



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Camera I

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>	David Aguirre, Andrés Martínez, Laura Sipán

Course presentation

Knowledge of the essential trades, procedures and protocols of the camera department.

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.
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.

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. Know the main cameras on the market and their different characteristics and possibilities.
2. Practice different filming techniques.
3. Work with the main camera supports and essential filming equipment.
4. Know the main professions of the camera department.
5. Mantle and dismantle the main professional camera accessories, following the essential protocols.
6. Understand the techniques and profession of lighting technician.
7. Understand optics and the characteristics of camera lenses.
8. Understand the types of camera filters and their technical utility.
9. Know how to do a camera check, following established protocols.

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	Main professions, procedures and protocols of the camera department. 1. Professional digital cameras: menus and recording modes. Sensor typologies. Fundamental characteristics of digital archives. 2. Gripwork. 3. Characteristics of film lenses according to typology: spherical, large format, anamorphic and vintage. 4. Camera operator processes and protocols: film techniques. 5. Camera assistant processes and protocols: focusing techniques, setup and disassembling of accessories, technical filtering and checks. 6. Processes and protocols of assistant cameramen.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	21 hours
AF2	Classroom/laboratory exercises and practices.	36 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.	18 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	90 hours
AF6	Academic tutoring.	6 hours
AF7	Evaluation.	3 hours
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	90 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>
SE1 In-class tests and examinations (oral and/or written)	Reevaluable	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Non reevaluable	Sí	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

Carrasco, J. (2010). *Digital Cinema and Television: Technical Manual*. Publicacions i Edicions de la Universitat de Barcelona.

Elkins, D. E. (2012). *The Camera Assistant's Manual* (5th ed.). Focal Press.

Goi, M. (Ed.). (2013). *American Cinematographer Manual* (10th ed.). ASC Press.

Hart, D. C. (2009). *The Camera Assistant*. Instituto RTVE.

Jover, F. (2017). *Lighting Control and Cinematography in Audiovisual Productions*. Editorial Altaria.

Langford, M., & Smith, S. (2011). *Langford's Basic Photography: The Guide for Serious Photographers* (9th ed.). Focal Press.

Langford, M., & Bilissi, E. (2011). *Langford's Advanced Photography: The Guide for Serious Photographers* (8th ed.). Focal Press.

Nicolás, F. R. (2009). *Teaching Unit 101: Colorimetry*. Instituto RTVE.

RECOMMENDED FILMOGRAPHY

Chazelle, D. (Director) & Sandgren, L. (Director of photography). (2016). *La La Land* [Film]. Summit Entertainment.

Fincher, D. (Director) & Cronenweth, J. (Director of photography). (2010). *The Social Network* [Film]. Columbia Pictures.

Bigelow, K. (Director) & Ackroyd, B. (Director of photography). (2008). *The Hurt Locker* [Film]. Summit Entertainment.

Allen, W. (Director) & Khondji, D. (Director of photography). (2011). *Midnight in Paris* [Film]. Sony Pictures Classics.

Anderson, W. (Director) & Yeoman, R. (Director of photography). (2014). *The Grand Budapest Hotel* [Film]. Fox Searchlight Pictures.

Cuarón, A. (Director) & Lubezki, E. (Director of photography). (2013). *Gravity* [Film]. Warner Bros.

Iñárritu, A. G. (Director) & Lubezki, E. (Director of photography). (2015). *The Revenant* [Film]. 20th Century Fox.

Mendes, S. (Director) & Deakins, R. (Director of photography). (2019). *1917* [Film]. Universal Pictures.

Nolan, C. (Director) & Pfister, W. (Director of photography). (2010). *Inception* [Film]. Warner Bros.

Nolan, C. (Director) & van Hoytema, H. (Director of photography). (2017). *Dunkirk* [Film]. Warner Bros.

Spielberg, S. (Director) & Kaminski, J. (Director of photography). (1998). *Saving Private Ryan* [Film]. DreamWorks Pictures.

RECOMMENDED WEBSITES

ARRI. (s. f.). *ARRI*. <https://www.arri.com>

Camera & Light Magazine. (s. f.). *Camera and Light Mag*. www.cameraandlightmag.com

Deakins, R. (s. f.). *Roger Deakins*. <https://www.rogerdeakins.com>

RED Digital Cinema. (s. f.). *RED*. <https://www.red.com>

ShotOnWhat?. (s. f.). *ShotOnWhat? The movie & television camera database*. <https://www.shotonwhat.com>

The American Society of Cinematographers. (s. f.). *The ASC*. <https://www.theasc.com>

REQUIRED MATERIALS FOR THE COURSE

Personal equipment required to perform the duties of a second camera assistant (2AC) and first assistant camera (1AC) during film production.



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VISITS. MASTER CLASSES. EVENTS AND ADDITIONAL WORKSHOPS

Asociación Española de Directoras y Directores de Fotografía. (s. f.). *MicroSalón AEC*.
<https://www.micro-salon.aecine.com/>

Camerimage. (s. f.). *EnergacAMERIMAGE*. <https://camerimage.pl/>

Welab Professional Equipment. (s. f.). *Welab*. <https://welab.es/>