ACADEMIC PROGRAM

SCULPTURE

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

MODALITY: ON CAMPUS

ACADEMIC YEAR: 2023-2024

Name of the course:	Sculpture
Degree :	Animation
Location:	Centro Universitario de Tecnología y Arte Digital
Area:	Form and body
Year:	2º
Teaching period:	1
Type:	B
ECTS credits:	6
Teaching modality:	On campus
Language:	English
Lecturer / Email	Almudena Casado Bernal/almudena.casado@u-tad.com
Web page:	http://www.u-tad.com/

SUBJECT DESCRIPTION

Area description

The drawing, analysis and knowledge of anatomy and human gesture is the base for the conception and development of digital animated characters. This subject, as part of the overall group of artistic techniques of the degree, has as an objective to achieve comprehension of the human anatomy for its artistic interpretation through the sculpture, painting and drawing.

Subject description

The subject "Sculpture" aims to foster in the student the skills and competencies related to the proper representation and physical three-dimensional modeling of an object or figure, as a preliminary step to its subsequent representation and interpretation in other media, such as digital. By means of different techniques and processes, the capacity of practical representation of figures and shapes will be developed. Knowledge of other techniques of visual or anatomical representation, facilitate and allow faster progress in the acquisition of sculptural skills. It is essential for the animation student to understand the volumetric construction of objects and figures, with the objective of their correct implementation in the processes of three-dimensional modeling and animation.

COMPETENCIES AND LEARNING OUTCOMES

Competencies

BASIC AND GENERAL

CB1 - That students have demonstrated possession and understanding of knowledge in an area of study that builds on the foundation of general secondary education, and is usually at a level that, while relying on advanced textbooks, also includes some aspects that involve knowledge from the cutting edge 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 skills that are 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 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 works.

SPECIFIC

CE1 - Execute drawing with traditional and digital techniques of artistic creation both for ideation and for the representation of images.

CE3 - Know and represent the anatomy, shape and proportion of the human body.

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

Learning outcomes

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

- Represent the human figure in different visual styles through analog and digital drawing techniques.

- 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.

- Model objects or figures with digital or traditional techniques.

- Apply knowledge of human and animal anatomy to the animation and rigging of human and animal figures in 2D and 3D.

- Use digital or physical references to draw the anatomy of the human figure in animation projects.

CONTENTS

· Espatial composition: materials and techniques

· Shape and volume: proportion, harmony, equilibrium

· The three-dimensional space: movement, volume, time

· The formal classic model: canon and body

· Body representation: Presentation and figurative representation

· The dynamic and static space: expression

SUBJECT SYLLABUS

1-Introduction to sculpture.

- Composition, proportion, harmony and balance in sculpture.

- Basic concepts of safety in the workshop- Tools, characteristics, limitations, advantages and disadvantages of each material and technique.

- Steps prior to modelling: Sketching and creation of structures.

- History of sculpture.

2- Facial study

3- Posing and expressions

4- Anatomy in the development of the character.

5- Study of movement. Language and communication in sculpture

TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

TRAINING ACTIVITIES

LEARNING ACTIVITIES	Total hours	Hours of presence
Theoretical / Expository classes	23,00	23,00
Practical classes	30,00	30,00
Tutorials	4,00	2,00
Independent study and autonomous work of the student	39,00	0,00
Elaboration of work (group or individual)	49,00	0,00
Evaluation Activities	5,00	5,00
Synchronous virtual practice sessions with streaming model with teacher support	0	0

TOTAL	150	60

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 1-1 semana

Theme 2- 2 semanas

Theme 3- 4 semanas

Theme4-3 semanas

Theme5-4 semanas

EVALUATION SYSTEM

ASSESSMENT SYSTEM	MINIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)	MAXIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)
Assessment of participation in class, exercises or projects of the course	10	25
Assessment of assignments, projects, reports, memos	30	60
Objective test	20	60

GRADING CRITERIA

ASSESSMENT SYSTEM	ORDINARY EVALUATION	EXTRAORDINARY EVALUATION
Assessment of participation in class, exercises or projects of the course	10	10
Assessment of assignments, projects, reports, memos	50	50
Objective test	40	40

General comments on the evaluations/assessments

The final numerical mark will be from 0 to 10, with 5 being the minimum mark for a pass. A 10 minute courtesy period will be given in which the hand-in is considered to be on time. After this time, work may be handed in within a maximum of 24 hours after the deadline, but with a penalty on the mark that will be determined by the teacher. Any detection of plagiarism, copying or the use of bad practices (such as the use of AIs) in a paper or exam will result in the failure of that paper with a zero, a report to the faculty and academic coordinator and the application of the current regulations, which can lead to very serious penalties for the student.

LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):

Basic:

VV. AA. 2006 Conceptos fundamentales del lenguaje escultórico, Akal, Madrid

LUCCHESI, Bruno (Sculpture), MALMSTROM, Margit (Text and Photographs) 1996

Modeling the Figure in Clay: A Sculptor's Guide to Anatomy, Random House, E.E. U.U.PURVES, Barry 2011 Stop Motion, Blume, Barcelona

Recomendada:

VV. AA. 2009 Procedimientos y materiales en la obra escultórica, Akal, Madrid

NAVARRO LIZANDRA, José luis 2011 Maquetas, modelos y moldes: Materiales y técnicas paradar forma a las ideas, Universidad Jaume I. Servicio de Comunicación y Publicación, Castello dela Plana

FLYNN, Tom, 2002, El cuerpo de la escultura, Akal, Madrid

SANCHEZ GONZALES, Juan y CARMONA, Luis Miguel 2014 Tim Burton y sus mundos de Fantasia, Jaguar, Madrid

FINCH, Christopher 2011 The Art of Walt Disney :From Mickey Mouse to the Magic Kingdoms and beyond, Harry Abrams, Nueva York

TAYLOR, Richard 2000 Enciclopedia de técnicas de animación, Acanto, Barcelona

RUBINO, Peter 2013 Modelado de la figura humana en arcilla : Periplo artístico y Técnico paracomprender las fuerzas creativas y dinámicas de la escultura figurative, Drac Editorial, Madrid

WITTKOVER, R. 1991 La escultura: procesos y principios, Alianza Forma, Madrid

SHOW, Susanah 2008 Stop Motion: Craft Skills for Model Animation, Focal Press Visual Effectsand Animation, E.E.U.U.

PRIEBE, Ken A., 2010 The advanced Art of Stop-Motion Aniation, Cengage Larning PTR, E.E.U.U.

REQUIRED MATERIALS, SOFTWARE AND TOOLS

Type of classroom
Sculpture room

Materials:
Plasticine, wire, plasticine working material

Software:
Software básico