

# *Production design*

## COURSE GUIDE

BACHELOR'S IN FILMMAKING

## Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking

## Course presentation

An understanding of production design as the set of interrelated disciplines that allow for the creation of a diegesis through the construction of physical environments and the recreation of filmic atmospheres as a fundamental support to the narrative.

## Student competencies

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG02	Know the different tools and languages of film, to apply them in 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).
CG07	Know the different study and research methodologies that enable the continuous development and innovation of an activity within the audiovisual industry.
CG08	Develop critical discourse in the field of audiovisual creation with attention to cultural, social and artistic changes.
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.
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 mechanisms for commercializing audiovisual content.

2. Understand the pathways of entry into the industry through entrepreneurship and the exercise of one's profession.
3. Use marketing tools designed for the audiovisual market.
4. Understand and assess the state of the audiovisual industry, changes in model and latest market trends.
5. Create and develop a business plan based on the identification of opportunities in the audiovisual sector.
6. Develop an operations, human resources and financial plan for a business idea.

## Teaching methodology

<i>MD1</i>	Participatory masterclass.
<i>MD2</i>	Case studies and discussion.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD5</i>	Cooperative and collaborative learning.
<i>MD6</i>	Academic tutoring.

## Course content

<i>Content</i>	<p>Understanding of production design as a set of interrelated disciplines that facilitate the establishment of a diegesis through the construction of physical settings and the creation of filmic atmospheres in support of the narrative.</p> <ol style="list-style-type: none"> <li>1. Production design: analysis, interpretation and conceptualization of the screenplay, considering the historical framework, tone, genre and evolution of the characters. Production breakdown, planning and budget.</li> <li>2. Workflow and creative agreement among the art, photography and costume departments.</li> <li>3. Casting of speaking roles and extras, with an emphasis on the more strongly-defined characters.</li> <li>4. Designing the space: architectonic configuration, setting, interior design and landscapes. Paradigms of location design (interiors and natural exteriors) and set design.</li> <li>5. The decorative arts in narration.</li> <li>6. Costume design, research and implementation.</li> <li>7. Lighting design in the context of filmic narration.</li> <li>8. Production design for animation and virtual environments.</li> <li>9. Knowledge of design materials, techniques and tools: technical drawing (sketches, elevations, plans and sections), 3D drawing, modeling and rendering. Concepts, storyboards and models.</li> <li>10. Technology applied to design in virtual environments and sets.</li> </ol>
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## *Learning activities*

AF1	Theoretical and theoretical-practical classes.	30 hours
AF2	Classroom/laboratory exercises and practices.	6 hours
AF3	Design and execution of artistic creation projects (individual or group).	3 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	50 hours
AF6	Academic tutoring.	6 hours
AF7	Evaluation.	3 hours
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	70 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

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

## 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>
SE2 Assignments and projects	Revaluable	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Non reevaluable	No	40%
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 that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

## REVIEW OF ASSESSMENT MARKS

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

## *Resources*

### RECOMMENDED BIBLIOGRAPHY

### RECOMMENDED FILMOGRAPHY

### RECOMMENDED WEBSITES

### REQUIRED MATERIALS FOR THE COURSE

### VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS