



ACADEMIC PROGRAM

FUNDAMENTALS OF VISUAL COMPOSITION

B.F.A. IN COMPUTER SCIENCE

MODALITY: ON CAMPUS

ACADEMIC YEAR: 2022-2023

Name of the course:	Fundamentals of Visual Composition
Degree :	Computer Science
Location:	Centro Universitario de Tecnología y Arte Digital
Area:	Multidisciplinary Fundamentals
Year:	2º
Teaching period:	1
Type:	OB
ECTS credits:	3
Teaching modality:	On campus
Language:	English
Lecturer / Email	-
Web page:	http://www.u-tad.com/

SUBJECT DESCRIPTION

Area description

This area refers to the study and practice of the set of communication techniques and skills. In the subjects that belong to this area, content related to philosophical foundations, knowledge of the environment, the philosophy of innovation, business ethics, design and social responsibility, sociology of communication, etc. will be covered in relation to the humanist and generalist orientation of the degree. In addition, the relationship of this knowledge with artistic development will be addressed.

Subject description

This course enhances students' knowledge of visual language and cultivates their media literacy. In a world dominated by images and saturated with information, students need basic knowledge to interpret visual meanings critically and to create visually effective messages and designs.

COMPETENCIES AND LEARNING OUTCOMES

Competencies

BASIC AND GENERAL SKILLS

GC10 Be able 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 analyze in order to evaluate different alternatives.

GC13 Valuing an ethical sense at work.

GC14 Knowing how to work in a team in multidisciplinary environments.

GC15 Being able to organize and plan.

GC16 - Be able to express oneself correctly in oral and written form.

GC18 - Managing information appropriately.

GC19 - Knowing how to make decisions and solve problems in the professional field.

CB1 That students have demonstrated knowledge and understanding in an area of study that starts from the basis of general secondary education, and is usually at a level that, although it is supported by advanced textbooks, also includes some aspects that involve knowledge from the forefront 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 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) in order to make judgements that include reflection on relevant social, scientific or ethical issues.

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

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

TRASVERSAL SKILLS

CT1 Deploy their knowledge, activities and values in cultural, sporting and social environments.

CT2 Show interest in acts of cooperation and civic solidarity.

SPECIFIC SKILLS

SC16 Understand the processes of the elements involved in an interactive artistic production

SC22 Understanding and communicating clearly and effectively the guidelines for the development of a project.

SC26 Understanding and knowing how to thematize the relationships between Technology - Society - Culture, in relation to the design of interactive products.

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

SC28 Detecting the implications on ethical and legal limits of technological innovations.

Learning outcomes

Upon completion of the degree, the graduate will be able to:

- Use creative thinking techniques in the professional environment
- Propose ideas that can be transformed into designs and developments
- Analyze critically proposals related to software development
- Understand the historical environment of the current digital industry and the changes produced in society due to the inclusion of new digital media.
- To know the variety of company incorporation articles under the Spanish Law.
- To design the structure of the company with the aim of maximizing the contribution of the team.
- Relate intellectual property legislation to different scenarios (national, European and international).
- Identify the sources of relevant economic information and their content.
- Know different marketing techniques and their implications on the development of a digital entertainment product.
- Reflect on the ethical and legal limits of technological innovations.
- To interpret relevant economic, political and cultural data in the design of software design.
- To understand project management paradigms: waterfall and Agile
- To be able to sketch a project schedule and follow it using Gantt and PERT charts
- To know the principles of end user psychology
- To be able to design wireframes
- To develop a user-driven application
- To understand the function of color and shape in the development of interactive applications.

CONTENTS

Fundamentals of Visual Design

Visual Composition

Theory of color and perception

SUBJECT SYLLABUS

Unit 1: Introduction to visual composition

1.1. Fundamentals of composition

1.2. Laws of Gestalt

1.3. Introduction to color

Unit 2: Fundamentals of the moving image

2.1. Introduction to visual and audiovisual narrative

2.2 Cinematography

2.3. Editing

Unit 3: Visual motifs and media literacy

3.1. Recurring narrative representations

3.2. Recurring visual motifs

3.3. Fundamentals of visual composition in digital media

TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

TRAINING ACTIVITIES

LEARNING ACTIVITIES	Total hours	Hours of presence
<i>Theoretical / Expository classes</i>	15,43	15,43
<i>Practical classes</i>	10,57	10,57
<i>Tutorials</i>	2,00	2,00
<i>Independent study and autonomous work of the student</i>	20,57	0,00
<i>Elaboration of work (group or individual)</i>	21,43	0,00
<i>Evaluation Activities</i>	5,00	5,00
TOTAL	75	33

Teaching methodologies

Expository method or master lesson

Case learning

Learning based on problem solving

Cooperative or collaborative learning

inquiry learning
 Flipped classroom methodology
 Gamification
 Just in time Teaching (JITT) or classroom on time
 Expository method or master lesson
 Case method
 Learning based on problem solving
 Cooperative or collaborative learning
 inquiry learning
 Flipped classroom methodology
 Gamification

TEMPORAL DEVELOPMENT

DIDACTIC UNIT TIMETABLE

Unit 1. Introduction to visual composition Weeks 1, 2, and 3
 Unit 2: Fundamentals of the moving image Weeks 3, 4, 5, 6, 7, 8, 9 y 10
 Topic 3: Visual motifs and media literacy Weeks 11, 14, 15 y 16

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>	10	60
<i>Objective test</i>	30	80

GRADING CRITERIA

ASSESSMENT SYSTEM	ORDINARY EVALUATION	EXTRAORDINARY EVALUATION
<i>Assessment of participation in class, exercises or projects of the course</i>	20	20
<i>Assessment of assignments, projects, reports, memos</i>	40	40
<i>Objective test</i>	40	40

General comments on the evaluations/assessments

For criterion SE1, active involvement in discussion spaces and group activities will be valued.

Rules of the subject:

- In-person attendance is mandatory
- Delays of more than 15 minutes constitute a lack of attendance
- The use of mobile phones and computers for tasks unrelated to the subject is not permitted.

For the SE2 criterion, group work will be carried out that demonstrates the understanding of the basic concepts of the subject through analysis and implementation.

For the SE3 criterion, a brief evaluation exam of the basic concepts of the subject will be carried out through the analysis of images and scenes.

Ordinary call

- Late work deliveries are not allowed.
- Failure to attend more than 20% of classes implies failing the subject.
- To pass the subject, all parts must have a grade higher than 5 out of 10.

Extraordinary call

- The qualification criteria will be the same in both calls, maintaining the same percentages assigned to each evaluation activity.
- Late work deliveries are not allowed.
- To pass the subject, both parts must have a grade higher than 5 out of 10.

LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):

Basic bibliography:

Arnheim, R. (2002). Arte y percepción visual. Madrid: Alianza.

Bordwell, D., Thompson, K., Smith, J. (2020). Film Art. An Introduction. 12th edition. New York: McGraw Hill.

Gombrich, E. H. (2012). The Story of Art. 16th edition. New York: Phaidon.

Hagener, M. y Elsaesser, T. (2009). Film Theory. An Introduction Through the Senses. Abingdon: Routledge.

Recommended bibliography:

Bellantoni, P. (2005). If It's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling. Burlington, MA: Focal Press.

Carmona, R. (2016). Cómo se comenta un texto fílmico. 7ª ed. Madrid: Cátedra.

Casetti, F. y Di Chio, F. (1994). Cómo analizar un film. 1ª reimpresión. Barcelona: Paidós.

Genette, G. (1989). Figuras III. Barcelona: Lumen.

Metz, C. (2001). El significante imaginario. Psicoanálisis y cine. Barcelona: Paidós.

Prince, G. (1987). A dictionary of narratology. Lincoln: University of Nebraska Press.

Sánchez Noriega, J. L. (2018). Historia del Cine. Teorías, estéticas, géneros. 3a ed., revisada y ampliada. Madrid: Alianza Editorial.

Stam, R., Burgoyne, R. and Flitterman-Lewis, S. (1999). Nuevos conceptos de la teoría del cine, Barcelona: Paidós.

REQUIRED MATERIALS, SOFTWARE AND TOOLS

Type of classroom

Theory classroom

Board and projection system

Materials:

A book note.

The specific material required for each project

Software:

Canva

Scribus

Software básico de edición de vídeo