



Teaching Guide

Teaching Guide				
Identifying Data			2019/20	
Subject (*)	Environment Drawing and Concept Art		Code	616G02013
Study programme	Grao en Creación Dixital, Animación e Videoxogos			
Descriptors				
Cycle	Period	Year	Type	Credits
Graduate	2nd four-month period	First	Basic training	6
Language	Spanish			
Teaching method	Face-to-face			
Prerequisites				
Department	Expresión Gráfica Arquitectónica			
Coordinador	López Chao, Vicente Adrián	E-mail	v.lchao@udc.es	
Lecturers	Hermida Gonzalez, Luis López Chao, Vicente Adrián Losada Pérez, Carlos	E-mail	luis.hermida@udc.es v.lchao@udc.es c.losada@udc.es	
Web				
General description	Concepción, Planificación y Representación de un entorno con todos sus elementos escenográficos. Partiendo del croquis o boceto hasta la formalización gráfica con sombreado. Shading. Renderización factible para la adaptación al 3D.			

Study programme competences

Code	Study programme competences
A6	CE6 - Conocer los fundamentos artísticos y técnicos que permitan conceptualizar gráficamente los elementos de una animación o videojuego, de cara a la creación de la documentación de arte de concepto.
A7	CE7 - Capacidad para analizar e interpretar las formas, aspectos y movimientos a partir del mundo real o del arte conceptual para recrear digitalmente los elementos visuales de una animación o videojuego.
A8	CE8 - Diseñar personajes animados con la personalidad y comportamiento definidos a partir de una historia.
B1	CB1 - Que os estudantes demostrasen posuir e comprender coñecementos nunha área de estudo que parte da base da educación secundaria xeral, e se atope a un nivel que, se ben se apoia en libros de texto avanzados, inclúe tamén algúns aspectos que implican coñecementos procedentes da vanguardia do seu campo de estudo
B2	CB2 - Que los estudiantes sepan aplicar sus conocimientos a su trabajo o vocación de una forma profesional y posean las competencias que suelen demostrarse por medio de la elaboración y defensa de argumentos y la resolución de problemas dentro de su área de estudio
B3	CB3 - Que los estudiantes tengan la capacidad de reunir e interpretar datos relevantes (normalmente dentro de su área de estudio) para emitir juicios que incluyan una reflexión sobre temas relevantes de índole social, científica o ética
B4	CB4 - Que los estudiantes puedan transmitir información, ideas, problemas y soluciones a un público tanto especializado como no especializado
B5	CB5 - Que los estudiantes hayan desarrollado aquellas habilidades de aprendizaje necesarias para emprender estudios posteriores con un alto grado de autonomía
B6	CG1 - Capacidad de organización y planificación. Especialmente en el planteamiento de trabajos conducentes a la creación de los contenidos audiovisuales digitales que componen una producción de animación o un videojuego.
B7	CG2 - Capacidad de resolver problemas de forma efectiva, principalmente de carácter tecnológico y en el campo de la creación de contenidos digitales interactivos y de animación.
B8	CG3 - Conocimientos informáticos, en especial los relativos al uso de tecnologías y programas de última generación en el campo de estudio.
B9	CG4 - Conocer los procedimientos, destrezas y metodologías necesarios para la adaptación del proceso creativo al medio digital y la producción de obras artísticas a través de tecnologías específicas.
B10	CG5 - Valorar críticamente el conocimiento, la tecnología y la información disponible para su aplicación en la resolución de problemas.
B11	CG6 - Capacidad crítica y autocrítica. Necesaria en todo proceso creativo en el que se busca un compromiso con la calidad del trabajo, los resultados y las soluciones propuestas.
B12	CG7 - Trabajo en equipo. Capacidad de abordar proyectos en colaboración con otros estudiantes, asumiendo roles y cumpliendo compromisos de cara al grupo.



B13	CG8 - Capacidad de aplicar los conocimientos en la práctica, integrando las diferentes partes del programa, relacionándolas y agrupándolas en el desarrollo de productos complejos.
C1	CT1 - Adequate oral and written expression in the official languages.
C3	CT3 - Using ICT in working contexts and lifelong learning.
C4	CT4 - Acting as a respectful citizen according to democratic cultures and human rights and with a gender perspective.
C6	CT6 - Acquiring skills for healthy lifestyles, and healthy habits and routines.
C7	CT7 - Developing the ability to work in interdisciplinary or transdisciplinary teams in order to offer proposals that can contribute to a sustainable environmental, economic, political and social development.
C8	CT8 - Valuing the importance of research, innovation and technological development for the socioeconomic and cultural progress of society.
C9	CT9 - Ability to manage times and resources: developing plans, prioritizing activities, identifying critical points, establishing goals and accomplishing them.

Learning outcomes			
Learning outcomes		Study programme competences	
Represent and design an environment with all its scenographic elements, both in sketch, rendering with shading, which is feasible for its adaptation to 3D.	A6	B1	C1
	A7	B2	C3
	A8	B3	C4
		B4	C6
		B5	C7
		B6	C8
		B7	C9
		B8	
		B9	
		B10	
		B11	
		B12	
		B13	

Contents	
Topic	Sub-topic
ITEM 01. FORM ANALYSIS: LIGHT AND SHADOW	Basic principles. Introduction to lighting. Creative lighting Composition and staging. Environment and symbolism. Time and space.
ITEM 02 PERSPECTIVE AND LANDSCAPE	Basic principles of perspective. The point of view. Landscape.
ITEM 03 PERSPECTIVE AND SCENOGRAPHY	The scenic space. The scenography: Historical context. The point of view of the observer. Tragedy, Comedy and Drama. the contemporary set design Application examples



UNIT 04. STUDY AND DRAWING OF THE NATURAL	Graphic project. Scenography and constructivism. The geometric construction of the framework. From the natural stage to the contemporary stage. The scenic model.
UNIT 05. DESIGN OF ENVIRONMENTS AND PROPS: SKETCH AND SHADINS.	Development of notes and perspectives based on the contemporary scenographic realizations of Ralph Koltai, Jarroslav Malina, Yukio Horio, Adrianne Lobel, etc.
UNIT 06. DEVELOPMENT OF CONCEPTUAL ART	Graphic applications of Gestalt field theory. Application of texture and color to recreate an atmosphere. Urban fantasies and cities reinvented. Imaginary spaces. Monument and drawing. Louis Boullée, Battista Piranesi, Sant'Elia, Archigram, The Lissitzsky, Melnikov, Fredeerick Kiesler, ...

Planning				
Methodologies / tests	Competencies	Ordinary class hours	Student's personal work hours	Total hours
Guest lecture / keynote speech	A6 A7 B2 B3 B5 B6	26	31.2	57.2
Workshop	A8 B4 B7 B8 B9 B10 B11 B12 B13 C1 C3 C4 C7	25	25	50
Case study	A6 A7 A8 B1 C6 C8 C9	0	28.8	28.8
Objective test	A6 A7 A8	12	0	12
Personalized attention		2	0	2
(*)The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.				

Methodologies	
Methodologies	Description
Guest lecture / keynote speech	This first methodology develops the knowledge bases of the subject that are specified in the contents. In these classes, students must have a receptive aptitude following the explanations of the teacher on the blackboard, on-screen projections and computer systems (ICT). The student will take notes and ask questions about the topics discussed. The objective is to provide the concepts and tools necessary for its understanding from a perspective in which the environment and the scene is always present.
Workshop	It is in this second methodology that the student participates actively in the learning process, facing the need to experience all the knowledge presented in the conferences, which must be adapted. Two types of exercises are formulated that the student must develop individually or in a group: 1.- Weekly rendering practice with a duration of two hours and that will be collected at the end of the class for evaluation. 2.- Course practice in which a work will be done in a scenographic environment to be specified. Each week and in a variable space of two to four hours, the student will work and correct the progress of this tutorial work that will also be developed without contact in the hours assigned in the planning of the subject.
Case study	As complementary practices, the students will work on the most outstanding contemporary cases in the world of the performing arts.
Objective test	At the end of the program, an objective test will be carried out on the dates marked by the school and compatible with the schedules of the established course. This test will be extendable to contact hours.

Personalized attention



Methodologies	Description
Guest lecture / keynote speech Workshop Case study	Both the content of the lectures, as well as the doubts related to the practices proposed in the workshop, as well as the case studies, can be the object of individual consultations.

Assessment			
Methodologies	Competencies	Description	Qualification
Objective test	A6 A7 A8	For the application of this percentage, a minimum qualification obtained from the workshop and the case study will be necessary.	40
Workshop	A8 B4 B7 B8 B9 B10 B11 B12 B13 C1 C3 C4 C7	The teacher will propose certain practical exercises, which the student will have to solve in the classroom and finish at home. The pursuit of the cognitive progression of the student is pursued over all the development of the vision space, with incidence in the scenographic atmosphere. The presented work is evaluated as well as the progression, evolution and the interaction with the group.	40
Case study	A6 A7 A8 B1 C6 C8 C9	The study of cases will be evaluated following the criterion of adaptation of the same to the approaches of analysis, reflection and presentation.	20

Assessment comments
The application of the aforementioned percentages is indicative and will be subject to the specific programming and methodology of the teacher in the different works presented to the students during the course. The control and monitoring of said works will also be taken into account

Sources of information	
Basic	- Lino Cabezas y VVAA (2007). La representación de la representación. Cátedra - ISBN 978-84-376--2425-9 - Tony Davis (2001). ESCENÓGRAFOS. Artes escénicas. Oceano - ISBN 84 494 2075 X
Complementary	

Recommendations
Subjects that it is recommended to have taken before
Subjects that are recommended to be taken simultaneously
Subjects that continue the syllabus
Other comments

(*)The teaching guide is the document in which the URV publishes the information about all its courses. It is a public document and cannot be modified. Only in exceptional cases can it be revised by the competent agent or duly revised so that it is in line with current legislation.