



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Direction of Photography 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>	Ignacio Aguilar; Marcos del Villar

Course presentation

Specialised knowledge of the concepts and instruments involved in cinematographic photography.

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.
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. Correctly manage the physical and technical parameters of cinematography: sensitometry, photometry, colorimetry, etc.
2. Conceive and put together lighting design for studio and location shooting.
3. Coordinate a creative and technical team under their individual leadership. Work with the director to create a "look".
4. Design a color palette together with the Director, Art Department and Costume Department.
5. Design a lighting setup with its list of requirements (camera and lighting) for production.
6. Know the main currents and trends in the history of cinematography.
7. Do high-grade and low-grade portrait photography, with different degrees of contrast and types of light sources.
8. Think and speak about how other cinematographers work with light, and relate it to the use of light in the history of art.

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	Specialized knowledge of the concepts and instruments of cinematography. 1. Sensitometry. 2. Photometry. 3. Photocolorimetry. 4. Use of light engineering instruments. 5. Lighting setups and their expressive applications. 6. Exterior lighting. 7. Interior lighting. 8. Creative and photogenic lighting. 9. The color palette. 10. A short history of cinematography. 11. Case studies and aesthetic relationships to other artistic disciplines.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	18 hours
AF2	Classroom/laboratory exercises and practices.	30 hours
AF3	Design and execution of artistic creation projects (individual or group).	9 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.	12 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	30%
SE2 Assignments and projects	Reevaluable	Yes	25%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Non reevaluable	Yes	30%
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

- Alekan, H. (1991). *Des lumières et des ombres*. Librairie du Collectionneur.
- Almendros, N. (1996). *Días de una cámara*. Seix Barral.
- Ballinger, A. (2004). *Nuevos directores de fotografía*. Ocho y Medio.
- Bernard Mappé, L. (1993). *La película y el laboratorio*. Editorial Donostiarra.
- Ettedgui, P. (1999). *Directores de fotografía*. Océano.
- Heredero, C. F. (1994). *El lenguaje de la luz*. Festival de Cine de Alcalá de Henares.
- Llinás, F. (1989). *Directores de fotografía del cine español*. Filmoteca Española.
- Manguel, A. (2001). *Leer imágenes*. Alianza Editorial.

Revault d'Allonnes, F. (2003). *La luz en el cine*. Cátedra.

Schaefer, D. (1990). *Maestros de la luz*. Plot Ediciones.

Storaro, V. (2002). *Scrivere con la luce*. Electa.

RECOMMENDED FILMOGRAPHY

Anderson, P. T. (Director). (2025). *One battle after another* (M. Bauman, Director of photography).

Bentley, C. (Director). (2025). *Train dreams* (A. Veloso, Director of photography).

Chandor, J. C. (Director). (2014). *A most violent year* (B. Young, Director of photography).

Cimino, M. (Director). (1980). *Heaven's gate* (V. Zsigmond, Director of photography).

Coppola, F. F. (Director). (1974). *The godfather part II* (G. Willis, Director of photography).

Coppola, F. F. (Director). (1979). *Apocalypse now* (V. Storaro, Director of photography).

Cuarón, A. (Director). (2006). *Children of men* (E. Lubezki, Director of photography).

Davis, G. (Director). (2016). *Bird* (G. Fraser, Director of photography).

Fincher, D. (Director). (1995). *Se7en* (D. Khondji, Director of photography).

Fleming, V. (Director). (1939). *Gone with the wind* (E. Haller, Director of photography).

Friedkin, W. (Director). (1971). *The French connection* (O. Roizman, Director of photography).

Godard, J.-L. (Director). (1960). *Breathless / À bout de souffle* (R. Coutard, Director of photography).

Kurosawa, A. (Director). (1985). *Ran* (A. Nakai & T. Saitō, Directors of photography).

Kubrick, S. (Director). (1975). *Barry Lyndon* (J. Alcott, Director of photography).

Laughton, C. (Director). (1955). *The night of the hunter* (S. Cortez, Director of photography).

Lean, D. (Director). (1965). *Doctor Zhivago* (F. Young, Director of photography).

Levinson, B. (Director). (1984). *The natural* (C. Deschanel, Director of photography).

Malick, T. (Director). (1998). *The thin red line* (J. Toll, Director of photography).

Mann, M. (Director). (1999). *The insider* (D. Spinotti, Director of photography).

Murnau, F. W. (Director). (1927). *Sunrise: A song of two humans* (K. Struss & C. Rosher, Directors of photography).

- Nolan, C. (Director). (2023). *Oppenheimer* (H. van Hoytema, Director of photography).
- Polanski, R. (Director). (1974). *Chinatown* (J. A. Alonzo, Director of photography).
- Powell, M., & Pressburger, E. (Directors). (1947). *Black narcissus* (J. Cardiff, Director of photography).
- Scott, R. (Director). (1982). *Blade runner* (J. Cronenweth, Director of photography).
- Tarantino, Q. (Director). (2019). *Once upon a time in Hollywood* (R. Richardson, Director of photography).
- Tarkovsky, A. (Director). (1966). *Andrei Rublev* (V. Yusov, Director of photography).
- Villeneuve, D. (Director). (2013). *Prisoners* (R. Deakins, Director of photography).
- Welles, O. (Director). (1941). *Citizen Kane* (G. Toland, Director of photography).
- Wenders, W. (Director). (1977). *The American friend* (R. Müller, Director of photography).
- Wise, R., & Robbins, J. (Directors). (1961). *West side story* (D. L. Fapp, Director of photography).

RECOMMENDED WEBSITES

- American Society of Cinematographers. (n.d.). *The ASC*. <http://www.theasc.com>
- Asociación Española de Directoras y Directores de Fotografía. (n.d.). *AEC*. <http://www.aecdifot.org>
- Cinematography.com. (n.d.). <http://www.cinematography.com>
- IMAGO – International Federation of Cinematographers. (n.d.). <http://www.imago.org>
- Internet Encyclopedia of Cinematographers. (n.d.). <http://www.cinematographers.nl>

REQUIRED MATERIALS FOR THE COURSE

Paper and pen to take notes in class. Computer.

VISITS, MASTER CLASSES, EVENTS OR WORKSHOPS

MicroSalón AEC
Camerimage