ENGLISH FRIENDLY COURSES (EFC) 2021/2022 – CAMPUS OF BIZKAIA

https://www.ehu.eus/es/web/arte-ederren-fakultatea/mobility-programmes
Coordinator: bellasartes.internacional@ehu.eus

In addition to the general offer of courses taught in English, some Centers offer for incoming students English Friendly Courses (EFC): subjects taught in Spanish or Basque, in which the syllabus summary, lecturer tutoring, examinations and/or papers are available in English.

English Friendly Courses taught in SPANISH:

<table>
<thead>
<tr>
<th>FACULTY OF FINE ARTS (320)</th>
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<tbody>
<tr>
<td>COURSE</td>
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<td>SEMESTER</td>
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<tr>
<td>Common courses</td>
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<tr>
<td>26881 Laboratorio</td>
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<td>26868 Laboratorio de Imagen</td>
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<tr>
<td>26878 Arte y Tecnologia II</td>
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<tr>
<td>Bachelor's Degree in Fine Art</td>
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<tr>
<td>26875 Dibujo II</td>
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<tr>
<td>26901 Registro y Prácticas Artísticas Performativas y Contextuales</td>
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<td>26905 Geometría Aplicada</td>
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<tr>
<td>26870 Dibujo I</td>
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<tr>
<td>26898 Arte interactivo e interfaces</td>
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<tr>
<td>Bachelor's Degree in Creation and Design</td>
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<td>26954 Ilustración de Textos</td>
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¹ SCHEDULE: Morning (M)/ Afternoon (A): begins at 13.30.
By clicking the subject’s name, its Syllabus will appear.
### English Friendly Courses taught in BASQUE:

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<tr>
<th>COURSE</th>
<th>SEMESTER</th>
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<th>SCHEDULE²</th>
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² SCHEDULE: Morning (M)/ Afternoon (A): begins at 13.30.
By clicking the subject’s name, its Syllabus will appear.
### COURSE GUIDE 2021/22

<table>
<thead>
<tr>
<th>Faculty</th>
<th>320 - Faculty of Fine Arts</th>
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<tbody>
<tr>
<td>Degree</td>
<td>GENART30 - Bachelor's Degree in Fine Art</td>
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<td>Cycle</td>
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**COURSE**

<table>
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<th>COURSE DESCRIPTION</th>
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**1. Descriptor**

The operational scope of this subject is images understood as cultural constructions and as articulations of experiential impressions of the subject, in which transformations will be promoted that will affect their meaning and their potential constitution as works. Operations that will demonstrate the material and structural condition of every image and that begin with the verification of the image condition as a perceptual and meaning structure. It will include experiences related to Drawing, Painting, Photography, Design, Sculpture, Audiovisual, Network, etc.

**2. Contextualization (importance of the subject in the curriculum):**

Compulsory subject of first year. Linked to the subject Materials Laboratory of the 1st year. Continuity in laboratories of 2nd and 3rd year as well as in the final project of 4th year. The subject introduces the student and equips them with tools to start experimenting in the development of personal artistic practice. The professional profile of the graduate in Fine Arts requires the knowledge of methodologies, strategies, languages and techniques that allow him to develop a work process that leads to artistic projects of different kinds. This subject, together with the Materials Laboratory, introduces the student to both individual and collective practice.

### COMPETENCIES/LEARNING RESULTS FOR THE SUBJECT

#### 3. Specific competences:

E1. To address the notion of image as a structure and a provisional inventory of forms that articulate the individual and the social.

E2. To have a knowledge about the image that generates an operative capacity both in reading images and in their subsequent manipulation or creation.

E3. To be familiar with those resources of the image that allow it to generate narrative strategies.

E4. To be aware of the relationships that occur between the elements that make up the device-image and the spectator.

#### 3. Cross-cutting competences:

G1. Beginning in the recognition of the knowledge of art as technical knowledge with possibilities of application in different fields.

G2. Begin to know how to take responsibility for the act of creation and for what is done in relation to what is socially demanded of the contemporary artist. Ability to compromise.

G4. Integrate knowledge and skills to design and develop artistic projects. Begin the use of resources for inquiry and critical questioning and creative and/or scientific methodologies, demonstrating initiative and capacity in decision-making, both at the individual and collective levels.

#### 3. Competences of the course being worked on:

C1o. C1. To discover in the observation of reality, the possibility of rethinking it through visual and plastic creations (referring to the general competence (s) G5, G6) (*)

C1o. C2. To distinguish between the observation of reality, the structural and the anecdotal and to detect different modes of relationship between parties based on different perceptible aspects involved in the artistic configurations (referring to the general competence (s) G1) (*)

C1o. C3. Detect and review preconceived ideas about the subject, the image and the meaning of art (referring to the general competence (s) G1, G5, G8) (*)

C1o. C5. To be able to experiment in the realm of the material and the image producing new sensitive and intellectual articulations, taking into account the interdisciplinary nature of contemporary art practice (referring to the general competence (s) G5)

C1o. C8. Recognising the status and the anthropological and social value of artistic activity and achievements (referring to the general competence (s) G8) (*)

#### 3. Learning outcomes:

- The student will be able to work autonomously in tasks related to visual and plastic creations.
- The student will be able to detect and revise preconceived ideas around the subject, the image and the meaning of art.
- The student will be able to produce incipiently new sensitive and intellectual articulations, taking into account the interdisciplinarity of contemporary art practice in the field of material and image.

### CONTENIDOS TEÓRICO-PRÁCTICOS

1. Image: perception and projection.

1.1 World and subject. Perception.

1.2 Recognition and identification: the visible.

1.3 Perception and affection. Modeling and feedback of reality.
2. Image: Functions and uses
2.1 The image as singularity and difference: significant images.
2.2 Mimesis and representation. The present and the represented.
2.3 Reality and fiction (truth and plausibility).
2.4 Representation and the sensible (the intransitive, the poetic function).

3. Image and narrative.
3.1 Subject, space, time.
3.2 The fictional device of the staging; the image in relation to the space and to the spectator.
3.3 Construction of the subject; image and subjectivation.

TEACHING METHODS

Based on the name of Laboratory, the subject proposes, from the primacy of the student's action, a teaching methodology based on the practices of the art workshop, to a lesser extent on theoretical classes and seminars, and on the study and analysis of cases.

There will also be visits to art and design spaces (either as a group activity or as part of the student's non-face-to-face schedule) and the obligatory or recommended readings that the student must perform.

The tutorials of the teacher will serve to answer any questions that arise during the exercise and the tasks that make up the course.

TYPES OF TEACHING

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<th>Types of teaching</th>
<th>M</th>
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Legend:
- M: Lecture-based
- S: Seminar
- GA: Applied classroom-based groups
- GL: Applied laboratory-based groups
- GO: Applied computer-based groups
- GCL: Applied clinical-based groups
- TA: Workshop
- TI: Industrial workshop
- GCA: Applied fieldwork groups

Evaluation methods
- Continuous evaluation
- End-of-course evaluation

Evaluation tools and percentages of final mark
- Exercises, cases or problem sets 100%

ORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

The contents of the course will be evaluated through the monitoring of the work in the classroom, the correction of exercises and, if necessary, written tests.

The final grade will be the result of the competencies acquired and, as regular attendance and responsible attitude are fundamental, it will only be possible to obtain a minimum attendance of 80%.

The assessment method used in the subject is continuous assessment. The grade obtained in this assessment is the grade of the subject.

Pupils shall have the right to be assessed through the final assessment system. In order to do so, they must submit in writing their waiver from the continuous assessment system and have a deadline of 9 weeks for the four-month courses and 18 weeks for the yearly courses, starting from the beginning of the four-month course or course respectively.

The assessment using the final assessment system will consist of the presentation of all the exercises that are carried out in the subject and, according to the teacher's discretion, a final test.

Students with intermittent attendance or clearly insufficient work during the course process will be graded only with the grade obtained in the continuous assessment.

If necessary, the student may submit his or her resignation from the call for assessment. To withdraw from the exam, students must submit their written resignation to the teacher in charge of the subject one month before the official exam date of the subject.

EXTRAORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

In the special call, the assessment will require the completion of all the exercises that are carried out in the subject and, if so required, also an exam. For all this, attendance at tutorials during the weeks between the publication of the notes of the regular call and the examination of the special call will be required.

MANDATORY MATERIALS

Aquellos que se detallan en los ejercicios y prácticas de clase, así como las referencias bibliográficas básicas, que serán asimismo especificadas en el desarrollo del propio curso.
BIBLIOGRAFÍA

Basic bibliography
AUMON, Jacques (1997), The Image, British Film Institute
FOSTER et al., Art Since 1900. Modernism, Antimodernism, Postmodernism (2016), Thames & Hudson

Detailed bibliography
El programa con la bibliografía completa estará depositado en el Servicio de Reprografía de la Facultad.

Journals
Las estrictamente relacionadas con la asignatura y que se encuentran en la bibliotea de la facultad.
Lápiz.
Zehar.
Arte y Parte.
Tema celeste.
Parkett.

Web sites of interest
http://www.interzona.org/
http://arteleku.gisa-elkartea.org/zehar/
http://www.exitmedia.net/
http://salonkritik.net/index_artes.php
http://aleph-arts.org/
http://www.arteyparte.com
http://www.youtube.com
http://www.marklewisstudio.com
http://www.artcyclopedia.com

OBSERVATIONS
DRAWING II

Teaching Guide

Description and Contextualization of the Course

Drawing II is an extension of Drawing I into other areas of drawing that take into consideration the observation of reality in order to compare it with models of art and to develop the ability to build one's own models.

It is also an introduction to the concept of a project, linked to the notion of graphic thinking and the use of procedural methodologies. It promotes the acquisition of instrumental skills, as well as the knowledge and use of materials and techniques that make up the different practices of contemporary drawing.

Competences / Learning outcomes of the course

1-Develop the analysis and representation of objects and human figures in order to experience and master the analytical operations commonly used in drawing.

2-Gain further knowledge of instruments, tools and different graphic techniques for their use in drawing.

3-Get to know auxiliary instruments and tools and their integration and application in the practice of drawing, to gain further knowledge of the assessment of the different states of implementation and function applied to a graphic image.

4-Master the relation of proportions in a description of the natural, with attention to format.

5-Use the descriptive systems initiated in Drawing I to propose spatial interpretations.
6. Gain practical understanding of the materials and procedures of drawing to explore and master their expressive possibilities and apply them to the creation of graphic images.

7. Begin to build a personal artistic project from the level of a preparatory sketch to a final result.

8. Develop basic critical capacity in the analysis of graphic images and their creation.

9. Know references in the art world in order to understand and recognize the different interpretations given in representation as the foundation of drawing.

10. Analyze drawing models spatially in order to represent them in a coherent two-dimensional graphic range.

Methodology
Each seminar may be attended by ALL students, not only those assigned to that seminar.

Evaluation Systems
- Continuous Evaluation System
- Final Evaluation System
- Grading tools and percentages:
  O Portfolio (%): 50
  O Practical drawing exam (%): 50

Ordinary Evaluation: Orientations and Waivers
ORDINARY EXAM (MAY)
Drawing II is, by default, a subject of CONTINUOUS EVALUATION (works, tests, exams and monitoring of students during the whole course). The non-attendance to 80% of the classes will mean the student cannot be evaluated by continuous evaluation and will be given the grade of Fail.

Evaluation waiver:

In order to waive the exam, students will have to submit the waiver in writing to the teacher responsible for the course one month before the official exam date of the course. The document to be submitted will be an official document that can be requested at the secretary's office, duly filled in. Otherwise, there will be a grade and the exam will count.

Waiver to the continuous evaluation system:

Students will have the right to be evaluated through the FINAL EXAM system. To do so, they must submit a written waiver of the continuous evaluation system and will have 18 weeks from the beginning of the course to do so.

In this last case, the presentation of ALL the work set during the course is required and there is a possibility of a PRACTICAL TEST, which will take place in the classroom.

Extraordinary Evaluation: Orientations and Waivers

ORDINARY EXAM (JUNE)

The presentation of ALL the work set during the course is required and there is a possibility of a PRACTICAL TEST that will take place in the classroom.

Failure to appear for the exam on the established date (day and TIME) will result in a grade of NS (No Show) and the student will not be allowed to take the exam.

Materials of obligatory use

Generic drawing materials, such as:
- Special drawing pencils of different hardness.
- Charcoal pencils.
- Conté rods.
- Drawing blocks.
- Inks.
- Etc.

**BIBLIOGRAPHY**

**BASIC BIBLIOGRAPHY**

Along with the titles provided in the Basic Bibliography for Drawing I, the following are also indicated:


**ADDITIONAL BIBLIOGRAPHY**

Along with the titles provided in the Additional Bibliography for Drawing I, the following are also indicated:


**MAGAZINES**
Lápiz
Arte y Parte
Parket

**WEBSITES**
http://www.revistaclavesdearte.com/
http://www.nyartsmagazine.com/
http://www.artnet.com
**COURSE GUIDE**  
2021/22

<table>
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<th>Faculty</th>
<th>320 - Faculty of Fine Arts</th>
<th>Cycle</th>
<th>Not Applicable</th>
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<tbody>
<tr>
<td>Degree</td>
<td>GENART30 - Bachelor's Degree in Fine Art</td>
<td>Year</td>
<td>Fourth year</td>
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**COURSE**

26901 - Recording & Practical Training in Performing & Contextual Arts  
Credits, ECTS: 6

**COURSE DESCRIPTION**

"Registration and Performative and Contextual Artistic Practices" is a subject focused on the study, development and experimentation on artistic practices with a clear vocation of direct interaction with the socio-cultural context in which they occur, using heterogeneous tools, strategies and formats, which sometimes are not even exclusive of the art field. We will work on artistic practices that take into account the various agents involved in the art-experience (both those who assume the role of producing entities of artistic work as well as the receptors to whom they are directed), as well as the possibility of contributing to the context and being influenced by it.

The subject has a mainly projective character: the motivations, attitudes, methods and processes appropriate for each intention or desire are prioritized, over the disciplinary restrictions of what is traditionally understood as art, and even of the assumptions about where it can or should be located a work of art. Radical, practical and discursive experimentation is also encouraged, as a way to formalize artistic projects, with a methodology of gradual approaches, guided by a previous desire or intuition.

The concept of performative work in their dual role: as work from the living arts, playing with the presence and the body in a particular time and space, and as the ability to "work", "act" or "affect" a given situation.

This subject gives importance to the relationship between production, analysis and reception of the work of art as a meeting place. In this sense, the registration of artistic projects (in photography, video, audio, graphic formats or other types) is a very valuable tool for the artist to generate different moments of reception of his/her project and different ways to penetrate it.

**COMPETENCIES/LEARNING RESULTS FOR THE SUBJECT**

The competences that the student should acquire during the development of the subject are the following ones:
- Ability to identify and understand different artistic expressions that have to do with the contextual nature of the subject: participatory art, collaborative art, dialogic art, community art, socially engaged art and relational art.
- Ability to invent different strategies with which interacting in a given context.
- Ability to handle different relational technologies (related to the behaviour, communication and organization of people in performative proposals).
- Ability to propose projects in which the "artist + artwork + receivers" relationship occurs in alternative ways to the usual scheme of "production by the artist + consumption by the public".
- Ability to properly choose the means of registration most adjusted to the structure and needs of each project and to formalize it technically in a manner adjusted to its intentions.

**CONTENIDOS TEÓRICO-PRÁCTICOS**

- Artistic framework in which we will move: contextual art, performative art, participatory art, collaborative art, dialogic art, community art, socially engaged art and relational art.
- Games in which we participate: the game as an artistic strategy with which to subvert norms, confront decisions and experience divergent behaviors.
- Case study of artistic projects in context: Gau Irekia.
- Different types of recipients of an artistic project: public, user, participant, collaborator, co-creator...
- Relational technologies: behavioral mechanics, communication and people organization.
- Different ways of dealing with the registration of an artistic project.

**TEACHING METHODS**

The subject is organized based on the following sequence of phases:
1) The Framing, 2) The Experimentation, 3) The Commitment and 4) The Staging. These phases correspond approximately to each of the 4 months of the subject. First, the perspective of art from which we will work will be raised; next, experiments and dynamics will be proposed that will allow an intuitive approach to possible projects; then the students will focus and develop their projects for the subject and finally these projects will be materialized so that they can be accessed from the specific spaces and times of the artistic field.

The methodology of the subject is based on four formats: experimental dynamics proposed by both the teacher and the students, documentary references of artistic projects, visits to specific contexts that can be taken as work-places and sessions with invited agents to address specific issues. This is a mainly practical approach enriched with examples.

Likewise, there will be the usual face-to-face tutoring, to answer the questions that arise during the realization of the experiments and dynamics that make up the course.
TYPES OF TEACHING

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- GCA: Applied fieldwork groups

Evaluation methods

- End-of-course evaluation

Evaluation tools and percentages of final mark

- Written test, open questions 10%
- Oral defence 10%
- Exercises, cases or problem sets 20%
- Individual assignments 20%
- Teamwork assignments (problem solving, Project design) 20%
- Oral presentation of assigned tasks, Reading 10%

ORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

GUIDANCE
The evaluation system will be continuous, by presentation of works and a conclusive project at the end of the course.

Evaluation elements:
Group experiments made during the classes and personal projects (individual or collective) are elements of evaluation.

Likewise, attendance and participation are essential for the proper development of the teaching / learning process in the course, and will be taken into account in the evaluation.

On the other hand, given the structure of interdependent interventions that sustains the course, the presentation, on the pre-established dates, of all the proposals is basic.

We consider each and every one of these references essential for the evaluation of the student process, and their qualification.

In the absence of any of them, other ways of checking knowledge will be determined to confirm that the student has the necessary degree of practical theoretical preparation.

Students will have the right to be evaluated through the final evaluation system, regardless of whether or not they have participated in the continuous evaluation system, provided they submit their waiver of the continuous evaluation as indicated in the regulations.

DISCLAIMER RULES
Waiver of the call:
To waive the call, students will have to submit the written resignation to the teacher responsible for the subject one month before the official exam date of the subject.

Waiver of the evaluation system:
Students will have the right to be evaluated through the final evaluation system. To do this, you must submit in writing the waiver of the continuous evaluation system and you will have to do so within a period of 9 weeks for the four-month subjects and 18 weeks for the annual ones, starting from the beginning of the semester or course respectively.

EXTRAORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

An artistic project will be carried out within the keys proposed during the classes. The project will be accompanied by a dossier that allows the correct evaluation of it. The day of the presentation will show and comment on the project or documentary record of it if it has taken place at another time and space.

MANDATORY MATERIALS
Those detailed in the exercises and class practices, as well as the basic bibliographic references, which will also be specified in the development of the course itself.
BIBLIOGRAFÍA

**Basic bibliography**


**Detailed bibliography**


**Journals**

http://www.a-desk.org

http://www.efimerarevista.es/


http://esferapublica.org/nfblog/

**Web sites of interest**

http://www.rtve.es/television/metropolis/

https://www.consonni.org/

http://www.okela.org

http://www.bulegoa.org/

http://wikitoki.org/

http://azala.es

http://www.azkunazentroa.eus/

https://www.guggenheim-bilbao.eus/

http://www.salarekalde.bizkaia.net/
https://www.tabakalera.eu
http://kmk.gipuzkoakultura.eus/es/sala-de-exposiciones/presentacion
http://www.artium.org/es/
http://www.montehermoso.net/
http://www.ca2m.org
http://www.mataderomadrid.org
http://medialab-prado.es
https://www.lacasaencendida.es/
http://www.museoreinasofia.es/
http://hangar.org
http://www.cccb.org/es/
http://macba.es
http://theinfluencers.org
https://www.documenta.de/es/
http://bb9.berlinbiennale.de/
https://www.traficantes.net/nociones-comunes
http://esnorquel.es/pod-cast/

OBSERVATIONS
APPLIED GEOMETRY

There is no closed syllabus, but instead different criteria, techniques and resources about 2D geometry, rendering systems, both conic and cylindrical, and 3D drawing are used, which will be applied to artistic and professional projects depending on the specific field that students are focused on.

The main goal of this subject is to provide students with drawing tools, rules, software and techniques that can give a basic-intermediate knowledge of representation systems and 2D and 3D geometrical applications.

For this purpose, during the course, students will learn about the foundations of geometrical drawing, representation systems and their advantages, and how to use both traditional and digital media to achieve professional-quality rendering.

In addition to that, the subject will also focus on developing a capacity to adapt to different scenarios, being able to switch point of views, redraw environments, architecture and renders.

To achieve what we mention above, we will follow some of these methods:

- Geometry applied to natural drawing: Analysis of the characteristics of nature: structure, shape, build and function

- Geometrical structures in 3D building: Analysis of the form of objects and spaces. Sculpture, architecture, art and area.

- Structure and organization of the canvas related to the format: Study of the format related with composition and representation.

- Geometrical strokes in painting: Analysis of the geometrical strokes -patterns- used or referred to by artists in their paintings.

- 3D analysis in painting: The main goal is to approach figurative paintings through perspective rules, in order to analyze structures, speculate about variants, to be located inside the represented space and change it.

- 2D digital drawing: The students will learn some of the basis applied to drawing spaces and painting landscapes and architecture, using digital 2D software such as Krita and other 2D painting software

- Introduction to 3D modelling in Blender, using its newest version, 2.8, analyzing basic rendering possibilities with Evee and Cycles, sculpting modes and modelling tools, in order to create simple and more complex scenes.

- Geometrical and inorganic shapes and silhouettes applied to line quality, industrial design, props and vehicles
SUGGESTED READING MATERIAL:

- ALEXANDER, Robb: “How to Draw and Paint Fantasy Architecture: From Ancient Citadels and Gothic Castles to Subterranean Palaces and Floating Fortresses” B.E.S., 2010
- COWAN, Finlay: “Drawing & Painting Fantasy Worlds” Evergreen 2006
- MCKENNA, Martin: “Digital Fantasy Painting Workshop” The Ilex Press limited 2004
- YIN, Weine. “Impeccable Scene Design for Game, Animation and Film” Cypi Press, 2010
The Drawing I course is designed as an initiation for students in the challenges of contemporary drawing. As an introductory course, it provides an initiation to the dynamics of creation, to knowledge of its basic theoretical notions and verification through practical experimentation.

It has a horizontal relationship with the subjects Art and Technology I", "Sculpture I", "Introduction to the History of 20th Century Art", "Image Laboratory", "Materials Laboratory" and "Painting I", with which it shares the basic training for the three degrees of "Art", "Creation and Design" and "Conservation and Restoration".

Continuity is given to the contents of Drawing I through the subject Drawing II (course 2), contrasting the observation of reality with art references, and developing graphic models from the notion of project, thought and procedural methodology.

Drawing III, a 3rd-year subject in the Art Degree, will further the training started in Drawing I and II, reflecting on ideological and experiential models, techniques and procedures.

2.1 Competences of the subject:

1. To be able to analyze and represent objects and simple spaces on a flat surface, combining the visual criteria and constructive resources of representation systems.
2. To sketch the human figure proportionally, to master fit, composition and format-support.
3. To use the concept of scheme or formula to develop retention, using both the human figure and other models, organic and inorganic as models.
4. To get to know the materials and procedures of drawing, as well as instruments and auxiliary tools for their integration and practical application.
5. To get to know historical references from the point of view of the use of materials, procedures and styles to use them in the practice of drawing.

2.2 Learning outcomes (the student will be able to):
1. Synthesize formal problems derived from the representation of organic and inorganic models to experiment and evaluate, during the process of representation, different graphic operations commonly used in drawing such as structuring, schematizing and fitting.

2. Analyze models with light and shadows, evaluating the resolution of their representation from the point of view of tone and chiaroscuro, with the use of smudging as an approach to the plastic side of drawing.

3. Analyze and represent objects and simple spaces on a flat surface, bringing together visual and constructive criteria, to experiment with and assess control of the contributions of the representation systems.

4. Get to know historical references in the use of materials, procedures and styles in the practice of drawing, to understand and extrapolate the postulates, aesthetic results and ways of working of the great masters of art.

5. Get to know the materials, instruments, tools and procedures of drawing in practice, in order to explore and evaluate their expressive and communicative possibilities in a visual project.

Drawing: Observation of the three-dimensional world around us in order to represent it.

1.1. Instruments and auxiliary tools in the practice of drawing.

1.2. Analysis and representation of simple objects and spaces. 1.3.

1.3. Synthetic operations commonly used in drawing applied to organic and inorganic models.

Drawing: Study of the reality provided by the systematized knowledge of drawing for its application.

2.1. Graphic and visual grammar

2.2. Systematization of measurement

2.3. Spatiality, plastic aspects.

Drawing: Imitating the reality provided by the history of art in order to innovate.

3.1. Artistic practice through model drawing.

3.2. Historical references for drawing the human figure.

3.3. Ways of perceiving the model
METHODOLOGY

The teaching-learning processes in this subject are structured into sessions in which practical work predominates, through which theoretical notions are put into practice. This teaching method means that there is no precise limit between theory and practice. Although the fundamental conceptual bases are presented in the theoretical explanations as a guide and introduction to the work, it is above all through practice in problem-solving that these concepts are enriched and their nuances are empirically revealed, integrating themselves into the students' experience.

The objectives and competences of the subject are acquired through a teaching methodology that combines theory and practice as an indissoluble whole and demands individualized follow-up of the students' personal work.

Seminars (0.5 h/week x 30 weeks): this type of teaching facilitates assistance for the individualized process with the incorporation of contents and skills to the students' curriculum.

Workshops (2.5 h/week x 30 weeks): at the beginning of each module, the fundamental concepts of the theory relevant to each case will be presented, the tasks to be performed will be stated and the students' doubts will be clarified. Once the work module has been presented, each student in the group will work personally in the presence of the teaching staff.

Tutorials (6 h/week x 30 weeks): they offer personalized support and advice to consult and contrast the results of the non face-to-face tasks assigned to the students. Study, collection of information and state of the exercises and projects are checked in the tutorials.

EVALUATION SYSTEMS

Final Evaluation System

Tools and grading percentages:

Portfolio (%): 50
DRAWING TEST (%): 50
DESCRIPTION AND CONTEXTUALIZATION OF THE COURSE (ENGLISH)

The Text Illustration course is a practical, theoretical and experimental optional subject. It provides an approach to the methods, models and extensions of graphic illustration, in a historical or thematic-generic context. It aims to help the student reflect and gain further knowledge on the specific processes of signification and narration, according to the nature of the texts and the genres of illustration. It provides specific technical and procedural resources and proposes work methods (graphic, signifying, creative and productive) that are specific to the field of Illustration.

As an optional subject within the Degree in Creation and Design, this course provides an initiation into the area of illustration, as a specific field of work, from a broad, contemporary perspective. It also provides the theoretical and technical knowledge necessary for the interpretation of themes and texts through their graphic representation in the field of illustration, attending to narrative visual language, in its different applications.

SKILLS / LEARNING OUTCOMES OF THE SUBJECT (ENGLISH)

Learning outcomes (the student will be able to):
1-Analyze meanings, forms and uses of the image in relation to texts and concepts to apply it in illustration.
2-Analyze and apply the basic components of the iconographic image, in order to understand the use of its terminology.
3-Develop the ability to use the techniques and procedures of illustration.
4-Develop skills concerning the mastery of the narrative, visual language of images.
5-Produce projects based on illustration.

THEORETICAL-PRACTICAL CONTENTS (ENGLISH)

Unit I: Aspects of illustration

Unit II: Visual narrative

Unit III: Historical context, authors
Author's illustrations: graphic and iconographic analysis. Cultural context, trends and traditions throughout history. Contemporary trends and environments.

METHODOLOGY (ENGLISH)

Practical methodology based on individual and/or group projects in addition to the completion of other types of theoretical-practical work.
The teaching methodology involves and promotes continuous evaluation methods based on tasks and projects, through the monitoring of the work in the classroom. What is evaluated is individual work, motivation, interest and participation in the proposed activities, interventions in the group-class, collaboration in working groups, the completion of activities and projects, within the established time period, all according to the level of acquisition of the competences per subject and course.

- The basic theoretical contents will be taught in workshops and seminars and will be developed and internalized through studio practice. The contents will then be evaluated through the correction of exercises and assignments, projects carried out by students and, occasionally, written tests.
- Exercises complete the continuous evaluation through follow-up in the classroom and in the studio. Practical skills are acquired through the resolution of projects and exercises in the classroom-studio under the guidance of the teacher, and also through work done autonomously in the classroom-studio by the students.
- The correct progress of the students in the process of acquisition of competences will be evaluated by monitoring their work and practical exercises presented during the course. A final numerical grade will be given from 0 to 10.

**ORDINARY EVALUATION: ORIENTATIONS AND WAIVER (ENGLISH)**

The evaluation tests may vary depending on the progress of the course. Lack of attendance that exceeds 20% of the course is incompatible with the possibility of a continuous evaluation. For continuous evaluation, 80% attendance is required.

**EXAM WAIVER:**
In order to waive the exam, students must submit the waiver in writing to the teacher responsible for the course one month before the official exam date of the course. The waiver will result in the grade of not presented. In case of not submitting a waiver, there will be a grade and the exam will count. The writing to be submitted will be an official document which can be found on the website of the Faculty: https://www.ehu.eus/es/web/arte-ederren-fakultatea/tramites-secretaria/renuncia

**WAIVER TO THE EVALUATION SYSTEM:**
Students will have the right to be evaluated through the final exam system. To do so, students must submit a written waiver of the continuous evaluation system and will have a period of 9 weeks to do so, counting from the beginning of the term. Link to the waiver document: https://www.ehu.eus/es/web/arte-ederren-fakultatea/tramites-secretaria/renuncia

**RESITS: ORIENTATIONS (ENGLISH)**

The resit exams will be carried out exclusively through the final evaluation system and will require the completion of all the exercises that are carried out in the course and, when necessary, also an exam. Attendance in tutorials in the weeks between the publication of grades of the ordinary evaluation and resit exam day will be required.

In order to waive the resit exam, it will be enough not to attend the resit exam.
OBLIGATORY MATERIALS (ENGLISH)

Materials specific to contemporary graphic work.

Basic Bibliography (ENGLISH)


Additional Bibliography (ENGLISH)

Dunn, C. *Creative Illustration Workshop for Mixed-Media Artists*, Quarry Books, Massachusetts, 2010

Magazines (ENGLISH)

Clij
Bloc
Illo Magazine
3x3
Lápiz
Arte y Parte
Parkett

Useful Internet Addresses (ENGLISH)

www.illustrationfriday.com
www.elbombincuadrado.com
darabuc.wordpress.com
http://revistamnemosine.blogspot.com.es/
http://lafuentedemnemosine.blogspot.com.es/
http://www.revistaclavesdearte.com/
http://www.nyartsmagazine.com/
http://www.artnet.com/
COURSE GUIDE 2021/22

Faculty 320 - Faculty of Fine Arts  Cycle Not Applicable
Degree GENART30 - Bachelor's Degree in Fine Art  Year Fourth year

COURSE

26900 - Time-Based Media  Credits, ECTS: 6

COURSE DESCRIPTION

THIS MATTER IS BASICALLY FOCUSED ON ANIMATION TECHNIQUES AND THEIR DEVELOPING IN A PROJECT

COVID 19
If we still had to maintain the precautions for COVID19 during the 21-22 year, ALTHOUGH OUR CLASSES WILL BE PRESENTIAL, we may have to divide the group into 2 and use the next door room OAC20 for half of the students, where they will be able to follow the class through a screen. During the exercises, the teacher will move from one classroom to the other to help the students.

DESCRIPTION:
On this subject we take animation from theoretical and practical points of view. We consider this necessary because animation has traditionally been very apart from Art and also from cinema, although it shares a lot with both of them. This is the reason why we usually need to go through the history of animation, its techniques, main animation artists, and specific aesthetics of animation, in order to place the student in a more comprehensive position. From this place on, we can also learn to animate and do it in several different ways and using several different techniques.

COMPETENCIES/LEARNING RESULTS FOR THE SUBJECT

DESCRIPTION AND GOALS:
Beginning with the knowledge of several different animation techniques, most of them graphic ones, we will analyze the parameters of movement perception, and going through a creative reflection of its use in art, and materializing them in digital works.

Our basic frame is the EXPERIMENTAL ANIMATION, using the frame as a unit and going from the extreme abstract animation to the most descriptive and narrative one.

COMPETENCES:
G1. Recognizing knowledge of art as a technical knowledge
G5. Use resources of inquiry and critical questioning and creative and / or scientific methodologies, showing to have initiative and capacity in decision making, both individually and collectively.
G7. Know the history, theories and significant notions of Art, as well as the thinking of artists through their works and texts.
G12. Be able to use computer tools for the creation, production and dissemination of artistic work.
G3. Be able to use materials, procedures, technologies and in general resources associated with different ways of doing in areas of artistic work to resolve issues of identity and place related to Art
G4. Integrate knowledge and skills to plan and develop artistic projects.
G6. Handle different issues from artistic disciplines that affect configuration and representation procedures.

CONTENIDOS TEÓRICO-PRÁCTICOS

SCHEDULE

1.-THEORETICAL PART PRACTICAL PART (WORKSHOP)
Presentation. Materials, evaluation
The movement (T)
The perception of movement
Approach to the first exercise
Analytical, the folio
2.- Rhythm in movement
Cadence, harmony. (T)
Pioneers of animation (H) Digitization of the page. Analysis.
Approach to the second analytical exercise, the ball
3.- Simultaneous movement
Use of keys
Timing for animation (T) Digitization of the ball. Analysis.
Approach to the third analytical exercise, the cards.
4.- American Cartoon, The UPA and Zagreb (H)
Practical class of frame-by-frame editing. Using Photoshop for animation
Work in exercise workshop and teacher supervision
6.- Work in exercise workshop and teacher supervision
European Animation (H) Work in exercise workshop and supervision of the teacher
European Animation (H)
7.- Rhythm of representation and rhythm of filming (T)
Aesthetics of the various techniques Digitization and editing of the water exercise. Analysis.
8.- Journey through animation techniques: sand, 2D modeling clay, cutouts, oil on glass.
Use of Dragon Frame (T) Presentation of the rotoscope work carried out. Approach to the next and sixth exercise: cheer on camera.
9.- Journey through animation techniques: camereless animation, painted sound, visual music Exhibition of the work done under camera. Camerella animation workshop: Celluloid painted, scanned and edited
10.- Journey through animation techniques: special drawing techniques, pikapika ... Exhibition of the celluloid work carried out. Pika Pika workshop
11.- Inventing new techniques: creative use of the scanner and other peripherals
Exhibition of the work of Pika pika carried out. Animation workshop with the scanner and various organic materials
12.- Journey through animation techniques: Objects, dolls, modeling clay and 3D
Final work approach.
Approach to a personal methodology. Selection of techniques and materials. List of needs
13.- Great masters of animation (H) Work and advice on the final project
14.- Great masters of animation (H) Work and advice on the final project
15.- Presentation of final works Presentation of final works

(H) History
(T) Theory and aesthetics

TEACHING METHODS

During the 15 weeks we will deal with animation topics from both the theoretical and practical points of view, since we must deal with information on the theory and aesthetics of animation in addition to learning about its history. Animation is a very autonomous area within cinema as it is within art, and in general students have little information on it, so we will approach them through thematic viewings, such as the history of animation by country or by technical families, from the most ancient to the contemporary.

In the practical part of the class, which is taught parallel to the theoretical one, we begin by learning the rudiments of the representation of movement, the basic concepts and tools, through 4 analytical exercises that successively add complexity and also difficulty. At a later stage, we propose four other somewhat more personal exercises, to be carried out with one of the many direct techniques that we have seen in the classes, and whose purpose would be bringing the student closer to a more personal creation space, which takes shape in the last personal work, to be done with the technique and methodology that the student chooses from all those that have been practiced previously. Usually these latest works participate in some of the public calls and competitions for students.

TYPES OF TEACHING

<table>
<thead>
<tr>
<th>Types of teaching</th>
<th>M</th>
<th>S</th>
<th>GA</th>
<th>GL</th>
<th>GO</th>
<th>GCL</th>
<th>TA</th>
<th>TI</th>
<th>GCA</th>
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</thead>
<tbody>
<tr>
<td>Hours of face-to-face teaching</td>
<td>15</td>
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<tr>
<td>Horas de Actividad No Presencial del Alumno/a</td>
<td>22.5</td>
<td>45</td>
<td>67.5</td>
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Legend:  
M: Lecture-based  S: Seminar  GA: Applied classroom-based groups
TA: Workshop  TI: Industrial workshop  GCA: Applied fieldwork groups

Evaluation methods
- End-of-course evaluation

Evaluation tools and percentages of final mark
- Exercises, cases or problem sets  50%
- Individual assignments  25%
- Teamwork assignments (problem solving, Project design)  15%
- Oral presentation of assigned tasks, Reading  10%
The evaluation system is the proper one to the teaching methodology, and so, as the student carries out the proposed exercises, whether individually or in groups, they will be evaluated.

**COVID 19**

If Covid19 produces changes in the course, the evaluation will be based on a single personal exercise.

The elements that we will use to evaluate are both personal and group exercises and projects, although within them the final personal work is the most important.

Attendance and participation in classes will be very important in the final assessment, as well as the early delivery of assignments and collaboration with group members.

Waiving the call.

To waive the call, students will have to submit the waiver in writing to the teacher responsible for the subject one month before the official exam date of the subject.

Waiver of the evaluation system

Students will have the right to be evaluated through the final evaluation system. To do this, you must submit in writing the waiver of the continuous evaluation system and you will have a period of 9 weeks for the quarterly subjects and 18 weeks for the annual ones, starting from the beginning of the semester or course respectively.

Those students who don’t want to be evaluated at the end of the semester will necessarily need to note this to their teacher 10 days before the final data so they won’t lose their chance to be evaluated later, otherwise they will be considered failed.

**EXTRAORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT**

Waiving the call.

To waive the call, students will have to submit the waiver in writing to the teacher responsible for the subject one month before the official exam date of the subject.

Waiver of the evaluation system

Students will have the right to be evaluated through the final evaluation system. To do this, you must submit in writing the waiver of the continuous evaluation system and you will have a period of 9 weeks for the quarterly subjects and 18 weeks for the annual ones, starting from the beginning of the semester or course respectively.

**MANDATORY MATERIALS**

MANDATORY USE MATERIALS

In the first part of the course we will be learning animation through a series of analytical exercises, so we will need either a drawing tablet or some special paper the student will be able to purchase at the school. Later on, the materials to be used in the subject will be the necessary ones for the subsequent development of each one of the exercises, such as objects for stop motion animation, 2D animation in different graphic methods, appropriate free software, cameras and other materials for digitizing images, that our school will provide or help the student get.

**BIBLIOGRAFÍA**

Basic bibliography

THE MYTH OF PERSISTENCE OF VISION REVISITED By Joseph and Barbara Anderson
https://faculty.uca.edu/wsmeador/ccsmi/ccsmi/classicwork/Myth%20Revisited.htm

Animating Film Theory by Karen Beckman, Editor Duke University Press, Durham, NC, 2014
https://uobrep.openrepository.com/bitstream/handle/10547/622719/AnimatingFilmTheory_Review.pdf;jsessionid=BFECE3E1005F906D7A0420D9045F6F09?sequence=2

EL ANIMADOR COMO ARTISTA, EL ARTISTA COMO ANIMADOR. UNA RECAPITULACIÓN Alan Cholodenko The University of Sydney (Australia)
https://riunet.upv.es/bitstream/handle/10251/139885/Cholodenko%20-
%20The%20 animator%20as%20artist,%20the%20artist%20as%20 animator.pdf?sequence=1

ALAN CHOLONenko & &8211; THE EXPANDING UNIVERSE OF ANIMATION (STUDIES)
https://journal.animationstudies.org/alan-cholodenko-the-expanding-universe-of-animation-studies/

ANIMACIÓN, EL MEDIO CONTAMINADO. DIBUJO, PINTURA Y CINE. Sara Álvarez Sarrat

ADRIANA NAVARRO-ÁLVAREZ & &8211; KIJÉ: THE LONG PATH OF A CO-PRODUCED ANIMATED SHORT FILM

EL LENGUAJE DE ANIMACIÓN COMO HERRAMIENTA POÉTICA PARA MITIFICAR LA HISTORIA DE EVA PERÓN
Jimena C. Trombetta

Historia del Cine Experimental Jean Mitry Páginas 93 a 120

Zenbait artikulu animazio experimentalari buruz / Several articles on experimental animation
http://www.centerforvisualmusic.org/Library.html#experimental

Detailed bibliography
- Animation now!, VV.AA. (Taschen -2004) incluye un dvd
- Animación, Gabriele Lucci (Editorial Electa -2005)
- El cine de animación, Pedro E. Delgado (Ediciones JC -2000)
- Arte y técnica de los dibujos animados, José Mª Candel (Cdad Autónoma de Murcia, Cajamurcia - 2005)
- Todo empezó con un ratón, el fantástico mundo de los cortos Disney, Jorge Fonte (T&B editores - 2004)
- Técnicas de animación, Chris Webster (Anaya, 2005)
- El gran libro del manga, Alfon Moliné (Glénat, 2002)
- Películas clave del cine de animación, Jordi Costa (Ma non troppo, 2010)

Journals

Web sites of interest
Experimental animation
http://www.iotacenter.org/
http://www.centerforvisualmusic.org/
http://www.edgeofframe.co.uk/

Animation World Network and magazine
https://www.awn.com/
https://www.awn.com/animationworld

BFI

National Film Board Canada
http://www.nfb.ca/

Panpinen animazioarako aldizkaria
http://www.stopmotionmagazine.com/StopMotionMagazine/Home.html
Lehengo zenbakiak bajatu ahal dira

Panpinak egiteko tutorialak
http://www.stopmotionmagazine.com/StopMotionMagazine/Tutorials.html

Journal for animation Studies
https://journal.animationstudies.org/