



ACADEMIC PROGRAM

HISTORY AND ARTISTIC TRADITION

B.F.A. IN ANIMATION

MODALITY: ON CAMPUS

ACADEMIC YEAR: 2023-2024

Name of the course:	History and Artistic Tradition
Degree :	Animation
Location:	Centro Universitario de Tecnología y Arte Digital
Area:	Artistic Fundamentals
Year:	1º
Teaching period:	1
Type:	B
ECTS credits:	6
Teaching modality:	On campus
Language:	English
Lecturer / Email	Ángela Sánchez De Vera Torres/angela.torres@u-tad.com
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SUBJECT DESCRIPTION

Area description

The subject Artistic Foundations provides the students with the necessary fundamentals for a digital graphics creator: identification and historical context of artistic currents, knowledge of color, light and photography, three-dimensional representation of space and learning of the basis and classical principles of animation and visual development. Knowledge and learning of traditional principles and techniques is one of the essential basis for training professionals to be able to adapt and take advantage of the progress of digital animation technology.

Subject description

The subject of History and Artistic Tradition is a subject in which basic skills will be acquired on the different artistic expressions of the History of Humanity, from Antiquity to Postmodernity. In the same way, the student will obtain general knowledge about visual narratives and the conceptual principles of the aesthetics of Art, which are basic competences for visual animation.

COMPETENCIES AND LEARNING OUTCOMES

Competencies

BASIC AND GENERAL

CG1 - Critically understand the interrelationships between the different arts and their currents of thought throughout history and the evolution of aesthetic, historical and cultural values.

CG2 - Know the vocabulary and concepts inherent to the digital art field.

CG4 - Apply the aesthetic and perception fundamentals of the image in terms of structure, form, color and space in the representation of digital content.

CG9 - Use the techniques and artistic tools associated with the generation of digital content.

CB1 - That students have demonstrated to possess and understand knowledge in an area of study that starts from the base of general secondary education, and is usually found at a level that, while relying on advanced textbooks, also includes some aspects that involve knowledge from the forefront of their field of study.

CB2 - That students know how to apply their knowledge to their work or vocation in a professional manner and possess the competencies usually demonstrated through the development and defense of arguments and problem solving within their field of study.

CB3 - That students have the ability to gather and interpret relevant data (usually within their area of study) to make judgments that include a reflection on relevant social, scientific or ethical issues.

CB4 - Students should be able to convey information, ideas, problems and solutions to both specialized and non-specialized audiences.

CB5 - That students have developed those learning skills necessary to undertake further studies with a high degree of autonomy.

TRANSVERSALS

CT5 - Demonstrate versatility, flexibility and creativity in the development of projects, activities and work.

SPECIFIC

CE18 - Devise, design and capture, through drawing, the design and construction of environments, landscapes and scenarios for their construction in 3D.

CE5 - Apply the traditional principles of animation to the digital animation of characters and other elements.

SC1 - Perform drawing with traditional and digital techniques of artistic creation for both ideation and representation of images.

SC2 - Know and apply the basics of photography, its elements of visual composition and the expressive value of lighting.

CE4 - Represent three-dimensional forms and spaces using the essential techniques of traditional and digital modeling. digital modeling techniques.

SC6 - Use the principles and techniques of artistic creation for the conceptualization, design and development of characters, environments, vehicles and props.

CE8 - Apply technical drawing to the representation of parts or spaces.

Learning outcomes

At the end of the degree, the graduate will be able to:

- Analyze artistic works taking into account aesthetic principles and cultural context.

- Interpret the visual and compositional language of a digital artwork.
- Use basic traditional drawing techniques such as charcoal, graphite or watercolor to represent images.
- Apply the physical and aesthetic principles of color in artistic and narrative creation.
- Handle with fluency digital tools for the creation of images, videos, modeling and artistic works.
- Use artistic expression techniques such as drawing, 3D modeling and postproduction for the generation of digital content.
- Develop strategies for continuous and autonomous training in new techniques and tools of the profession of an animator.
- Adapt the knowledge of traditional drawing techniques to digital environments.
- Draw with exclusively digital means and tools for the representation of images applied to the animation industry.
- Use the visual language applied to the different animation techniques to transmit ideas.
- Represent the physical environment, natural figures and objects through drawing with traditional or digital techniques.
- Apply the laws of representation systems for the visualization of objects, figures and spaces.
- Understand and use the photographic language for the creation of artistic and narrative images.
- Use light as a narrative and dramatic element in the creation of photographic images with knowledge of its physical principles.
- Operate a photographic camera according to its principles of operation for the creation of artistic images.
- Design characters through the visual expression of their psychological characteristics.
- Design environments, locations and atmospheres through the visual expression of their characteristics.
- Represent on a two-dimensional plane a three-dimensional space or object according to the systems of representation.
- Discriminate the volumetric, chromatic, space and environment interrelations that occur between the characters and physical spaces used in an animation scene.
- Apply ideation and creativity techniques to artistic production such as flow state or lateral thinking.

CONTENTS

- Social dimension and cultural values.
- Sensitivity and principles of the artistic expression.
- Classic art and medieval art.
- The Renaissance, Baroque, Neoclassicism and Impressionism.
- Art in other cultures.

- Avant-garde art.
- Contemporary art.

SUBJECT SYLLABUS

1. Artistic techniques and procedures
2. Ancient Art
3. The Middle Ages
4. Renaissance and Mannerism
5. Baroque
6. The Age of Individualism: 18th and 19th Centuries
7. Contemporary art: avant-garde and post-modernism

TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

TRAINING ACTIVITIES

LEARNING ACTIVITIES	Total hours	Hours of presence
<i>Theoretical / Expository classes</i>	31,25	31,25
<i>Practical classes</i>	23,75	23,75
<i>Tutorials</i>	4,50	2,25
<i>Independent study and autonomous work of the student</i>	47,50	0,00
<i>Elaboration of work (group or individual)</i>	37,50	0,00
<i>Evaluation Activities</i>	5,50	6,00
TOTAL	150	63,25

Teaching methodologies

Expository method or master class

Case method

Problem-based learning

Cooperative or collaborative learning

Inquiry-based learning

Flipped classroom or inverted classroom methodology

Gamification

TEMPORAL DEVELOPMENT

Theme 1: Iconology 1 week Theme 2: Prehistory and Primitivism 2 weeks Theme 3: Egypt and Mesopotamia 2 weeks Theme 4: Greece and Classicism 2 weeks Theme 5: Rome and Byzantium 1 week Theme 6: Romanesque and Gothic 1 week Theme 7: Renaissance and Mannerism 2 weeks Theme 8: Baroque and Rococo 1 week Theme 9: Neoclassicism and Romanticism 1 week Themes 10 and 11: Modernity and Postmodernity 2 weeks

EVALUATION SYSTEM

ASSESSMENT SYSTEM	MINIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)	MAXIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)
<i>Assessment of participation in class, exercises or projects of the course</i>	10	20
<i>Assessment of assignments, projects, reports, memos</i>	20	60
<i>Objective test</i>	30	70

GRADING CRITERIA

ASSESSMENT SYSTEM	ORDINARY EVALUATION	EXTRAORDINARY EVALUATION
<i>Assessment of participation in class, exercises or projects of the course</i>	10	10
<i>Assessment of assignments, projects, reports, memos</i>	60	60
<i>Objective test</i>	30	30

General comments on the evaluations/assessments

Both the exam and the class practices will be graded from 0 to 10, being a 5 the minimum grade required to pass.

-To pass the course it will be necessary to pass both the exam and the practical part.

-Follow-up of the work in the classroom. It will be obligatory to deliver the totality of the class practices.

-The student will be required to actively participate during the classes and to assimilate the concepts developed in the course in the assignments and written tests.

-In the extraordinary convocation an exam will be held that will count for 50% of the grade and the remaining 50% corresponds to all the works of the continuous evaluation.

LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):

Basic:

Adams, L. (1997). *A History of Western Art*. Brown & Benchmark.

Gombrich, E. H. (2008). *Historia del Arte*. Debate.

Gompertz, W. (2013). *¿Qué estás mirando? 150 años de arte moderno en un abrir y cerrar de ojos*. Penguin Random House Editorial España.

Hauser, A. (2016). *Historia social de la literatura y el arte*. De Bolsillo.

Repollés, J. (2011). *Genealogías del Arte Contemporáneo*. Akal.

Recommended:

Ball, P. (2012). *La invención del color*. Editorial Turner.

Bazin, G. (1996). *Historia del arte*. Omega.

Cark, K. (2013). *Civilización*. Alianza.

Didi-Huberman, G. (2009). *Historia del arte y tiempo de fantasmas*. Abada.

Gombrich, E. (2004). *Breve historia de la cultura*. Península.

González García, Á. (2007). *Pintar sin tener ni idea y otros ensayos sobre arte*.

Lampreave y Millán.

Hockney, D. / Gayford, M. (2018). *Una historia de las imágenes*. Siruela.

Kraus, R. (2015). *La originalidad de la vanguardia y otros mitos modernos*. Alianza.

Mayayo, P. (2003). *Historias de mujeres, historias del arte*. Cátedra.

Micheli, M. de (1983). *Las vanguardias artísticas del siglo XX*. Alianza.

Parr, M. / Badger, G. (2004). *The Photobook: A History*. Phaidon Press.

Ramírez, J. A. (1996). *Historia del Arte (3 volúmenes)*. Alianza.

Roth, L. M. (1989). *Entender la arquitectura*. Gustavo Gili.

Spivey, N. J. (1997). *Understanding Greek Sculpture: Ancient Meanings, Modern Readings*. Thames and Hudson.

Wilkinson, R. H. (2003). *Magia y símbolo en el arte egipcio*. Alianza Editorial.

Wölfflin, H. (2011). *Conceptos Fundamentales de Historia del Arte*. Espasa.

REQUIRED MATERIALS, SOFTWARE AND TOOLS

Type of classroom

Theory

Materials:

Display - Digital whiteboard, Laptop

Software:

Power Point y reproductor multimedia.