configuration of the camera; major precedents and photographic styles of cinematography; camera movements and filming styles; health and safety on set; and lighting design for day and/or night interior and exterior scenes.

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.
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. Express the multi-disciplinary role of the production designer, as the fulcrum of the art design and creative teams of a film or audiovisual production.
2. Visually interpret a screenplay, finding a singular conceptual focus linked to the particularities of the production and in pursuit of narrative realism and symbolism.
3. Manage the resources of the creative process in order to give the piece a determined production value.
4. Develop a comprehensive vision of the visual elements of the project through set design, lighting design and costume design.
5. Acquire critical skills to communicate the vision of the design.
6. Use the tools and technologies that help to conceptualize the ideas of the spatial design of a project.

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 follow-up.

Course content

<i>Content</i>	1. Production design: analysis, interpretation and conceptualization of the screenplay, considering the historical framework, tone, genre and evolution of the characters. Production breakdown, planning and budget. 2. Workflow and creative agreement among the art, photography and costume departments. 3. Casting of speaking roles and extras, with an emphasis on the more strongly-defined characters. 4. Designing the space: architectonic configuration, setting, interior design and landscapes. Paradigms of location design (interiors and natural exteriors) and set design. 5. The decorative arts in narration. 6. Costume design, research and implementation. 7. Lighting design in the context of filmic narration. 8. Production design for animation and virtual environments. 9. Knowledge of design materials, techniques and tools: technical drawing (sketches, elevations, plans and sections), 3D drawing, modeling and rendering. Concepts, storyboards and models. 10. Technology applied to design in virtual environments and sets.
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Learning activities

<i>AF1</i>	Theoretical and theoretical-practical classes.	18 hours
<i>AF2</i>	Classroom/laboratory exercises and practicals.	21 hours
<i>AF4</i>	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 hours
<i>AF5</i>	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	60 hours
<i>AF6</i>	Academic tutoring.	6 hours
<i>AF7</i>	Evaluation.	3 hours
<i>AF8</i>	Self-study of theoretical content and independent preparation of practical work and activities.	60 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	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Yes	Yes	40%
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

- Almendros, N. (1984). *A man with a camera* (R. Miller, Trad.). Farrar, Straus and Giroux.
- Brown, B. (2008). *Cinematography: Theory and practice: Image making for cinematographers, directors, and videographers*. Focal Press.
- Elkins, D. E. (2012). *The camera assistant's manual* (5.^a ed.). Focal Press.
- Hart, D. C. (1996). *The camera assistant: A complete professional guide*. Focal Press.
- Heredero, C. F. (1994). *El lenguaje de la luz*. Fundación Colegio del Rey.
- Murch, W. (2001). *In the blink of an eye: A perspective on film editing* (2.^a ed.). Silman-James Press.
- Nykqvist, S. (1997). *Reverence for the light* (L. S. Thompson, Trad.). [s. n.].
- Schaefer, D., & Salvato, L. (1984). *Masters of light: Conversations with contemporary cinematographers*. University of California Press.

RECOMMENDED FILMOGRAPHY

Cuarón, A. (Director). (2006). *Children of men* [Film]. Universal Pictures. (DOP Emmanuel Lubezki).
 Cuarón, A. (Director). (2013). *Gravity* [Film]. Esperanto Filmoj. (DOP Emmanuel Lubezki).
 Fincher, D. (Director). (1995). *Se7en* [Film]. New Line Cinema. (DOP Darius Khondji).
 Jeunet, J. (Director). (1991). *Delicatessen* [Film]. Constellation. (DOP Darius Khondji).
 Kar-wai, W. (Director). (2000). *In the mood for love* [Film]. Block 2 Pictures. (DOP Christopher Doyle).
 Yimou, Z. (Director). (2002). *Hero* [Film]. Sil-Metropole Organisation. (DOP Christopher Doyle).

Spanish directors of photography: José Luis Alcaine, Javier Aguirresarobe, Kiko de la Rica, Juan Ruiz Anchía, Xavi Giménez, Miguel Ángel Amoedo.

Spanish camera operators: Néstor Almendros, Domingo Solano, Julio Madurga.

RECOMMENDED WEBSITES

Alfonso Parra. (s. f.). <http://www.alfonsoparra.com/>
 Arri. (s. f.). <https://www.arri.de/>
 Cinematography Mailing List [CML]. (s. f.). <http://www.cinematography.net/>
 Cinematography.com. (s. f.). <http://www.cinematography.com/>
 Framestore. (s. f.). <http://www.framestore.com/>
 Movies in Color. (s. f.). <http://moviesincolor.com/>
 No Film School. (s. f.). <http://nofilmschool.com/>
 Red Digital Cinema. (s. f.). <http://www.red.com/>
 Roger Deakins. (s. f.). <http://www.rogerdeakins.com/>
 The American Society of Cinematographers [ASC]. (s. f.). <http://www.theasc.com/site/>
 The Black and Blue. (s. f.). <http://www.theblackandblue.com/>

REQUIRED MATERIALS FOR THE COURSE

Paper and pen to take notes in class. A video camera (your mobile phone camera is sufficient) for individual practical assignments. Editing software (Premiere, Final Cut, or similar) on your computer to edit and export them.

VISITS, MASTER CLASSES, EVENTS OR WORKSHOPS

Details will be provided during the course.