



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Projects III. Filming Fiction and Non Fiction

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos



ESCUELA UNIVERSITARIA
DE ARTES. MADRID



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>	Departamento de Producción, Silvia Pérez, Orisel Castro, Luna Herruzo, Ignacio Aguilar

Course presentation

Planning, development and production of a non-fiction and authorial audiovisual work. Preparation, shooting and post-production of a short fiction work from the specific competences of each department and trade. Performance of different positions in all departments.

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).
CG07	Know the different study and research methodologies that enable the continuous development and innovation of an activity within the audiovisual industry.
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.
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.
CE08	Develop a fiction or non-fiction story, from the birth of the idea through to its materialization in a screenplay.
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.
CE11	Comprehensively design and direct an audiovisual production through project planning, budget execution, control of technical resources and team management.
CE12	Understand the essentials of executive production and how it relates to the viability of an audiovisual project, from the birth of the idea through to distribution, promotion and screening.
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	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. Apply the linguistic codes and creative, technical and technological components of a range of non-fiction film forms in all phases of production: documentary, experimental, video art and film essay.
2. Harmonize the authorial vision of a piece of non-fiction with the communication and synergies that emerge from teamwork, which are essential to the materialization of the piece.
3. Control and use the specific film terminology of non-fiction formats, in both the written research paper and oral presentation.
4. Write an original literary script with an interesting and coherent structure, defined characters, plot and conflict.
5. Organize and coordinate the technical team for all phases of production, managing the paperwork that is generated before and during filming, obtaining all necessary permits/authorizations, etc.
6. Design a plan with a syntax that is coherent with the narrative and style of the work.
7. Create a stylized yet believable mise-en-scène, directing the male and female actors in accordance with the analysis of the characters, conflict and tone of the story.
8. Design and create lighting that works with the style of the project, generating an ambiance, atmosphere and mood that suit the narrative and the mise-en-scène.
9. Operate the camera and its accessories, with attention to framing and its integral parts such as position, height, movement, angle, shot size and depth of field.



10. Set up and operate the lighting and film equipment.
11. Observe the code of ethics of the film profession through fluid communication and teamwork.
12. Cut an audiovisual piece that respects the narrative of the literary script and shooting script, constructing a coherent film space and internal and external rhythms.
13. Design sound using material recorded during filming and/or effects and music in postproduction that help to create the narrative and tone of the story.

Teaching methodology

MD1	Participatory masterclass.
MD2	Case studies and discussion.
MD3	Problem resolution and discussion of results.
MD4	Project-based learning.
MD5	Cooperative and collaborative learning.
MD6	Academic tutoring.

Course content

Content	Proposal, development and creation of a non-fiction and authorial audiovisual piece in accordance with the specific codes of its format and argued in an accompanying research report. Preparation, principal photography and postproduction of a short fiction piece, demonstrating the specific competencies of each department and profession, contributing to the creation of a mise-en-scène and syntax that are coherent with the narrative, to achieve a piece that is stylized but believable. To that end, students will work in the different roles of the Production, Scriptwriting, Directing, Photography and Camera, Sound, Art Direction, Editing and Postproduction departments. 1. Introduction to non-fiction film. Documentary. Video art. Film Essay. Experimental film. 2. The written research proposal of an auteur piece. 3. Writing the literary script for a short work of fiction. 4. Directing a fiction short film subject to certain conditions of production. Development of the shooting script. Planning, storyboard, camera setups. Group leadership. Communication and agreement on the stylistic intentions and mise-en-scène with the other departments. Analysis of characters, plots and conflicts. Directing the actors. 5. Teamwork. Breakdown of needs by department. 6. The assistant director. Coordination of the team and management of the time of the film shoot. Solving conflicts and incidents. The work plan. The shooting schedule. The 2nd AD and other assistants. Directing and coordinating extras. 7. The script supervisor. Continuity on set. The production reports/logs.
---------	---



	8. Paperwork created in a film shoot. 9. Mise-en-scène. Exterior shooting locations. Shooting in studio. Setting. Set and props. Costumes. 10. Lighting and creation of atmospheres. 11. Filming. Camera lenses. Camera movements. 12. Image and sound editing. Postproduction. Music. Sound mixing. Digital composition. Color grading and correction. 13. Exporting.
--	--

Learning activities

AF1	Theoretical and theoretical-practical classes.	16 hours
AF3	Design and execution of artistic creation projects (individual or group).	30 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	18 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	50 hours
AF6	Academic tutoring.	12 hours
AF7	Evaluation.	14 hours
AF8	Autonomous study of theoretical content and autonomous 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 offense. 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*).

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

Assessment task (*)	Revaluable/non-revaluable	Minimum mark yes/no	% of final mark
SE2 Assignments and projects	Non reevaluable	Yes	60%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Non reevaluable	No	25%
SE5 Attitude and participation	Non reevaluable	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

- Abadía, J. M., & Díez, F. F. (2010). *Manual del productor audiovisual*. Editorial UOC.
- Breschand, J. (2005). *El documental*. Ediciones Paidós Ibérica.
- Brown, B. (2002). *Cinematography: Theory and practice: Image making for cinematographers, directors, and videographers*. Focal Press.
- Chion, M. (1994). *Audio-vision: Sound on screen* (C. Gorbman, Trans.). Columbia University Press.
- Marimón, J. (2022). *El montaje cinematográfico: Del guion a la pantalla* (5th ed.). Edicions Universitat Barcelona.
- Mascelli, J. V. (1965). *The five C's of cinematography: Motion picture filming techniques*. Cine/Grafic Publications.
- McKee, R. (1997). *Story: Substance, structure, style, and the principles of screenwriting*. ReganBooks.
- Rabiger, M. (2008). *Directing: Film techniques and aesthetics* (4th ed.). Focal Press.
- Vogler, C. (2020). *The writer's journey: Mythic structure for writers* (25th anniversary ed.). Michael Wiese Productions.
- Weinrichter, A. (2004). *Desvíos de lo real: El cine de no ficción*. T&B Editores.

Comentado [1]: @irene.garces@taiarts.com rellenar
Assigned to irene.garces@taiarts.com



RECOMMENDED FILMOGRAPHY

Akerman, C. (Director). (1975). *News from home* [Film]. Paradise Films.
Buñuel, L. (Director). (1933). *Las Hurdes: Tierra sin pan* [Film]. Ramón Acín.
Coen, J., & Coen, E. (Directors). (2007). *No country for old men* [Film]. Miramax.
Flaherty, R. (Director). (1922). *Nanook of the north* [Film]. Pathé Exchange.
Haneke, M. (Director). (2005). *Caché* [Film]. Les Films du Losange.
Lynch, D. (Director). (1986). *Blue velvet* [Film]. De Laurentiis Entertainment Group.
Marker, C. (Director). (1962). *La jetée* [Short film]. Argos Films.
Peele, J. (Director). (2017). *Get out* [Film]. Blumhouse Productions.
Scorsese, M. (Director). (1976). *Taxi driver* [Film]. Columbia Pictures.
Spielberg, S. (Director). (2022). *The Fabelmans* [Film]. Universal Pictures.
Varda, A. (Director). (2000). *Les glaneurs et la glaneuse* [Film]. Ciné-Tamaris. (Nota: Se mantiene su título original francés o el que prefieras usar, sin traducciones adicionales).
Villeneuve, D. (Director). (2016). *Arrival* [Film]. Paramount Pictures.
Wiseman, F. (Director). (1967). *Titicut follies* [Film]. Zipporah Films.
Zhao, C. (Director). (2020). *Nomadland* [Film]. Searchlight Pictures.

RECOMMENDED WEBSITES

Film-Grab. (n.d.). *Film-Grab*. <https://film-grab.com>
IndieWire. (n.d.). *IndieWire*. <https://www.indiewire.com>
Instituto de la Cinematografía y de las Artes Audiovisuales. (n.d.). ICAA. <https://www.cultura.gob.es/icaa>
Mubi. (n.d.). *Mubi*. <https://mubi.com>
Shotdeck. (n.d.). *Shotdeck*. <https://shotdeck.com>
The Criterion Collection. (n.d.). *The Criterion Collection*. <https://www.criterion.com>

REQUIRED MATERIALS FOR THE COURSE

Pen and paper for note-taking.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

To be determined throughout the course.