ACADEMIC PROGRAM

PHOTOGRAPHY

B.F.A. IN ANIMATION

MODALITY: ON CAMPUS

ACADEMIC YEAR: 2023-2024

Name of the course:	Photography	
Degree :	Animation	
Location:	Centro Universitario de Tecnología y Arte Digital	
Area:	Artistic Fundamentals	
Year:	2º	
Teaching period:	2	
Type:	B	
ECTS credits:	6	
Teaching modality:	On campus	
Language:	English	
Lecturer / Email	Marta Labad /marta.labad@u-tad.com	
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SUBJECT DESCRIPTION

Area description

The subject Artistic Foundations provides the students with the necessary fundaments 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 photographic concepts related to narrative, composition, aesthetics and technique have a direct application in all analog or digital visual aspects, which will provide the student with fundamental technical criteria that can provide the student with new ideas and concepts in their subsequent audiovisual projects. In this course, students will acquire technical and conceptual skills and abilities for the application of photographic concepts in the digital recreation of images. The handling of concepts related to drawing and painting, color and light theory, and artistic history and tradition will allow the student to assimilate concepts that will have a future professional practical application with a solid conceptual and technical base.

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.

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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

· The camera and the image; formats, types, diaphragm, speed, visual angle, depth of field, ISO/ASA.

· The lens: optics, angles, focus.

· Aesthetics in photography: effects and significance.

· Use and measuring of light: reflected and incidental, over and underexposure. Continuous light, flash.

· The photographic image; composition and techniques.

· Lighting concepts: typology and functionality

· Lighting systems: interior, exterior, direct, global.

· Analysis of photographic language: space and significance.

SUBJECT SYLLABUS

Topic 1. Introduction to photography

1.1. What is the use of photography?

1.2. Approximation to the different genres.

Topic 2. The camera and the image. Technical elements

2.1. Types of cameras

2.2. Digital vs. analog language

2.3. The sensor: APSC and full frame.

2.4. The basic triad: shutter, ISO and diaphragm.

2.5. Lenses and their narrative use.

Photographic Aesthetics: effect and significance.

3.1. Brief history of photography.

3.2. The irruption of postmodernity.

3.3. Painting, photography and cinema: intermediate dialogues.

3.4. Intertextuality: appropriation and re-photography.

3.5. The representation of Otherness.

3.6. New and revisited aesthetic categories in photography.

3.6.1 The grotesque and the abject.

3.6.2 Kitsch and camp.

Theme 4: Lighting

4.1. Measuring light

4.2. Soft light and hard light

4.3. High key and low key

4.4. Lighting schemes

4.5. Narrative functions of light (according to Fabrice Revault)

Topic 5: Personal project

5.1. Creative techniques

TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

TRAINING ACTIVITIES

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

Theme 2 - 4 weeks

Theme 3 - 3 weeks

Theme 4 - 2 weeks

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	20
Assessment of assignments, projects, reports, memos	20	60
Objective test	30	70

GRADING CRITERIA

ASSESSMENT SYSTEM	ORDINARY EVALUATION	EXTRAORDINARY EVALUATION
Assessment of participation in class, exercises or projects of the course	20	10
Assessment of assignments, projects, reports, memos	50	40
Objective test	30	50

General comments on the evaluations/assessments

Directed Activities: The grade will be from 0 to 10.

-Work proposed in class, in which the student must demonstrate to have assimilated the concepts explained in class. The grade will be from 0 to 10

-Those students who fail a work will be able to repeat it within a term given by the teacher.

Follow-up of the work in the classroom. It is required the delivery of at least 80% of the daily exercises and 100% of the work proposed in class.

- The final numerical grade will be from 0 to 10, being a 5 the minimum grade to pass. The delivery of the activities after the deadline will have a penalty of 1 point.

-Regardless of the artistic skills of each student, the implication and evolution of each student will be fundamental elements at the time of their evaluation.

-To pass the ordinary call the student must have at least 80% of the class work and it will be mandatory to deliver and approve the final project.

 -In the extraordinary call, all the assignments must be handed in and the final exam must be taken.

"It is crucial to deliver the assignments on time. There will be 10 minutes of courtesy in which the delivery will be considered on time. After that time, you may hand in assignments within 24 hours after the deadline, but with a penalty on the grade that will be determined by the professor. No work will be accepted after 24 hours".

Any detection of plagiarism in a work or exam will imply the failure of that work with a zero, the 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:

MUÑARRIZ, Jaime: La imagen fotográfica, AKAL,2007.

BENJAMIN, W. (2014). Brief history of photography. Spain: Casimiro Libros.

RODRÍGUEZ, H. (2016). Complete guide to digital imaging. Spain: Marcombo.

BERGER, J. (1st ed. 1972): Modes of seeing, Barcelona: Gustavo Gili, 2006.

Recommended bibliography:

SONTAG, Susan: "Sobre la fotografía". Grupo Santillana, Ed. Alfaguara, Madrid, 2005.

GALER, Mark; HORVAT: La imagen digital, Anaya, Madrid, 2006.

BERGER, John: "Mirar". GG, Barcelona, Barcelona, 2001

BARTHES, Roland: "La cámara lúcida". Paidós, Barcelona, 1990

BAQUÉ, Dominique: "La fotografía plástica". GG, Barcelona, 2003

FONTCUBERTA, J. (1st Ed. 1984): Aesthetics of photography, Barcelona: Gustavo Gili, 2003.

(1997): El beso de Judas. Photography and truth, Barcelona: Gustavo Gili.

FREUND, G. (1974): Photographie et societée, Paris: Éditions du Seuil.

ROSLER, M. (2007): Imágenes públicas, la función política de la imagen, Barcelona: Gustavo Gili.SCHARF, Aaron: Arte y fotografía, Alianza, Madrid, 2005.

REQUIRED MATERIALS, SOFTWARE AND TOOLS

Type of classroom

Set

Materials:

Display - Digital whiteboard, Laptop

Software:

Photoshop