Teaching Guide				
Identifying Data				2020/21
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	SpanishGalicianEnglish			
Teaching method	Hybrid			
Prerequisites				
Department	Expresión Gráfica Arquitectónica			
Coordinador	López Chao, Vicente Adrián	E-mail	v.lchao@udc.es	
Lecturers	López Chao, Vicente Adrián	E-mail	v.lchao@udc.es	
Web				
General description	Conception, Planning and Representation of an environment with all its scenographic elements. Starting from the thumbnailing to the graphic formalization with shading. Shading. Feasible rendering for 3D adaptation.			
Contingency plan	1. Modifications to the contents No changes will be made. 2. Methodologies *Teaching methodologies that are maintained All methodologies are maintained, which will be maintained through the Teams platform. 3. Mechanisms for personalized attention to students The digital platforms Teams, Moodle and email from the UDC will be used. 4. Modifications in the evaluation No changes will be made. 5. Modifications to the bibliography or webgraphy No changes will be made.			

Study programme competences / results	
Code	Study programme competences / results
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 coñecmentos procedentes da vanguarda 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 / results		
To represent and design an environment with all its elements, both in sketch, color, texture and shading so that it is feasible for its adaptation to 3D.	A6 A7 A8	B1 B2 B3 B4 B5 B6 B7 B8 B9 B10 B11 B12 B13	C1 C3 C4 C6 C7 C8 C9

Contents	
Topic	Sub-topic
LESSON 00: INTRODUCTION	Concept art: environments, characters and props. Concept art references. Thumbnailing. Art fundamentals: Perspective, composition, lighting, color and texture

LESSON 01: CONCEPT ART DEVELOPMENT TECHNIQUES	Thumbnailing. Depth planes. Focal points. Digital tools.
LESSON 02: PERSPECTIVE AND LANDSCAPE	Basic principles of perspective. The point of view. Linear perspective. Axonometric perspective.
LESSON 03: SHAPE ANALYSIS:COLOR	Color theory: color meanings and color combinations Color properties: luminosity, saturation and hue. Color analysis. Colorkey. Color scripts.
LESSON 04: SHAPE ANALYSIS: LIGHTING	Color brightness and volume in two-dimensional drawing. Light and shadow projection. Digital lighting treatment. Atmospheric perspective.
LESSON 05: TEXTURE	Organic drawing fundamentals. Digital editing techniques: phototexturing, photobashing, digital matte painting.
LESSON 06: IMAGE COMPOSITION AND LAYOUT	Image Composition Areas of interest (Focal points). Layout (Model sheets). Storyline. Typography.
LESSON 07: PARTICULARITIES IN THE DESIGN OF ENVIRONMENTS	Texture and color: atmosphere sensations. Urban fantasies and reinvented cities. Imaginary spaces. Monument and drawing. The life of the concept from the detail, the trace of time.

Planning				
Methodologies / tests	Competencies / Results	Teaching hours (in-person & virtual)	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
Student portfolio	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	The teacher gives an educational talk to the students concerning the course contents, supported by audiovisual media. Also, issues are debated with the students in order to facilitate learning. In the 2020/21 academic year it will be done online on the Teams platform.
Workshop	The student actively participates in the learning process, applying all the knowledge in the elaboration of concept art.

Case study	A previous step to practical experimentation will consist in the analysis of references: from works to conecpt artists workflows. The idea of this methodology resides in the acquisition of theoretical knowledge from its detection in existing cases.
Student portfolio	On the exam date, a portfolio of the subject work will be delivered following the indications indicated.

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 / Results**	**Description**	**Qualification**
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.	60
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
Student portfolio	A6 A7 A8	The evolution of the student, the level of the results, the composition of sheets and the adjustment to the delivery standards required in the call will be assessed.	20

Assessment comments
Students who do not attend the sessions must also take a tutoring of the works in order to be able to deliver the portfolio on second call. The reason is to demonstrate the veracity of the author of the graphic-artistic works.

Sources of information	
Basic	- James Gurney (2009). Imaginative realism : how to paint what doesn't exist. Kansas City: Andrews McMeel Publishing - Marisa Lewis (editora) (2016). BEYOND ART FUNDAMENTALS: A guide to emotion, mood and storytellig for artists. 3dtotal Publishing - ISBN 9781909414365 - 3dtotalPublishing (2017). The ultimate concept art career guide.. 3dtotal Publishing - ISB 9781909414518 - 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 - Tia Kratter (2017). The color of Pixar. San Francisco: Chronicle Books
Complementary	- Eliott Lilly (2017). The big bad world of concept art for video games : how to start your career as a concept artist. California: Design Studio Press

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.