



ACADEMIC PROGRAM

ELEMENTS OF VISUAL COMPOSITION

B.F.A. IN INTERACTIVE PRODUCT DESIGN

MODALITY: ON CAMPUS

ACADEMIC YEAR: 2023-2024

Name of the course:	Elements of Visual Composition
Degree :	Interactive Product Design
Location:	Centro Universitario de Tecnología y Arte Digital
Modulo:	Ideation and Concept Design
Area:	Design of interactive products
Year:	2º
Teaching period:	1º
Type:	B
ECTS credits:	3
Teaching modality:	On campus
Language:	English
Lecturer / Email	Cristina Ruiz Poveda/cristina.ruiz@u-tad.com
Web page:	http://www.u-tad.com/

SUBJECT DESCRIPTION

Area description

This subject belongs to the module of Conceptual Design and Ideation and, within this, to the area of Design of Interactive Products. This area allows students to acquire knowledge of audiovisual narrative, game and player psychology, visual and artistic design and, above all, the design of the mechanics and dynamics that define the playability of the interactive product.

Subject description

The subject "Elements of Visual Composition and Cinematography" aims to foster in students the skills and competences related to the composition of the shot and the scene, as well as the acquisition of the fundamentals of audiovisual language.

The importance of this subject lies in its interrelation of shot composition, lighting and camera movements in the articulation of an effective narrative structure. The scope of the subject is tangential and, at times, directly related to the subject matter of other first-year subjects, such as Visual Perception and Expression, Literary Foundations and History and Artistic Tradition, and also to Art Direction in the second year.

It provides essential knowledge for the analysis, understanding and production of audiovisual products and the creation of audiovisual materials in interactive products.

COMPETENCIES AND LEARNING OUTCOMES

Competencies

BASIC AND GENERAL

GC1 - Lifelong learning through self-study and continuous training.

GC2 - Knowing how to adapt to change and new situations with flexibility and versatility.

GC4 - Exercise leadership and negotiation skills.

GC6 - Demonstrate motivation for quality.

GC7 - Show interest and sensitivity in environmental and social issues, as well as the ability to analyse the social dimension of the activity and corporate social responsibility.

GC8 - Demonstrate the ability to work in a team.

GC12 - Express a critical and self-critical sense and the ability to analyse in order to evaluate different alternatives.

CG14 - Know how to work in a team in multidisciplinary environments.

GC17 - Demonstrate the ability to analyse, synthesise and gather information from different sources.

GC18 - Manage information appropriately.

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 - Students are able to apply their knowledge to their work or vocation in a professional manner and possess the competences usually demonstrated through the development and defence of arguments and problem solving within their field of study.

CB3 - Students have the ability to gather and interpret relevant data (usually within their field of study) in order to make judgements that include reflection on relevant social, scientific or ethical issues.

CB4 - Students are able to communicate information, ideas, problems and solutions to both specialist and non-specialist audiences.

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

SPECIFIC

SC1 - Know the language necessary to communicate and structure a coherent discourse in the field of sociology, philosophy and psychology in relation to the design of interactive products.

SC3 - Analyse the social and cultural aspects that favour the usability of interactive products.

SC5 - Understand the influence of sociology, philosophy and psychology in their correlation with the history of art, literature and games as a reference in the creative process.

SC6 - Apply the practical fundamentals of mathematics and physics to the creation of an interactive digital product.

SC9 - Understand the principles of audiovisual narrative to develop discourses and stories applicable to interactive products.

SC11 - Apply creativity in the digital content environment.

SC12 - Knowing the elements involved in the design of an interactive work in relation to the user.

SC13 - Applying basic knowledge of human-machine interaction to an interactive digital product.

SC16 - Understand the processes of the elements involved in interactive artistic production.

SC17 - Apply the fundamentals of animation on computer-generated models.

SC18 - Apply theoretical and practical knowledge of product design for content development.

SC19 Understand the design principles that enable the use, accessibility and usability of interactive products and their philosophical implications.

Learning outcomes

Understand interactive application design as a global process

Build stories that can visually capture the literary elements they are based on

Categorize the different types of video games according to their design elements

Manage 2D design concepts in the development of a game

Apply game design knowledge to building a basic 3D game

Apply Methodology and Standards in Game Design

Design an entire character according to its physical, behavioral, and communication aspects.

Use character design principles and dialogues in creating consistent visual stories and dialogues

CONTENTS

- Visual analysis approach
- Visual analysis development
- Aesthetic modification of the product
- Selection of the design elements
- Line and shape
- Fundamentals of narrative
- The need for a visual language

- Conflict and process
- Archetypes and reality

SUBJECT SYLLABUS

Module 1. The basics of audiovisual language

- The origins of audiovisual language
- Basic history of audiovisual language in modern media
- Differences of visual language across media

Module 2. Audiovisual language and mise-en-scene

- Cinematography
- Constructing space and time (IMR)
- Editing and continuity rules

Module 3. Visual motifs and attention

- Meaningful situations
- Repeated visual motifs
- Articulating subjectivity and point of view

TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

TRAINING ACTIVITIES

LEARNING ACTIVITIES	Total hours	Hours of presence
<i>Theoretical classes</i>	25,00	25,00
<i>Seminars and workshops</i>	0,00	0,00
<i>Practical classes</i>	10,00	10,00
<i>Tutorials</i>	1,71	1,71
<i>Evaluation Activities</i>	3,14	3,14
<i>Group work and study</i>	5,14	0,26
<i>Autonomous and individual study and work</i>	30,00	0,00

<i>TOTAL</i>	75	40
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Teaching methodologies

Expository method/Master lecture

Case studies

Exercise and problem solving

Problem-based learning

TEMPORAL DEVELOPMENT

Module 1. The basics of audiovisual language: 3 weeks

Module 2. Audiovisual language and mise-en-scene: 9 weeks

Module 3. Visual motifs and attention: 3 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	30
<i>Assessment of assignments, projects, reports, memos</i>	30	60
<i>Objective test</i>	30	70

GRADING CRITERIA

ASSESSMENT SYSTEM	ORDINARY EVALUATION	EXTRAORDINARY EVALUATION
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<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

- Assignments:
 - o Participation grade (10%)
 - o Group video implementing the techniques learnt in class (20%)
 - o Final group project consisting on a videogame teaser video with a written memoir (40%)
 - o Final exam (30%)
- Ordinary callt:

-In order to pass in ordinary calls, the student must obtain an average mark equal to or higher than 5.00 in the sum of all the grades.

-In order to obtain the average, the student must obtain at least a 5.00 in the final project and a 5.00 in the exam. It will be necessary to have handed in each of the practicals carried out during the course in order to obtain the total grade.

- Extraordinary call:

-Students who have failed any of the parts corresponding to both the exam and the final work may sit the extraordinary call.

- Important notes

-Group project applying the ideas learned in class in a video will be 20%.

-Final group project consisting of a video teaser of a video game with a written report will be 40%.

-The exam in the extraordinary call will have the same percentage value as the exam failed or not presented during the course.

-The final project in the extraordinary call will have the same percentage value as the project failed or not presented during the course.

-The percentage for attendance, participation and delivery of activities in the classroom will not be recoverable in the extraordinary call.

-It is crucial to hand in the assignments on time. There will be 10 minutes of courtesy in which the delivery will be considered on time. After this time, work may be handed in within 24 hours of the deadline, but with a penalty on the mark that will be determined by the teacher. No work will be accepted after 24 hours.

- Any detection of plagiarism, copying or use of bad practices (such as the use of AIs) in a paper or exam will imply the failure of this 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.

- The use of Smartwatches or cell phones is not allowed during exams. Such devices will have to be put away and out of the student's sight during the exam. The use of cell phones is not allowed during classes

- The evaluation percentages of Ordinary will be maintained in the Extraordinary Examination

LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):

Key references

SÁNCHEZ ESCALONILLA, A. (2016). Del guión a la pantalla. Ariel.

BORDWELL, D. (1985). Narration in the Fiction Film. Wisconsin: University of Wisconsin Press

DONDIS, D. A. (2012). La sintaxis de la imagen. Introducción al alfabeto visual. Editorial Gustavo Gili.

Recommended references

CORRIGAN, T. and WHITE, P. (2004) The film experience. Bedford/St. Martin's

ARNHEIM, R. (1983). The Power of the Center: A Study of Composition in the Visual Arts. Berkeley. University of California Press.

BALLÓ, J. (2000). Las imágenes del silencio. Los motivos visuales en el cine. Anagrama.

BORDWELL, D., THOMPSON, K. (1993). Film Art: An Introduction. McGraw Hill.

HALL, B. (2015). Understanding Cinematography. Ramsbury: The Crowood Press.

HUBERMAN, D. (2018). The Eye of History. When image stake position. Cambridge: MIT Press.

KANDINSKY, V. (2005). Punto y línea sobre el plano. Andrómeda.

KATZ, S. (2000). Plano a plano. De la idea a la pantalla. Plot.

KLEE, P. (2012). Bases para la estructuración del arte. México: Coyoacán.

MALKIEWICZ, K. (1992). Film Lighting: Talk with Hollywood's Cinematographers and Gaffer. Prentice

QUIJANO, J. (2019). The Composition of Videogames. Narrative, Aesthetics, Rhetoric and Play. Jefferson: McFarland.

<https://www.gamedeveloper.com/>

<https://filmanalysis.yale.edu/>

REQUIRED MATERIALS, SOFTWARE AND TOOLS

Type of classroom

Projection equipment and whiteboard

Materials:

Laptop computer

Software:

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