

# Teaching guide

## IDENTIFICATION DATA

Title:	Expert in Digital Artistic Creation (Own Title associated with Fine Arts)		
Knowledge Branch:	Social and Legal Sciences		
Faculty / School:	communication Sciences		
Subject:	Morphological and Movement Anatomy		
Guy:	Own Mandatory	ECTS credits:	6
Course:	1	Code:	16611
Teaching period:	Second semester		
Type of teaching:	Face-to-face		
Idiom:	Castilian		
Total hours of student dedication:	150		

Teaching team	Email
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## **COURSE DESCRIPTION**

The subject proposes an approach to the human body from a two-dimensional space, working from the study of the human skeleton to the classical study that we will approach from living models, the dance or structural knowledge of the human body.

The subject essentially proposes that the student dominate the visual space in a global way, from the drawing in large dimensions to personal work notebooks. Always looking for proportionality in the treatment of the human figure and looking for the style and personality of each of the students.

Morphological anatomy is a subject that belongs to the processes of artistic creation, and that includes also the learning and handling of own techniques and materials and necessary for all creative development. We understand technical training always linked to the development of creativity and imagination, and that it is precisely this basic training that enables a better and greater development of these characteristics of the human being.

*Page 1*

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## **Page 2**

### **OBJECTIVE**

Show and teach how the creation activity is developed in drawing through anatomical drawing.

The specific purposes of the course are:

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Teach the technique of sanguine and pencil on paper and the proportions of the human figure.

Teach dry, wet and mixed techniques.

Adequately teach the main bases of anatomical drawing.

Teach to develop a personal style through drawing.

Implement the sketch and workbook technique within the student's habits.

### **PRIOR KNOWLEDGE**

Those corresponding to the degree

## CONTENTS

- Unit 1. Visual approach.
- Unit 2. Anatomy. Fit and proportion.
- Unit 3. Drawing of movement.
- Unit 4. Forms of expression and representation.

### 1-Visual approach.

Learn to see. Foreshortening, sketched basic structures. The note and the sketch. THE final drawing.

### 2-Anatomy. Fit and proportion.

Approach to the canons and proportions of the human figure. Tools and techniques for its development.

Fit an image in your space or measure.

Proportionality

Schematic representation of the human figure.

### 3- Movement drawing.

Development of the expressiveness of movement, line selection, categorization of the line and expressiveness of the movement. Figure with respect to the environment.

### 4-Forms of expression and representation.

The line, linear evaluation and chiaroscuro as representation methods. Approach to movement. The work notebook.

## FORMATION ACTIVITIES

Lecture classes:

Direct presentation by the teacher or through on-screen presentations (PowerPoint, flash, etc.) of the different

*Page 2*

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## Page 3

resources or techniques to be used in solving the difficulties to achieve the different objectives specifically marked.

Resolution of exercises:

Exercise and develop the theoretical knowledge raised in the workshops. Students capture the development of your lace, proportion, chiaroscuro and volumetric rendering skills to obtain the competencies necessary.

Presentation of reports:

Individual, with the option of choosing the means of personal expression. AND

**Evaluation:**

Carrying out tests throughout the course where the student must demonstrate the acquisition of knowledge theoretical-practical in their own realizations (deliveries in virtual classroom). Continuous evaluation of their work, both face-to-face and non-face-to-face, will determine the obtaining of the minimum competencies associates, knowledge of materials and their use in each artistic technique and its particular application.

**Practical study:**

Development of all the theoretical-practical approaches raised in the classroom in order to acquire the skills necessary. The work will be developed on notebooks or stable easel, depending on the size and technique used. Mainly with animated model. It will work both in the classroom and outside of it.

**Personalized tutoring:**

Individual attention of the student continued both in class time and outside of it with the aim of r solve the doubts that have been created, follow-up and consolidate the skills acquired.

**Complementary activities:**

Visit to exhibitions and personal workbook, where the student experiences and will develop their sensitivity esthetic.

**Virtual network work:**

Virtual space designed by the teacher and with restricted access, where the student will consult documents and You must upload all the work done.

**DISTRIBUTION OF WORKING TIMES****PRESENIAL ACTIVITY**

60 hours

Class exercises 35h hours  
 Attendance to theoretical classes 10h hours  
 Attendance at general tutoring hours 10h  
 Completion of final delivery hours 5h

**SELF-EMPLOYED WORK / ACTIVITY NO PRESENIAL**

90 hours

1 hour personal tutoring assistance  
 Attendance seminars and activities 10h hours  
 Cultural visits hours 5h  
 Visit to exhibitions and individual memories hours 15h  
 Theoretical study hours 4h  
 Personal practical work hours 50h  
 Virtual network work hours 5h

**COMPETENCES**

Know the materials and their processes.

Professionally apply specific techniques

Develop skills for artistic creation and for the construction of works of art.

Acquire aesthetic sensitivity.

## LEARNING OUTCOMES

The student will independently produce artistic supports.

The student will make high-quality anatomical drawings both on their invoice and on their conservation.

The student will analyze works already made and will determine the technique and support.

The student will demonstrate their knowledge of specific terminology.

The student will take advantage of the virtues of each technique and drawing technique.

The student will handle himself within the limits of each technique.

## LEARNING ASSESSMENT SYSTEM

**CONTINUOUS ASSESSMENT SYSTEM:** This assumes that the student must attend all classes. A absence of more than 6 classes supposes a failure in the subject. All students must present all the proposed works, not presenting a work, supposes a suspense. It is mandatory to register in the classroom virtual, since all the works will be proposed in this way. These are the evaluation percentages:

### ORDINARY CALL

Class attendance and attitude: 10%

Individual practical exercises: 45%

Final exercise: 45%

### EXTRAORDINARY CALL

In the extraordinary call, the student must compulsorily present all the individual works that have not been presented during the course, in addition to the final work. The evaluation percentages are the following:

Individual practical exercises and workbook: 50%

Final exercise: 50%

Attendance and active participation is important, since it is about learning and being critical of one's own work and alien. The practical work will be related to the contents explained and will give the possibility to student to test himself and improve his skills. Finally, you must submit a final paper that brings together everything learned in the course, seeking above all to communicate through images the ideas or concepts that are present.

The presentation and appearance of the works will be decisive in their evaluation.

## BIBLIOGRAPHY AND OTHER RESOURCES

## Basic

Arnheim, R. (1971). Visual thinking. Editorial: Universitaria.

Bordes, J. (2012). History of the theories of the human figure. Publisher: Cátedra.

Page 4

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## Page 5

Gómez Molina, JJ (1999). Drawing strategies. Madrid. Publisher: Cátedra.

Gómez Molina, JJ (1995). The lessons of drawing. Madrid. Publisher: Cátedra.

Lanwert, S. (1985). The drawing, technique and utility. Madrid. Publisher: Blume.

Zamarro Flores, E. (2016). I draw what I see. Mind-hand-look. Madrid. Ed. UFV

## Complementary

Hogarth, B. (1999). The anatomical drawing at your fingertips. Spain. Editorial Taschen.

Hogarth, B. (1999). The drawing of the human figure at your fingertips. Spain. Editorial

Hogarth, B. (1999) "The drawing of lights and shadows at your fingertips". Spain. Editorial Taschen.

Salisbury, M. (2007) Images that count. Spain: Editorial GG.

