DESCRIPTION & CONTEXTUALISATION OF THE SUBJECT

This course follows an itinerary that started in the first year of the degree with courses such as Audiovisual Creation Techniques and continued throughout the following years with other subjects such as Audiovisual Narrative or Analysis of Visual Forms. It is also related to other relevant courses of the forthcoming year such as History of Classical Cinema and History of Modern and Contemporary Cinema. The main goal of the course is to gain knowledge and to develop the main tasks and skills required to face the different artistic practices related to Art direction.

COMPETENCIES/LEARNING RESULTS FOR THE SUBJECT

Goals of the Degree:

1-To gain knowledge and experience in the professional routines within the field of audiovisual communication.
2-To employ skills and different technique and resources in the development of contents and processes within the audiovisual communication.
3-To analyse, interpret, explain and appreciate critically facts, social processes, texts and communication projects.

Goals of the Course:

1-To address the analysis of cinema in its plastic dimension.
2-To examine the main aspects in the organization of the cinematographic space as we approach the evolution of set architecture in film throughout its history.
3-To acknowledge the contribution of art direction to the plastic treatment of film aesthetics.
4-To learn about the evolution of film art direction and production design throughout the history of cinema.
5-To approach the organization of the Art Department as we identify the different tasks assigned to film art direction.
6-To address the main creative and conceptual tasks required in the development of an art direction draft for film.

THEORETICAL/PRACTICAL CONTENT

THEORETICAL MODULE: CONTENTS

Lesson 1. Art direction for film: specific tasks and assignments
1.1 Production design and art direction
1.2 Organization of the Art Department
Lesson 2. An art direction project for film: main guidelines
2.1 The project step by step
2.2 Sets and trompe l’oeils
Temas 3. The symbolic dimension of scenography: Hitchcock as case study
3.1 "The raising and overflowing abyss"
3.2 Anthropomorphisms of the space
Lesson 4. The configuration of space in cinema
4.1 Pictorial space
4.2 Architectural space
4.3 Filmic space
Lesson 5. Set architecture in cinema I
5.1 The theatrical scenography in Primitive cinema
5.2 The plastic of space in Classical cinema
Lesson 6. Set architecture in cinema II
6.1 Spaces of horror, the plastic of space in German Expressionism
6.2 Other avant-garde spaces
Lesson 7. Set architecture in cinema III: the configuration of space in Modern and Contemporary cinema
7.1 Art direction's degree zero
7.2 Misframings and off-screen spaces
Lesson 8. Urban film architecture: three case studies
8.1 Metropolis
8.2 Blade Runner
8.3 The World
PRACTICAL MODULE

1: Sessions 1-5
Put into practice of several aspects of an art direction project for a Science Fiction movie project based on the guidelines given in class

1.1 Documentation and scrapbook
1.2 Set designs
1.3 Locations
1.4 Costume design and colour palettes
1.5 Presentation of the project

2: Sessions 6-12
Put into practice of an art direction project for a feature film departing from the script

2.1 Breakdown and plastic analysis of the script: documentation, sets, first outlines, scrapbook and search of the Concept
2.2 Set locations
2.3 List of Props
2.4 Concept design: illustration, sketches and color palettes
2.5 Costume design
2.6 Report
2.7 Presentation of the project

METHODS
The course will combine practical and theoretical lessons regarding the most relevant aspects of art direction. Throughout the course we will be working on specific theoretical aspects and case studies including documentation, research, film screenings and analysis. In addition we will provide various creation exercises that will help the student to become familiar with the different tasks assigned to an art director.

TYPES OF TEACHING

<table>
<thead>
<tr>
<th>Type of teaching</th>
<th>M</th>
<th>S</th>
<th>GA</th>
<th>GL</th>
<th>GO</th>
<th>GCL</th>
<th>TA</th>
<th>TI</th>
<th>GCA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classroom hours</td>
<td>39</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hours of study outside the classroom</td>
<td>58.5</td>
<td></td>
<td>21</td>
<td></td>
<td>31.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Legend:
GCL: Clinical Practice  TA: Workshop  TI: Ind. workshop  GCA: Field workshop

ASSESSMENT SYSTEMS
- Continuous assessment system
- Final assessment system

TOOLS USED & GRADING PERCENTAGES
- Oral defence  15%
- Team work (problem solving, project design)  60%
- Portfolio  25%

ORDINARY EXAM CALL: GUIDELINES & DECLINING TO SIT
The final grade will be obtained from the continuous assessment of the various case studies and practices carried out through the course. The overall assessment will take into account the following guidelines: attendance and participation, the accomplishment and oral presentation of the various exercises and activities proposed.
If the student is not able to attend the course the overall assessment will be based on a final test to measure his or her knowledge of the main theoretical and practical issues gathered in the programme.

EXTRAORDINARY EXAM CALL: GUIDELINES & DECLINING TO SIT
In the non ordinary call the assessment will be based on the final test formula.

COMPULSORY MATERIALS
BIBLIOGRAPHY

Basic bibliography

In-depth bibliography
Dalle Vacche, Angela. Cinema and Painting: How Art Is Used in Film, University of Texas Press, Austin, 1996.
Neumann, Dietrich (ed). Film Architecture: Set Designs from Metropolis to Blade Runner, Prestel, Munich, 1996.

Journals

Useful websites
http://www.imdb.com/

REMARKS