

# *Direction of photography I*

## COURSE GUIDE

BACHELOR'S IN FILMMAKING

## *Course data*

<i>Duration</i>	Annual
<i>Credits</i>	9 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking

## *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

<i>Content</i>	<p>Specialized knowledge of the concepts and instruments of cinematography.</p> <ol style="list-style-type: none"> <li>1. Sensitometry.</li> <li>2. Photometry.</li> <li>3. Photocolorimetry.</li> <li>4. Use of light engineering instruments.</li> <li>5. Lighting setups and their expressive applications.</li> <li>6. Exterior lighting.</li> <li>7. Interior lighting.</li> <li>8. Creative and photogenic lighting.</li> <li>9. The color palette.</li> <li>10. A short history of cinematography.</li> <li>11. Case studies and aesthetic relationships to other artistic disciplines.</li> </ol>
----------------	---

## Learning activities

<i>AF1</i>	Theoretical and theoretical-practical classes.	18 hours
<i>AF2</i>	Classroom/laboratory exercises and practices.	30 hours
<i>AF3</i>	Design and execution of artistic creation projects (individual or group).	9 hours
<i>AF4</i>	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	18 hours
<i>AF5</i>	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	90 hours
<i>AF6</i>	Academic tutoring.	12 hours
<i>AF7</i>	Evaluation.	3 hours
<i>AF8</i>	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

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 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 reevaluabile	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 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.



ESCUELA UNIVERSITARIA  
DE ARTES@taiarts.com  
RECOLETOS-22 MADRID



Universidad  
Rey Juan Carlos

## *Resources*

RECOMMENDED BIBLIOGRAPHY

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITES

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS