



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Film Directing

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>	Luna Herruzo

Course presentation

Development of the specific functions of film directing, focusing on the point of view, the conceptualization of the ethical and artistic discourse of the work, the construction of the audiovisual praxis, the style and staging, and leadership in all phases of production.

Student competencies

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG02	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.
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.

Learning outcomes

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

1. Differentiate the use of the components of mise-en-scène.
2. Understand how to work on these components and put them into practice.
3. Analyze the underlying concepts in directing in the different moments of the history of film.
4. Synthesize their ideas on directing audiovisual works.
5. Work actively in teams in tutored exercises.
6. Put together a directing dossier on their own, based on a screenplay.

Teaching methodology

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

Course content

<i>Content</i>	Development of the functions specific to film directing, in particular point of view, conceptualization of the ethical and artistic discourse of the work, construction of the audiovisual praxis, style and mise-en-scène, and leadership in all phases of production. 1. Praxis of film directing. The director's gaze. Artistic, socio-ethical and narrative identity. 2. Screenplay analysis and development strategies. 3. Dramaturgy and language. Point of view. Framing. Shot composition: special connections. Thinking about the editing: temporal connections. Planning movement. Choreographies. Coverage, wide shots and transitions. 4. Aesthetics. Style, tone and creation of atmospheres. 5. Syntax and mise-en-scène in film genres.
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	6. The director's documents. Camera setups and storyboard. 7. Leadership techniques applied to film directing. 8. The director's role in postproduction.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	18 hours
AF2	Classroom/laboratory exercises and practicals.	45 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.	60 hours
AF6	Academic tutoring.	3 hours
AF7	Evaluation.	6 hours
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	120 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

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>
SE2 Assignments and projects	Reevaluable	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Non reevaluable	No	35%
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

- Altman, R. (1999). *Film/genre*. British Film Institute.
- Amiel, V. (2022). *Esthétique du montage [The aesthetics of editing]* (5th ed.). Armand Colin.
- Atherton, C. (2018). *L'art du montage [The art of editing]*. *Vacarme*, 82(1), 38–44.
- Baudry, J.-L. (1974). Ideological effects of the basic cinematographic apparatus. *Film Quarterly*, 28(2), 39–47. <https://doi.org/10.2307/1211632>
- Bazin, A. (2005). *What is cinema?* (H. Gray, Trans.; Vols. 1–2). University of California Press.
- Bergman, I. (1994). *Images: My life in film* (M. Ruuth, Trans.). Arcade Publishing.
- Bordwell, D. (1988). *Ozu and the poetics of cinema*. British Film Institute; Princeton University Press.
- Bordwell, D., Thompson, K., & Smith, J. (2019). *Film art: An introduction* (12th ed.). McGraw-Hill Education.
- Braudy, L. (1979). Genre: The conventions of connection. In G. Mast & M. Cohen (Eds.), *Film theory and criticism: Introductory readings* (2nd ed., pp. 443–468). Oxford University Press.
- Bresson, R. (2016). *Notes on the cinematograph* (J. Griffin, Trans.). New York Review Books.
- Chabrol, C., & Guérif, F. (2004). *Comment faire un film [How to make a film]*. Rivages.
- Deleuze, G. (1986). *Cinema 1: The movement-image* (H. Tomlinson & B. Habberjam, Trans.). University of Minnesota Press. (Original work published 1983)
- Katz, S. D. (1991). *Film directing shot by shot: Visualizing from concept to screen*. Michael Wiese Productions.
- La Virreina Centre de la Imatge. (2023). *Chantal Akerman: Encarar la imagen [Chantal Akerman: Facing the image]* [Exhibition programme]. Ajuntament de Barcelona.
- Lowenstein, S. (Ed.). (2002). *My first movie: Twenty celebrated directors talk about their first film*. Penguin Books.
- Lowenstein, S. (Ed.). (2008). *My first movie, take two: Ten celebrated directors talk about their first film*. Pantheon Books.
- Lumet, S. (1996). *Making movies*. Vintage Books.
- Mackendrick, A. (2004). *On film-making: An introduction to the craft of the director*. Faber and Faber.
- Mamet, D. (1992). *On directing film*. Penguin Books.
- Mulvey, L. (1975). Visual pleasure and narrative cinema. *Screen*, 16(3), 6–18. <https://doi.org/10.1093/screen/16.3.6>
- Murch, W. (2001). *In the blink of an eye: A perspective on film editing* (2nd ed.). Silman-James Press.

- Rabiger, M., & Hurbis-Cherrier, M. (2020). *Directing: Film techniques and aesthetics* (6th ed.). Routledge.
- Sánchez, R. C. (2003). *Montaje cinematográfico: Arte de movimiento [Film editing: The art of movement]*. La Crujía.
- Tarkovsky, A. (1989). *Sculpting in time: Reflections on the cinema* (K. Hunter-Blair, Trans.). University of Texas Press.
- Weston, J. (1996). *Directing actors: Creating memorable performances for film and television*. Michael Wiese Productions.

RECOMMENDED FILMOGRAPHY

- Akerman, C. (Director). (1975). *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* [Film]. Paradise Films; Unité Trois.
- Akerman, C. (Director). (1993). *From the East (D'Est)* [Film]. Lieurac Productions; Paradise Films.
- Costa, P. (Director). (2000). *In Vanda's Room* [Film]. Contracosta Produções.
- Duras, M. (Director). (1975). *India Song* [Film]. Sunchild Productions; Les Films Armorial.
- Encina, P. (Director). (2006). *Paraguayan Hammock (Hamaca paraguaya)* [Film]. Black Forest Films; Fortuna Films; Silencio Cine; Slot Machine; Wanda Visión.
- Jodorowsky, A. (Director). (1973). *The Holy Mountain* [Film]. ABKCO Films; Producciones Zohar.
- Martel, L. (Director). (2001). *La Ciénaga* [Film]. Lita Stantic Producciones.
- Ozu, Y. (Director). (1953). *Tokyo Story* [Film]. Shochiku.
- Östlund, R. (Director). (2022). *Triangle of Sadness* [Film]. Plattform Produktion.
- Preciado, P. B. (Director). (2023). *Orlando, my political biography* [Film]. Les Films du Poisson; 24 Images; ARTE France Cinéma.
- Preminger, O. (Director). (1959). *Anatomy of a Murder* [Film]. Carlyle Productions; Columbia Pictures.
- Sciamma, C. (Director). (2019). *Portrait of a Lady on Fire* [Film]. Lilies Films; Arte France Cinéma; Hold Up Films.
- Tarkovsky, A. (Director). (1983). *Nostalghia* [Film]. RAI; Sovinfil.
- Varda, A. (Director). (2000). *The gleaners and I* [Film]. Ciné-Tamaris.
- Weerasethakul, A. (Director). (2004). *Tropical Malady* [Film]. Kick the Machine Films; Anna Sanders Films.

RECOMMENDED WEBSITES

- American Society of Cinematographers. (n.d.). *American Cinematographer*. Retrieved June 18, 2026, from <https://theasc.com>
- Bordwell, D., & Thompson, K. (n.d.). *Observations on film art*. Retrieved June 18, 2026, from <https://www.davidbordwell.net/blog/>
- Chantal Akerman Foundation. (n.d.). *Chantal Akerman Foundation*. Retrieved June 18, 2026, from <https://chantalakerman.foundation/>
- The Criterion Collection. (n.d.). *The Current*. Retrieved June 18, 2026, from <https://www.criterion.com/current>
- BAFTA Guru. (2019). *Céline Sciamma | BAFTA Screenwriters' Lecture Series* [Video]. YouTube.
- Berlinale Talents. (2021, March 4). *Dreaming of Nothing: Apichatpong Weerasethakul* [Video]. Berlinale Talents.
- Vanity Fair. (2022). *"Triangle of Sadness" director breaks down a dinner date scene* [Video]. YouTube

REQUIRED MATERIALS FOR THE COURSE



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Individual materials for taking notes.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Visits, master classes, events or additional workshops will be announced throughout the course.