

*The film image: technique and
aesthetics*
COURSE GUIDE

BACHELOR'S IN FILMMAKING
Course 2025/2026

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>	Laura Sánchez-Vizcaíno

Course presentation

This course takes a look at the relationship between the photography and camera department and other departments in the filmmaking process; variables in the capture of an image in relation to the configuration of the camera; major precedents and photographic styles of cinematography; camera movements and filming styles; health and safety on set; and lighting design for day and/or night interior and exterior scenes.

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).
CG08	Develop critical discourse in the field of audiovisual creation with attention to cultural, social and artistic changes.
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. Express the multi-disciplinary role of the production designer, as the fulcrum of the art design and creative teams of a film or audiovisual production.
2. Visually interpret a screenplay, finding a singular conceptual focus linked to the particularities of the production and in pursuit of narrative realism and symbolism.
3. Manage the resources of the creative process in order to give the piece a determined production value.
4. Develop a comprehensive vision of the visual elements of the project through set design, lighting design and costume design.
5. Acquire critical skills to communicate the vision of the design.
6. Use the tools and technologies that help to conceptualize the ideas of the spatial design of a project.

Teaching methodology

MD1	Participatory masterclass.
MD2	Case studies and discussion.
MD3	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Tutoring and follow-up.

Course content

<i>Content</i>	<ol style="list-style-type: none"> 1. Production design: analysis, interpretation and conceptualization of the screenplay, considering the historical framework, tone, genre and evolution of the characters. Production breakdown, planning and budget. 2. Workflow and creative agreement among the art, photography and costume departments. 3. Casting of speaking roles and extras, with an emphasis on the more strongly-defined characters. 4. Designing the space: architectonic configuration, setting, interior design and landscapes. Paradigms of location design (interiors and natural exteriors) and set design. 5. The decorative arts in narration. 6. Costume design, research and implementation. 7. Lighting design in the context of filmic narration. 8. Production design for animation and virtual environments. 9. Knowledge of design materials, techniques and tools: technical drawing (sketches, elevations, plans and sections), 3D drawing, modeling and rendering. Concepts, storyboards and models. 10. Technology applied to design in virtual environments and sets.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	18 hours
AF2	Classroom/laboratory exercises and practicals.	21 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 hours
AF6	Academic tutoring.	6 hours
AF7	Evaluation.	3 hours
AF8	Self-study of theoretical content and independent preparation of practical work and activities.	60 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

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

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 offence. 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)	Yes	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	No	No	40%
SE5 Attitude and participation	No	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 that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

RECOMMENDED BIBLIOGRAPHY

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITES

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS