

| <b>COURSE GUIDE</b>   |   | 2024/25                 |
|---|---|-------------------------|
| <b>Faculty</b>  | 323 - Faculty of Social and Communication Sciences        | <b>Cycle</b> .          |
| <b>Degree</b>   | GCOMUN31 - Bachelor's Degree in Audiovisual Communication | <b>Year</b> Third year  |
| <b>COURSE</b>   |   |                         |
| 27131 - Art Direction   |   | <b>Credits, ECTS:</b> 6 |
| <b>COURSE DESCRIPTION</b>   |   |                         |
| <p>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 Film Art direction.</p>   |   |                         |
| <b>COMPETENCIES/LEARNING RESULTS FOR THE SUBJECT</b>  |   |                         |
| <p>General competences of the subject:</p> <p>G006 To develop abilities and skills related to participation, management and teamwork optimization, applying informed criteria to decision making and evaluation of results.</p> <p>G007 To apply skills, techniques, technologies and resources in order to develop contents, communication processes and audiovisual information.</p> <p>G008 To project and design strategies aimed at identifying objectives and planning actions, in the context of content development and communication processes and audiovisual information.</p> <p>G009 To acquire knowledge and experience of professional environments and routines in the field of audiovisual communication.</p> |   |                         |
| <p>Transversal competences of the subject:</p> <p>CT6- Innovation and entrepreneurship.</p> <p>CT8- Teamwork.</p>   |   |                         |
| <p>Subject learning outcomes:</p> <p>1-To address the analysis of cinema in its plastic dimension.</p> <p>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.</p> <p>3-To interpret art direction in relation to other artistic practices</p> <p>4-To identify and understand the main tasks of Art Direction and Production Design in the process of audiovisual production.</p> <p>5-To apply working concepts, methods and procedures in the development of an Art Direction project.</p>  |   |                         |
| <b>Theoretical and Practical Contents</b>   |   |                         |
| <b>THEORETICAL MODULE</b>   |   |                         |
| <p>Lesson 1. Art direction for film: specific tasks and assignments</p> <p>1.1 Production design and art direction</p> <p>1.2 Organization of the Art Department</p> <p>Lesson 2. An art direction project for film: main guidelines</p> <p>2.1 The project step by step</p> <p>2.2 Sets and trompe l'oeil</p> <p>Lesson 3. Mise-en-scène</p> <p>3.1 What is Mise-en-scène</p> <p>3.2 Components of the Mise-en-scène</p> <p>Lesson 4. The symbolic dimension of scenography</p>  |   |                         |
| <b>PRACTICAL MODULE</b>   |   |                         |
| <p>1. A first practical approach to film art direction.</p> <p>1.1 Documentation and Moodboard</p> <p>1.2 Set design and Locations</p> <p>1.3 Costume design and colour palettes</p> <p>1.4 Presentation</p>  |   |                         |

2. An art direction project for a feature film departing from the script.
  - 2.1 Breakdown and visual analysis of the script: documentation, visual Concept, Moodboard
  - 2.2 Sets design and locations
  - 2.3 Props and colour palettes
  - 2.4 Costume design
  - 2.5 Presentation
3. Setting the scene: Creating your own project as an art director.

## TEACHING METHODS

Throughout the course we will be working on the fundamental aspects of film Art Direction and the staging processes combining practical and theoretical lessons 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.

\*Note: During the classes in which computers are not required for the practice we are going to give all of our electronic devices a rest.

## **TYPES OF TEACHING**

| Types of teaching                                    | M    | S | GA | GL   | GO | GCL | TA | TI | GCA |
|--|------|---|----|------|----|-----|----|----|-----|
| <b>Hours of face-to-face teaching</b>                | 39   |   |    | 21   |    |     |    |    |     |
| <b>Horas de Actividad No Presencial del Alumno/a</b> | 58,5 |   |    | 31,5 |    |     |    |    |     |

**Legend:** M: Lecture-based S: Seminar GA: Applied classroom-based groups  
GL: Applied laboratory-based groups GO: Applied computer-based groups GCL: Applied clinical-based groups  
TA: Workshop TI: Industrial workshop GCA: Applied fieldwork groups

## Evaluation methods

- Continuous evaluation
- End-of-course evaluation

## Evaluation tools and percentages of final mark

- Oral defence 10%
- Exercises, cases or problem sets 5%
- Teamwork assignments (problem solving, Project design) 60%
- Portfolio 25%

## ORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

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 projects proposed. The first practice will be worth 2.5 points. The second project will be worth 3.5 points and the third one 3.5 points. Attendance and participation throughout the classes will be worth 0.5 points.

\*Note: In order to follow the continuous assessment attendance will be compulsory. Missing more than three classes with no proper justification will mean that the student automatically quits the continuous assessment.

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. The student will be required to complete the integral version of the first two projects described in the practical module.

\*This assessment system will be applied both face-to-face and/or non-face-to-face, in the event that the situation demanded.

## **EXTRAORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT**

In the non ordinary call the assessment will be based on the same requirements as in the final test formula.

## MANDATORY MATERIALS

## BIBLIOGRAPHY

### Basic bibliography

Barnwell, Jane (2004). *Production Design: Architects of the Screen (Short Cuts)*. London: Wallflower.

Barnwell, Jane (2017). *Production Design for Screen: Visual Storytelling in Film and Television*. New York: Bloomsbury.

Rizzo, Michael (2013). *The Art Direction Handbook for Film*. New York & London: Focal Press.

Shorter, Georgina (2012). *Designing for Screen: Production Design and Art Direction explained*. Ramsbury, Marlborough: Crowood Press.

### Detailed bibliography

Dalle Vacche, Angela (1996). *Cinema and Painting: How Art Is Used in Film*. Austin: University of Texas Press.

Neumann, Dietrich (ed) (1996). *Film Architecture: Set Designs from Metropolis to Blade Runner*. Munich: Prestel.

Ramírez, Juan Antonio (2012). *Architecture for the Screen: A Critical Study of Set Design in Hollywood's Golden Age*. North Carolina: University of California Press, McFarland & Company, Inc., Publishers.

Sennett, Robert (1994). *Setting the Scene: The Great Hollywood Art Directors*. New York: Harry N. Abrams, Inc., Publishers.

### Journals

### Web sites of interest

<https://www.bifilmcommission.com/es/>

<https://www.setdecorators.org/>

<https://artdepartmental.com/>

## OBSEVATIONS