



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Art Direction

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Annual
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Iris de Ocampo

Course presentation

Introduction to art direction for film, to understand the workings of the art department from a technical and aesthetic perspective.

Student competencies

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of 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.
CE06	Know the different production models and their relationship to the demands of the audiovisual industry.

CE07	Understand the importance of the various roles, tasks and responsibilities related to the development of audiovisual projects.
CE13	Interpret texts and screenplays with special attention to all artistic, scenic or special elements related to production design.

Learning outcomes

Upon completion of this course, each student must be able to:

1. Understand the essentials and processes of art direction in the development of an audiovisual work.
2. Analyze examples of art direction in film and television, from the definition of its aesthetic concept to its materialization, understanding the importance of the creation of the project portfolio.
3. Understand the work of an art department in an audiovisual production, distinguishing the roles and functions of each member of the department.
4. Understand staging, working with props and what is involved in the construction of a set for an audiovisual work.
5. Understand the relationship between art direction and production in an audiovisual work.

Teaching methodology

MD1	Participatory masterclass.
MD2	Case studies and discussion.
MD5	Cooperative and collaborative learning.

Course content

Content	1. Art Direction for audiovisual media. Creation of spaces, atmospheres and universes. 2. Art department: roles and functions. 3. Art department processes and methodologies. Interdepartmental relationships, and correlation with film production.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	9 hours
AF2	Classroom/laboratory exercises and practicals.	6 hours
AF3	Design and execution of artistic creation projects (individual or group).	6 hours

AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	6 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	27 hours
AF7	Evaluation.	3 hours
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	33 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

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

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)	Yes	Yes	30%
SE2 Assignments and projects	Yes	Yes	40%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	No	No	20%
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 who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

REVIEW OF ASSESSMENT MARKS

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

Resources

RECOMMENDED BIBLIOGRAPHY

- Acaso, M. (2006). *El lenguaje visual*. Paidós.
- Affron, C., & Affron, M. J. (1995). *Sets in motion: Art direction and film narrative*. Rutgers University Press.
- Bachelard, G. (1994). *The poetics of space* (M. Jolas, Trans.). Beacon Press. (*Obra original publicada en 1957*).
- Barnwell, J. (2017). *Production design for screen: Visual storytelling in film and television*. Bloomsbury Academic.
- Breyer, G. (2005). *La escena presente*. Infinito.
- Ettedgui, P. (1999). *Production design & art direction*. RotoVision.
- Ferrer, J. (2014). *Diseñar para los ojos: El diseño de producción en el cine español*. Cátedra.
- LoBrutto, V. (2002). *The filmmaker's guide to production design*. Allworth Press.
- Murcia, F. (2002). *La escenografía en el cine: El arte de la apariencia*. Fundación SGAE.
- Pastoureau, M. (2017). *The secret lives of color* (H. Fowler, Trans.). John Murray.
- Pizza, A. (2022). *La ciudad en el cine: Recorridos, encuadres, secuencias y montaje*. Ediciones Asimétricas.

RECOMMENDED FILMOGRAPHY

- Andersson, R. (Director). (2007). *Du levande* [You, the living] [Film]. Studio 24.
- Argento, D. (Director). (1977). *Suspiria* [Film]. Seda Spettacoli.
- Caballero, E. (Production designer), & Del Toro, G. (Director). (2006). *Pan's labyrinth* [Film]. Estudios Picasso; Tequila Gang.
- Coppola, F. F. (Director). (1992). *Bram Stoker's Dracula* [Film]. Columbia Pictures.
- Kubrick, S. (Director). (1980). *The shining* [Film]. Warner Bros.
- Lang, F. (Director). (1927). *Metropolis* [Film]. Universum Film AG (UFA).
- Martel, L. (Director). (2017). *Zama* [Film]. Rei Cine; Bananeira Filmes.



Rebollo, J. (Director). (2012). *El muerto y ser feliz* [The dead and being happy] [Film]. Lolita Films; Icónica.

Scott, R. (Director). (1979). *Alien* [Film]. 20th Century Fox.

Stiller, B. (Creator). (2022). *Severance* [TV series]. Apple Studios; Red Hour Productions.

Von Trier, L. (Director). (2003). *Dogville* [Film]. Zentropa Entertainment.

RECOMMENDED WEBSITES

CAUBATV. (n.d.). *Home* [Video channel / Web platform]. <https://www.cauba.tv/>

Interiors and Films [@interiorsandfilms]. (n.d.). *Posts* [Instagram profile]. Instagram. <https://instagram.com/interiorsandfilms>

Set Circle [@setcircle]. (n.d.). *Posts* [Instagram profile]. Instagram. <https://instagram.com/setcircle>

REQUIRED MATERIALS FOR THE COURSE

Paper and pen to take notes in class.

VISITS. MASTER CLASSES. EVENTS OR WORKSHOPS

Details will be provided during the course.