



Teaching Guide

Teaching Guide				
Identifying Data				2021/22
Subject (*)	Art Direction and Production Design		Code	616G01025
Study programme	Grao en Comunicación Audiovisual			
Descriptors				
Cycle	Period	Year	Type	Credits
Graduate	1st four-month period	Third	Obligatory	6
Language	SpanishEnglish			
Teaching method	Hybrid			
Prerequisites				
Department	Socioloxía e Ciencias da Comunicación			
Coordinador	León Sanjuán, María Victoria de	E-mail	victoria.de.leon@udc.es	
Lecturers	León Sanjuán, María Victoria de	E-mail	victoria.de.leon@udc.es	
Web	comunicacion.udc.es/audiovisual/es			
General description	The Production Design Deparment defines every visual and artistic appearance in any audiovisual project. The Designer makes all the decisions about shapes, colors, treatment and ultimately the plastic production style. He works closely with the film’s director. This professional is usually necessary in large productions, where different teams develop the scene setting and characters, coordinated by their respective Art Directors, Costume Design and Makeup, ensuring the previously general aesthetics. In modest productions, there is only the Art Director figure.			
Contingency plan	1. Modifications to the contents: none 2. Methodologies *Teaching methodologies that are maintained: all of them (online sessions on Teams) *Teaching methodologies that are modified: practical classes will be teached online (Teams) 3. Mechanisms for personalized attention to students: Email, Moodle, Teams 4. Modifications in the evaluation *Evaluation observations: if it is not available to do the final exam, the evaluation will be the 100% from the Art Project itself. 5. Modifications to the bibliography or webgraphy: None			

Study programme competences

Code	Study programme competences
A2	Crear productos audiovisuais.
A3	Xestionar proxectos audiovisuais.
A7	Coñecer as técnicas de creación e produción audiovisual.
B9	Desenvolverse para o exercicio dunha cidadanía aberta, culta, crítica, comprometida e solidaria capaz de analizar a realidade, diagnosticar problemas, formular e implantar solución baseadas no coñecemento e orientadas ao ben común
C1	Entender a importancia da cultura emprendedora e coñecer os medios ao alcance das persoas emprendedoras.
C2	Valorar criticamente o coñecemento, a tecnoloxía e a información dispoñible para resolver os problemas cos que deben enfrontarse.
C3	Asumir como profesional e cidadán a importancia da aprendizaxe ao longo da vida.



C4	Valorar a importancia que ten a investigación, innovación e o desenvolvemento tecnolóxico no avance socioeconómico e cultural da sociedade.
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Learning outcomes			
Learning outcomes		Study programme competences	
The aim for the student is to understand the role of the Production Designer or Art Department head within the audiovisual project. Basic concepts and techniques will be analyzed as well as the main tools and vocabulary, learning to visualize all the entire process.		A2	B9
		A3	C1
		A7	C2
			C3
			C4

Contents	
Topic	Sub-topic
1st Block. The Production Designer: Role and Responsibilities	Lesson 1. Skills and knowledge of the Production Designer. Origin of design and first designers. Lesson 2. The production environment. Components for set and character building. Lesson 3. Use of special effects in Art Direction. Lesson 4. Basic lighting and color skills.
2nd Block. General Working Process	Lesson 5. Storyboards. Lesson 6. Set and character documentation. Outdoor site locations. Lesson 7. Previous designs, models and plan drawings. Lesson 8. Construction materials and set assembly.

Planning				
Methodologies / tests	Competencies	Ordinary class hours	Student's personal work hours	Total hours
Guest lecture / keynote speech	A2 A3 C1 C2 C3 C4	28	45	73
Workshop	A2 A7 B9 C1 C2 C3 C4	28	45	73
Multiple-choice questions	A7 C2 C3	2	0	2
Personalized attention		2	0	2
(*)The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.				

Methodologies	
Methodologies	Description
Guest lecture / keynote speech	Theoretical explanations in the classroom (or online if confinement) with Power Point and audiovisual examples.
Workshop	Face-to-face teaching. There will be required a variety of tasks explained at the beginning of the course. Complete explanation at Campus Virtual (Moodle). - Short projects, hands-on learning. Theoretical implementation. - Long project: Artistic Direction of a Screenplay. All tasks are demanded and developed in groups or single-handedly.
Multiple-choice questions	Final exam on site of theoretical part.

Personalized attention



Methodologies	Description
Workshop	All theory and practices contents will be posted at Moodle.
Guest lecture / keynote speech	Personalized tutoring at classroom, at teacher's office or online (Teams). Please, by appointment at: victoria.de.leon@udc.es
	Face-to-face teaching.

Assessment			
Methodologies	Competencies	Description	Qualification
Multiple-choice questions	A7 C2 C3	30% of total punctuation: multiple choice and short questions exam of theoretical aims.	30
Workshop	A2 A7 B9 C1 C2 C3 C4	70% of total punctuation: projects developed during the course, or practical exam on July call.	70

Assessment comments
IMPORTANT ADVICE: It is obligatory to pass each block for getting through the subject. Passed parts will be kept for following calls.

Sources of information	
Basic	- ETTEDGUI, Peter (2001). "Diseño de producción & dirección artística". Barcelona: Océano - GUARDIA, Manuel y ALONSO, Raúl (1993). "Técnicas de construcción, ornamentación y pintura de decorados?". Madrid: IORTV (Instituto Oficial de Radio y Televisión) - HART, John (2001). "La Técnica del Storyboard". Madrid: IORTV - MILLERSON, Gerald (2001). "Realización y producción en TV" (caps.10-11). Madrid: IORTV - RIZZO, MICHAEL (2007). "Manual de dirección artística cinematográfica". Barcelona: Ed. Omega - STEVEN, Katz D. (2002). "Plano a plano. De la idea a la pantalla". Madrid: Editorial Plot - Varios autores (2002). "La Dirección Artística" nº27. Madrid: Nickel Odeón
Complementary	- GOROSTIZA, Jorge (1997). "Directores Artísticos Del Cine Español". Madrid: Cátedra S.A. - MÁRQUEZ BERRIOS, Juan (2000). "Maquillaje y caracterización". Madrid: IORTV - MURCIA, Félix (2002). "La escenografía en el cine". Madrid: Fundación Autor - VILA, SANTIAGO (1997). "La escenografía. Cine y arquitectura". Madrid: Cátedra

Recommendations
Subjects that it is recommended to have taken before
Graphic Expression/616G01004 Applied Design/616G01015 Screenplay Writing/616G01018
Subjects that are recommended to be taken simultaneously
Audiovisual Analysis/616G01021 Cinematography Direction and Lighting/616G01022 Theory and Practice of Editing/616G01023 3D Infography1/616G01024
Subjects that continue the syllabus
Other comments



(*)The teaching guide is the document in which the URV publishes the information about all its courses. It is a public document and cannot be modified. Only in exceptional cases can it be revised by the competent agent or duly revised so that it is in line with current legislation.