



## **ACADEMIC PROGRAM**

# **INTRODUCTION TO DRAWING AND PAINTING**

## **B.F.A. IN ANIMATION**

***MODALITY: ON CAMPUS***

***ACADEMIC YEAR: 2023-2024***

<b>Name of the course:</b>	<b>Introduction to drawing and painting</b>
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	Justin williams / justin.williams@u-tad.com
Web page:	<a href="http://www.u-tad.com/">http://www.u-tad.com/</a>

## 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 "Introduction to Drawing and Painting", aims to promote in students a series of basic skills that allow them to develop their creative skills through the use and combination of these media, through the knowledge and implementation of the different techniques and styles of drawing and painting. An elementary base of traditional knowledge in this sense, facilitates and enhances the creations of students in digital environments.

## 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

- Fundamentals of drawing: observation and spatial perception, line and stroke.
- Fundamentals of painting: color, textures and paint, smear and light.

- Fundamentals of color and tone.
- Drawing techniques and procedures: dry and wet techniques, procedural proposal.
- Techniques and procedures of painting: water and oil procedures, tools for pictorial practice.
- Typologies, genres and their application: still-life, landscape, figure and portrait.
- Digital painting for the artistic creation.
- Digital color painting.

## **SUBJECT SYLLABUS**

-Topic 1. Learning to draw.

1.1 What is drawing?

1.2. Drawing from life.

Learning to look. Practical exercises.

-Topic 2. Basic fundamentals of drawing.

2.1 Fit, dimension and composition on paper. 2.2.

2.2 Shadows and notions of perspective.

2.3 Proportion and scale.

2.4 Drawing movement.

2.5 Expression and limits of graphic design. Practical exercises.

-Theme 3. Drawing technologies.

3.1 Basic techniques.

3.2 Pencils, charcoal, graphite, sanguine.

3.3 Marker pens, ballpoint pens and paintbrushes.

3.4 Inks, stains and monochrome gouaches. Practical exercises.

-Topic 4. Basic fundamentals of painting.

4.1 Light and colour.

4.2 Subtractive mixture/additive mixture.

4.3 Types of paints and supports. 4.4.

-Theme 5. Fundamental genres, practical applications.

5.1 The human figure and the portrait: exercises with models. 5.2 Still lifes: exercises with models.

5.2 Still lifes: exercises in drawing from life.

5.3 Landscape. Nature and the city.

5.4 Paths to abstraction.practical exercises.

## 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
<b>TOTAL</b>	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 1-2 semanas

Theme 2- 2 semanas

Theme 3- 4 semanas

Theme4-3 semanas

Theme5-3 semanas

## 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

The subject will be considered divided into four aspects for its evaluation, which correspond to the following criteria

correspond to those indicated in the criteria previously expressed:

- A block of activities carried out in class (40%). They will be evaluated periodically by the teacher.

by the teacher. The students will deliver the works to the teacher in a physical and face-to-face way,

who will grade and return them once they have been corrected. The students will take

photographs of each one of the works that will be included in Blackboard for its documentary registry

and for their grade to be recorded.

- The realization of an artist's notebook (20%): a sketchbook (recommended format

A5), in which the students will freely develop drawing and painting activities from the natural world.

the quantity and quality of the proposals, as well as the technical and thematic variety.

and thematic variety. It will be physically presented on the same day of the final test and must also be video-documented.

and must also be video-graphically documented and uploaded to Blackboard platform for documentation and for the recording of the grade.

- Final practical exam (30%). It will be carried out in person at Utad's facilities in the spaces, times and shifts determined opportunely for this purpose.

The duration of the same will be 2 hours and the conditions for the test will be indicated in due time.

conditions for the realization of the test will be indicated. The material will be collected by the teacher and kept in U-Tad for the

documentally in U-Tad, so it will not be returned to the students.

photographically and uploaded to the platform, where the grade will appear.

- Attendance, deliveries and care of the material (10% of the total grade). Work handed in after the deadline will have a penalty of -20% with respect to the rest. The

Class attendance is compulsory. Students who do not comply with a minimum attendance of 80% of the class hours

of 80% of the class hours, will lose the right to the continuous evaluation.

In order to pass the course, a minimum passing grade (5) must be obtained in each of the four blocks.

of the four blocks, so that the indicated percentages will be applied in this case to obtain the final grade.

to obtain the final grade. Otherwise, the subject will be SUSPENSE and the student will have to

present, in the extraordinary call, those works that would have been failed,

keeping the grades passed to obtain the final grade of that call.

It is crucial to hand in the assignments within the deadline. There will be 10 minutes of courtesy in which the delivery will be

will be given 10 minutes of courtesy in which the delivery will be considered on time. After that time, assignments may be handed in within a maximum of 24 hours after the due date.

maximum of 24 hours after the due date, but with a penalty on the grade that will be determined by the professor.

will be determined by the teacher. No work will be accepted after 24 hours.

Students who do not pass the course will have the opportunity to repeat the final exam/project and retake the

final exam/project and resubmit the dossier in the "convocatoria extraordinaria".



For students who do not pass the continuous evaluation:

Those students who do not pass the continuous evaluation, in addition to those who do not submit

80% of the required course work, who do not take the final exam/project or who do not attend a minimum of 80% of the hours of the

a minimum of 80% of the total hours of classes, as stipulated by the university, will have the opportunity to take the

will have the opportunity to sit for the extraordinary exam.

The extraordinary convocation will consist of an exam and the delivery of the exercises evaluated in the ordinary, as well as the artist's notebook. The grade will be obtained by weighting

## **LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):**

Basic:Albany, Wiseman. "Drawing Solutions". Collins & Brown. Londres. 2002.-Edward Betty. "Nuevo aprender a dibujar con el lado derecho del cerebro". Urano.Barcelona. 2000.- Dodson, Bert. "Keys to Drawing". North Light Books. 1990.Bibliografía recomendada-Albany, Wiseman. "Drawing and Painting landscapes". Collins & Brown. Londres.2004.-Berger, John. "Modos de ver". Gustavo Gili. Barcelona. 1975.- Bonome, Rodrigo. "Concepto y técnica del dibujo y la composición". CompañíaGeneral Fabril Editora. Buenos Aires. 1963.-Cuasante, José María."El color de la pintura". H.Blume. 2008.-Cuasante, José María; Cuevas Riaño, María del Mar y Fernández Quesada, Blanca."Introducción al color". Akal. 2005.-Díaz Padilla, Ramón. "El dibujo del natural en la época de la postacademia". Akal.2007.-Huertas, Manuel. "Materiales, procedimientos y técnicas pictóricas". Akal.2010.-Hayes, Colin. "Guía completa de pintura y dibujo. Técnicas y materiales". HermannBlume. Madrid.1992.-Mayer, Ralph. "Materiales y técnicas del arte". Hermann Blume. Madrid. 1993

5-Pedrola, Antoni. "Materiales, procedimientos y técnicas pictóricas". Ariel. Barcelona.2009

## **REQUIRED MATERIALS, SOFTWARE AND TOOLS**

### **Type of classroom**

Classroom easels

### **Materials:**

Easels

### **Software:**

-Adobe Acrobat Reader,

-GoogleSketchupAdobe

Photoshop