



ACADEMIC PROGRAM

HISTORY AND ARTISTIC TRADITION

B.F.A. IN INTERACTIVE PRODUCT DESIGN

MODALITY: ON CAMPUS

ACADEMIC YEAR: 2023-2024

Name of the course:	History and Artistic Tradition
Degree :	Interactive Product Design
Location:	Centro Universitario de Tecnología y Arte Digital
Modulo:	Art, Science and Technology
Area:	History and Thought
Year:	2º
Teaching period:	2º
Type:	B
ECTS credits:	6
Teaching modality:	On campus
Language:	English
Lecturer / Email	Silvia Pérez de Pablos / silvia.perez@ext.live.u-tad.com
Web page:	http://www.u-tad.com/

SUBJECT DESCRIPTION

Area description

This subject belongs to the module of art, science and technology and, within this, to the area of history and thought.

This area refers to the study and practice of the artistic capacity and its linking of design and its interactivity with the branch of Art, from the knowledge of the basic aspects in the artistic and literary tradition and evolution and how they can be incorporated into design or digital creation.

Subject description

This subject, by its nature, has an interdisciplinary character with subjects in the fields of technology, communication and thought, with a general approach: to provide students with basic knowledge in art history and, above all, to encourage their intellectual curiosity. It also aims to provide conceptual and practical tools for critical analysis in the field of cultural history and artistic tradition. The aim is to provide future professionals in the field of digital product design with fundamental and basic references in the history of art.

COMPETENCIES AND LEARNING OUTCOMES

Competencies

Basic and general competences

GC8 - Demonstrate the ability to work in a team.

GC9 - Be able to manage time effectively.

GC10 - Have the ability to work in an international context, as well as in diverse and multicultural environments.

GC11 - Manage basic skills for interpersonal relations.

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

GC16 - Express oneself correctly in oral and written form.

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

GC18 - Manage information appropriately.

GC1 - Lifelong learning through self-study and lifelong learning.

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 competences

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.

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.

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

SC10 - Knowing the techniques of artistic representation and design of 2D and 3D content.

SC15 - Analysing the characteristics and needs of users in the humanistic environment as a fundamental element in the design of interactive products.

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

CE26 - Understand and know how to thematise the relationships between Technology - Society - Culture, in relation to the design of interactive products.

SC27 - Recognising the philosophical, social and political implications of technological designs and innovations.

SC28 - Detect the implications of the ethical and legal limits of technological innovations.

Learning outcomes

Identify the historical context of art and its social background.

Contextualize the design process within the cultural and artistic references.

Value and integrate the work of artists in the process of creating the video game.

Describe the relevant facts of the video game industry.

Analyze games that have had a relevant social impact

Valuing literature and different literary genres as necessary elements for game design

Recognize the basic literary elements that make it possible to write a script

Practice writing scripts and simple documents of design

CONTENTS

- From formal theories to the pragmatic approach
- Art as human expression
- Main artistic canons
- The myth of the artist
- Iconography
- Methodologies for the analysis of artistic works.
- The social function of Art
- Architecture, painting and sculpture as expression.

SUBJECT SYLLABUS

1. Artistic techniques and procedures

1.1 Architecture

1.2 Sculpture

- 1.3 Painting
2. Art in early civilisations: Egypt
3. Greece and Rome
4. Introduction to pre-Columbian art: Maya, Aztecs and Inca
5. The Middle Ages in Europe: from Byzantium to the Gothic period
6. Art in India: architecture and Buddhist art
7. The Renaissance and Mannerism: Italy
8. The Baroque and Rococo

TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

TRAINING ACTIVITIES

LEARNING ACTIVITIES	Total hours	Hours of presence
<i>Theoretical classes</i>	30,00	30,00
<i>Seminars and workshops</i>	3,33	3,33
<i>Practical classes</i>	20,67	20,67
<i>Tutorials</i>	4,00	4,00
<i>Evaluation Activities</i>	6,00	6,00
<i>Group work and study</i>	16,00	0,80
<i>Autonomous and individual study and work</i>	70,00	0,00
TOTAL	150	65

Teaching methodologies

Expository method/Master lecture

Case studies

Exercise and problem solving

TEMPORAL DEVELOPMENT

Topic 1 Artistic techniques and procedures: 1 week

Topic 2 Art in early civilisations: Egypt: 1 week

Topic 3 Greece and Rome: 2 weeks

Topic 4 Introduction to pre-Columbian art: Maya, Aztecs and Inca: 2 weeks

Topic 5 The Middle Ages in Europe: from Byzantium to the Gothic period: 1 week

Topic 6 Art in India: architecture and Buddhist art: 1 week

Topic 7 The Renaissance and Mannerism: Italy: 1 week

Topic 8 The Baroque and Rococo: 1 week

Topic 9 The Age of Individualism: 18th and 19th Centuries: 1 week

Topic 10 Japan and China: Art and Nature: 1 week

Topic 11 Vanguards: 1 week

Topic 12 After the War: Contemporary Art and New Artistic Techniques: 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	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
<i>Assessment of participation in class, exercises or projects of the course</i>	10	10
<i>Assessment of assignments, projects, reports, memos</i>	50	50
<i>Objective test</i>	40	40

General comments on the evaluations/assessments

- In order to pass the course in ordinary evaluation, attendance must be equal to or higher than 80%.
- The student must pass the final exam in order to pass the course. The final exam may be divided into two parts, in which case both parts must be passed individually in order to pass the course.
- 80% of the class exercises must be handed in and passed.
- In the extraordinary call, students must submit all pending work. Students must fulfil the same requirements as in the ordinary evaluation in order to pass the course.
- The grade will be reduced for spelling mistakes. The penalty will be indicated in the rubrics corresponding to each paper/exam.
- • “Any detection of plagiarism, copying or use of malpractice (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.”
- The use of smartwatches or mobile phones is not permitted during the exams. These devices must be put away and out of sight during the exam.
- The use of mobile phones is not permitted during lessons.

LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):

Key references

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

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

Recommended references

BALL, P. (2012). La invención del color. Turner.

BARNHART, E., &Liulevicius, V. G. (2015). Maya to Aztec: Ancient Mesoamerica Revealed. Teaching Company, LLC.

FAHR-BECKER, G. (2006). Arte asiático. Könemann.

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.

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

ROTH, L. M. (1989). Entender la arquitectura (C. Sáenz de Valicourt, Trad.; Edición: 1). Editorial Gustavo Gili, S.L.

SPIVEY, Nigel Jonathan, y Nigel Spivey. Understanding Greek Sculpture: Ancient Meanings, Modern Readings. Thames and Hudson, 1997.

WILKINSON, Richard H. Magia y símbolo en el arte egipcio. Alianza Editorial, 2003.

REQUIRED MATERIALS, SOFTWARE AND TOOLS

Type of classroom

Projection equipment and whiteboard

Materials:

Laptop computer

Software:

Editor de textos/Text editor