



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Direction of Photography II

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	York Neudel, Marcos del Villar, Teresa Medina

Course presentation

Deepening of the concepts of film photography and development of artistic and leadership skills.

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. Analyze an audiovisual work from the perspective of the director of photography, identifying and explaining its technical and artistic concepts.
2. Propose styles of lighting and filming that are suitable to the narrative intent of an audiovisual work.
3. Strengthen the ability to lead a photography/camera department.
4. Establish a professional, artistic and technical dialogue with the director.
5. Handle, technically and creatively, the different types of cameras, lenses, filters and accessories.
6. Recognize and explain the narrative use of a color palette.
7. Know the main visual trends and work of the major cinematographers.

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	1. Study and execution of different lighting styles. 2. Expressive possibilities of lenses and filters. 3. Contrast ratios and continuity. 4. Exposures and their creative application. 5. Composition and framing. 6. Use of logarithmic curves. 7. Stylistic devices developed from new camera and lighting devices. 8. Brief history of cinematography. 9. Chroma Key technical lighting. 10. The Director of Photography in the professional environment.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	12 hours
AF2	Classroom/laboratory exercises and practices.	27 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	60 horas
AF6	Academic tutoring.	6 hours
AF7	Evaluation.	3 horas
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	60 horas

** The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group 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.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE2 Assignments and projects.	Revaluable	Yes	40%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	Yes	50%
SE5 Attitude and participation.	Non-revaluable	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

Alton, J. (2013). Painting with light. University of California Press. (Obra original publicada en 1949).

Block, B. A. (2020). The visual story: Creating the visual structure of film, TV and digital media (3.^a ed.). Routledge.

Bordwell, D., Thompson, K., & Smith, J. (2019). Film art: An introduction (12.^a ed.). McGraw-Hill Education.

Bordwell, D., & Thompson, K. (2023). Film history: An introduction (5.^a ed.). McGraw-Hill Education.

Brown, B. (2021). Cinematography: Theory and practice: For cinematographers and directors (4.^a ed.). Routledge. <https://doi.org/10.4324/9780429353239>

Brown, B. (2023). The filmmaker's guide to digital imaging: For cinematographers, digital imaging technicians, and camera assistants (3.^a ed.). Routledge.

Fernández Díez, F., & Martínez Abadía, J. (2011). Manual básico de lenguaje y narrativa audiovisual. Paidós.

Gómez Tarín, F. J. (2016). Elementos de narrativa audiovisual. Shangrila.

Landau, D. (2014). Lighting for cinematography: A practical guide to the art and craft of lighting for the moving image. Bloomsbury Academic.

Malkiewicz, K., & Mullen, M. D. (2005). Cinematography (3.^a ed.). Touchstone.

Malkiewicz, K. (2012). Film lighting: Talks with Hollywood's cinematographers and gaffers (Rev. ed.). Touchstone.

Mascelli, J. V. (2005). The five C's of cinematography: Motion picture filming techniques. Silman-James Press.

Mercado, G. (2019). The filmmaker's eye: Learning (and breaking) the rules of cinematic composition (2.^a ed.). Routledge.

Mercado, G. (2022). *The language of the lens: The power of cinematographic imagery in shaping movies*. Routledge.

Monaco, J. (2023). *How to read a film: Movies, media, and beyond* (5.^a ed.). Oxford University Press.

Rabiger, M., & Hurbis-Cherrier, M. (2020). *Directing: Film techniques and aesthetics* (6.^a ed.). Routledge.

Schaefer, D., & Salvato, L. (2013). *Maestros de la luz: Conversaciones con directores de fotografía*. Plot Ediciones.

RECOMMENDED FILMOGRAPHY

Cuarón, A. (Director). (2006). *Children of Men* [Film]. Universal Pictures.

Cuarón, A. (Director). (2018). *Roma* [Film]. Netflix.

Kubrick, S. (Director). (1975). *Barry Lyndon* [Film]. Warner Bros.

Malick, T. (Director). (2011). *The Tree of Life* [Film]. River Road Entertainment; Plan B Entertainment.

Mendes, S. (Director). (2019). *1917* [Film]. Universal Pictures.

Scorsese, M. (Director). (1990). *Goodfellas* [Film]. Warner Bros.

Scorsese, M. (Director). (1976). *Taxi Driver* [Film]. Columbia Pictures.

Villeneuve, D. (Director). (2017). *Blade Runner 2049* [Film]. Warner Bros. Pictures.

Welles, O. (Director). (1941). *Citizen Kane* [Film]. RKO Radio Pictures.

Wong Kar-wai. (Director). (2000). *In the Mood for Love* [Film]. Block 2 Pictures.

RECOMMENDED WEBSITES

American Society of Cinematographers. (s. f.). *American Cinematographer*. <https://ascmag.com/>

Oxford University Press. (s. f.). *Screen*. <https://academic.oup.com/screen>

Society for Cinema and Media Studies. (s. f.). *JCMS: Journal of Cinema and Media Studies*. <https://www.jcmsjournal.org/>

University of Illinois Press. (s. f.). *Journal of Film and Video*. <https://www.press.uillinois.edu/journals/jfv.html>



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REQUIRED MATERIALS FOR THE COURSE

Pen and paper for taking notes. Equipment/gear for roles in the electrics and camera departments (gloves, etc.)

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

MicroSalón AEC