



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

The Directing Department

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Annual
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Luiza Baccelli; Bárbara Ochoa

Course presentation

Comprehensive understanding of the pre-production and shooting phases for the organization and leadership of all processes, the preparation of documents that establish a workflow and communication between all departments and the fulfillment of the director's vision, taking into account logistical criteria, optimization of resources and respect for sustainability and health in the shooting.

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).
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.

CE06	Know the different production models and their relationship to the demands of the audiovisual industry.
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Learning outcomes

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

1. Understand all concepts related to film and audiovisual preproduction and production processes.
2. Categorize the various departments and audiovisual and film production roles, to organize and lead film shoots.
3. Break down a text in order to classify the production elements handled by the different departments.
4. Plan shooting, with particular attention to effectiveness, logistics and budget.
5. Know the paperwork generated and distributed by the directing department, and the tools used to create them.
6. Establish means of production that are sustainable and generally healthy for the shoot.
7. Integrate the methodology of the script supervisor into the department, with an understanding of narrative continuity and matching.

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

Content	Comprehensive understanding of the preproduction and filming processes, organization and leadership of all its processes, the paperwork that establishes the workflow and communication between departments, and the execution of the director's vision with particular attention to logistics, optimization of resources, sustainability and health on set. 1. Structure of the directing department. 2. Main functions, tasks and characteristics of the directing department. 3. Film and audiovisual production times. 4. Relationship of the directing team with the other production departments. 5. Reading, understanding and detailed breakdown of a screenplay. 6. Preproduction processes: casting, technical location scoutings, planning, rehearsals and testing.
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	7. The shooting plan or work plan. 8. The paperwork generated by the department. 9. Coordinating extras. 10. Script: continuity, matching, use of clapperboard, parts of the script, production and notes for editing. 11. The routine of a shoot. 12. Ethics, sustainability, and risk prevention at work. 13. Technology used in script breakdowns and shooting plans.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	9 hours
AF2	Classroom/laboratory exercises and practicals.	6 hours
AF3	Design and execution of artistic creation projects (individual or group).	6 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	6 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	20 hours
AF6	Academic tutoring.	6 hours
AF7	Evaluation.	3 hours
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	40 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	40%
SE5 Attitude and participation	Non reevaluable	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

- Blank, L., & Bogan, J. (1984). *Burden of dreams*. North Atlantic Books.
- Bogdanovich, P. (1997). *Who the devil's in it: Conversations with legendary film directors*. Alfred A. Knopf.
- Ettedgui, P. (1999). *Production design & art direction*. RotoVision.
- Gill, L. (2012). *Running the show*. Focal Press.
- Hart, J. (1999). *The storyboard design course: Principles, practices and techniques*. Thames & Hudson.
- Honthaner, E. L. (1993). *The complete film production handbook*. Lone Eagle Publishing.
- Katz, S. D. (1991). *Film directing cinematic motion: A workshop for staging scenes*. Michael Wiese Productions.
- Rabiger, M. (2003). *Directing*. Focal Press.
- Tirard, L. (2002). *Moviemakers' master class: Private lessons from the world's foremost directors*. Faber & Faber.

RECOMMENDED FILMOGRAPHY

Bahr, F., Hickenlooper, G., & Coppola, E. (Directors). (1991). *Hearts of darkness: A filmmaker's apocalypse* [Film]. American Zoetrope.

Blank, L. (Director). (1982). *Burden of dreams* [Film]. Flower Films.

Botes, C. (Director). (2002). *The making of "The Lord of the Rings"* [Film]. WingNut Films.

De Lauzirika, C. (Director). (2003). *The beast within: The making of "Alien"* [Film]. 20th Century Fox.

De Lauzirika, C. (Director). (2007). *Dangerous days: Making Blade Runner* [Film]. Warner Bros. Pictures.

Fulton, K., & Pepe, L. (Directors). (2002). *Lost in La Mancha* [Film]. Quixote Films.

Herzog, W. (Director). (1999). *Mein liebster Feind - Klaus Kinski* [Film]. Werner Herzog Filmproduktion.

Kelly, S. (Director). (1998). *Full tilt boogie* [Film]. Miramax.

Rance, M. (Director). (2000). *That moment: Magnolia diary* [Film]. New Line Cinema.

RECOMMENDED WEBSITES

IMDb. (n.d.). IMDb. <https://www.imdb.com>

REQUIRED MATERIALS FOR THE COURSE

A laptop (any operating system) equipped with Excel, Numbers, LibreOffice, or any spreadsheet software.

Materials for note-taking.

VISITS. MASTER CLASSES. EVENTS AND ADDITIONAL WORKSHOPS

Community of Madrid. (n.d.). *Semana del Cortometraje de la Comunidad de Madrid*. <https://www.madrid.org/semanadelcortometraje>