



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Color Grading and Editing

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	1 st semester
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Susana Ojea

Course presentation

Immersion in the technical, narrative and creative processes of photography after shooting.

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.
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.
CE15	Compose images by integrating elements that are filmed and/or generated in postproduction processes.

Learning outcomes

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

1. Know the defining parameters of light and color
2. Develop artistic and narrative criteria on the intrinsic, formal and symbolic meanings of the color palette of an audiovisual work.
3. Suggest a chromatic line that is coherent with the style and character of the work.
4. Use color editing software.
5. Establish a dialogue between color graders and directors of photography.

6. Contribute value to the audiovisual work and resolve incidences of underexposure or overexposure of film shots, as well as undesirable elements.

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

Content	1. Analysis of the possibilities of image editing in postproduction: characteristics of shot material, and narrative intent of the work. 2. Workflows and coordination between the color grader and director of photography. 3. Advanced use of color grading and editing software: color management, masking, Motion Effects, textures and looks. 4. Color grading and creative editing according to genres, formats and disciplines: fiction, advertising, music video, fashion film, documentary.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	6 hours
AF3	Design and implementation of artistic creation projects (individual or group).	15 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.	30 horas
AF7	Evaluation.	3 horas
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	30 horas

* The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group 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

In this course, absence to more than 20% of class sessions and activities will lead to failure of the course and disqualification from the 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>
SE2 Assignments and projects	Reevaluable	Yes	40%

SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non reevaluable	Yes	50%
SE5 Attitude and participation.	Non reevaluable	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

- Albers, J. (2013). *Interaction of color*. Yale University Press.
- Bellantoni, P. (2005). *If it's purple, someone's gonna die: The power of color in visual storytelling*. Focal Press.
- Bramesco, C. (2023). *Colors of film: The story of cinema in 50 palettes*. Frances Lincoln.
- Falcinelli, R. (2024). *Chromorama: How color changed our way of seeing*. Particular Books.
- Gage, J. (1999). *Color and meaning: Art, science, and symbolism*. University of California Press.
- Goethe, J. W. v. (1970). *Theory of colours* (C. L. Eastlake, Trans.). MIT Press. (Original work published 1810).
- Itten, J. (1970). *The elements of color* (F. Birren, Ed., E. Van Hagen, Trans.). Van Nostrand Reinhold.
- Paul, S. (2017). *Chromaphilia: The story of color in art*. Phaidon Press.
- Pérez, V. (2022). *The color management handbook for VFX artists*. Routledge.
- St. Clair, K. (2016). *The secret lives of color*. John Murray.
- Stump, D. (2021). *Digital cinematography: Fundamentals, tools, techniques, and workflows* (2nd ed.). Routledge.
- Van Hurkman, A. (2013). *Color correction look book: Creative grading techniques for film and video*. Peachpit Press.
- Van Hurkman, A. (2014). *Color correction handbook: Professional techniques for video and cinema* (2nd ed.). Peachpit Press.

RECOMMENDED FILMOGRAPHY

- Anderson, W. (Director). (2014). *The Grand Budapest Hotel* [Film]. Fox Searchlight Pictures; Indian Paintbrush; Studio Babelsberg.
- Chazelle, D. (Director). (2016). *La La Land* [Film]. Summit Entertainment; Marc Platt Productions; Impostor Pictures.
- Hitchcock, A. (Director). (1958). *Vertigo* [Film]. Alfred J. Hitchcock Productions.
- Jeunet, J.-P. (Director). (2001). *Amélie* [Film]. Victoires Productions; Tapioca Films; France 3 Cinéma.
- Jonze, S. (Director). (2013). *Her* [Film]. Annapurna Pictures.
- Kieślowski, K. (Director). (1993–1994). *Three colors trilogy* [Film series]. MK2 Productions; France 3 Cinéma; CED Productions.
- Kubrick, S. (Director). (1968). *2001: A Space Odyssey* [Film]. Stanley Kubrick Productions.
- Miller, G. (Director). (2015). *Mad Max: Fury Road* [Film]. Kennedy Miller Mitchell; RatPac-Dune Entertainment.



Phillips, T. (Director). (2019). *Joker* [Film]. Warner Bros. Pictures; DC Films; Joint Effort.

Wong, K.-w. (Director). (2000). *In the mood for love* [Film]. Block 2 Pictures; Jet Tone Production.

RECOMMENDED WEBSITES

Deakins, R. (n.d.). *Looking at lighting*. Roger Deakins. <https://www.rogerdeakins.com>

FilmGrab. (n.d.). *FilmGrab*. <https://film-grab.com/>

Flueckiger, B. (n.d.). *Timeline of historical film colors*. Timeline of Historical Film Colors.
<https://filmcolors.org/>

Moviebarcode. (n.d.). *Moviebarcode*. Tumblr. <https://moviebarcode.tumblr.com>

Roxy, R. (n.d.). *Movies in color*. <https://moviesincolor.com>

REQUIRED MATERIALS FOR THE COURSE

Pen and paper for note-taking.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

To be determined throughout the course.