



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Workshop: Advertising Photography

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	1 st semester
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Javier de Usabel; Delfina Ciano

Course presentation

The conception of the advertising image and its specific work processes in its double aspect of still photography and photography in movement.

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).
CG09	Know the legal framework and regulations that control and determine the professional activity and its content.
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.
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. Interpret an advertising briefing, creating an image that meets its creative, aesthetic and communication objectives.
2. Know advertising genres and formats.
3. Analyze an advertising image, its main technical characteristics and aesthetic functions, for both still and moving images.
4. Understand cinematography applied to film advertising.
5. Know and understand processes and workflows in photography advertising.
6. Contribute creative and aesthetic added value.
7. Know how to use lighting devices that are specific to still photography.
8. Know the lighting techniques for an advertisement still-life, taking into consideration the characteristics of the product.

Teaching methodology

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

Course content

<i>Content</i>	1. Photography cameras and their characteristics: sensitometry, photometry and exposure applied to the still image. 2. Studio lighting techniques for still photography. 3. The advertoria. Still photography during the filming of an ad. 4. Retouching techniques in the postproduction of still images. 5. The advertisement still-life. 6. Cinematography in different genres and formats of film advertising.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	6 hours
AF3	Design and implementation of artistic creation projects (individual or group).	15 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.	30 horas

AF7	Evaluation.	3 horas
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	30 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	55%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Revaluable	Yes	35%
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

Almendros, N. (1993). *Días de una cámara*. Seix Barral.
 Alton, J. (1995). *Painting with light*. University of California Press.
 American Society of Cinematographers. (2013). *American cinematographer manual* (10.^a ed.). Focal Press.
 Arijon, D. (1976). *Grammar of the film language*. Silman-James Press.
 Bavister, S. (2000). *Lighting techniques for food photography*. Fountain Press.
 Bowyer, J. (Ed.). (2012). *Conversations with Jack Cardiff*. Faber & Faber.
 Box, H. C. (2010). *Set lighting technician's handbook* (4.^a ed.). Focal Press.
 Brown, B. (2016). *Cinematography: Theory and practice* (3.^a ed.). Routledge.
 Hambourg, M. M. y Rosenheim, J. L. (2017). *Irving Penn: Centennial*. The Metropolitan Museum of Art.
 Hoser, T. (2011). *Introduction to cinematography: Learning the craft*. Routledge.
 Kenworthy, C. (2011–2013). *Master shots* (Vols. 1–3). Michael Wiese Productions.
 Landau, D. (2014). *Lighting for cinematography: A practical guide to the art and craft of lighting for the moving image*. Bloomsbury.
 Langford, M. (1997). *Basic photography* (6.^a ed.). Focal Press.
 Mercado, G. (2013). *The language of the lens: A practical guide to choosing and using lenses for chronological storytelling*. Focal Press.
 Montaner, J. (2005). *Iluminación*. Casanova Professional.
 Schaefer, D. y Salvato, L. (1984). *Masters of light: Conversations with contemporary cinematographers*. University of California Press.
 Silverman, M. S., Zuckerman, J. y Shell, B. (1999). *The hand exposure meter book*. Silver Pixel Press.
 Szarkowski, J. (1966). *The photographer's eye*. The Museum of Modern Art.
 Tarkovsky, A. (1986). *Sculpting in time: Reflections on the cinema*. Bodley Head.
 Van Hurkman, A. (2013). *Color correction handbook: Professional techniques for video and cinema* (2.^a ed.). Peachpit Press.

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITES

Agosto. (s. f.). <https://www.agosto.tv/>
 Antiestático. (s. f.). <https://antiestatico.com/>
 Artistry. (s. f.). <https://www.artistry.net/>
 ASPEKT. (s. f.). <https://aspekt.com/>
 Aura Collective. (s. f.). <https://auracollective.net/>
 BLUR. (s. f.). <https://blurfilms.tv/>
 Camp David Film. (s. f.). <https://www.campdavidfilm.com/>

CANADA. (s. f.). <https://www.canadacanada.com/>

Division. (s. f.). <https://www.division.global/>

Iconic Talent Agency. (s. f.). <https://www.iconictalentagency.com/>

Lagence. (s. f.). <https://lagence.tv/>

Landia. (s. f.). <https://www.landia.com/espana/>

Lee Films. (s. f.). <https://leefilms.com/>

Lux Artists. (s. f.). <https://www.luxartists.net/>

PlanB. (s. f.). <https://planbfree.com/>

Point of View Agency. (s. f.). <https://pointofviewagency.com/>

Serial Pictures. (s. f.). <https://www.serialpictures.com/>

WPA. (s. f.). <https://wp-a.com/>

XO Film. (s. f.). <https://www.xo.film/>

REQUIRED MATERIALS FOR THE COURSE

A computer, and Keynote, PowerPoint, or Canva to present the dossiers. DaVinci, Premiere, or any editing software to edit the final project.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

To be announced throughout the course.