



Information about the subject

Degree: Degree in Design and Narration in Animation and Video games

Faculty: Faculty of Legal, Economic and Social Sciences

Code: 2051107 **Name:** Anatomical Drawing

Credits: 6,00 **ECTS Year:** 1 **Semester:** 2

Module: GRAPHIC EXPRESSION AND DRAWING

Subject Matter: ARTISTIC EXPRESSION **Type:** Basic Formation

Field of knowledge: Artes y Humanidades

Department: -

Type of learning: Classroom-based learning

Languages in which it is taught: Spanish

Lecturer/-s:

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Module organization

GRAPHIC EXPRESSION AND DRAWING

Subject Matter	ECTS	Subject	ECTS	Year/semester
ARTISTIC EXPRESSION	18,00	Anatomical Drawing	6,00	1/2
		Concept Artist	6,00	2/1
		Fundamentals of Drawing and Graphic Expression	6,00	1/1
DIGITAL IMAGE	18,00	Digital image processing	6,00	1/1
		Digital Painting. Matte Painting	6,00	2/1
		Graphic user interface design GFX	6,00	1/2

Recommended knowledge

Continuation of the subject Fundamentals of drawing and graphic expression. Materials and tools for drawing. Analysis of form, line, volume, graphics, chiaroscuro, composition, expression... Drawing of the human figure: canon, proportion, schematic and geometric synthesis, balance and center of gravity. Anatomy of the male and female human body: osteology and myology. Drawing in motion. Study of the work of artists and illustrators throughout history. Adaptation of the drawing to fictional characters.

Prerequisites

Es necesario haber superado las asignaturas de Fundamentos del dibujo y la expresión gráfica, así como Dibujo anatómico para cursar la asignatura de Concept Artist.



Learning outcomes

At the end of the course, the student must be able to prove that he/she has acquired the following learning outcomes:

- R1 To elaborate a creative development work in the creation of drawings and artistic works.
- R2 To elaborate a creative development work in the creation of anatomic drawings.
- R3 To gather information from cultural sources that allow the student to use them as inspiration for the creation of animations and videogames.
- R4 To use drawing for the creation and development of existing realities.
- R5 To represent graphically by means of drawing the human figure.
- R6 To represent graphically by means of drawing the human expression.
- R7 To show graphically by means of anatomical drawing the human figure.
- R8 To show graphically by means of anatomical drawing the human expression.
- R9 To sketch stories by means of drawing.
- R10 To design characters by means of anatomic drawing.
- R11 To plan stories by means of drawing.



Competencies

Depending on the learning outcomes, the competencies to which the subject contributes are (please score from 1 to 4, being 4 the highest score):

BASIC		Weighting			
		1	2	3	4
B2	Students to apply their knowledge to their job or vocation in a professional manner and to possess competences that are usually shown through the elaboration and defence of arguments and problem-solving within their area of study.				X

GENERAL		Weighting			
		1	2	3	4
G1	To develop original and innovative ideas and proposals in the area of design and narrative of animation and videogames in the required work in a project, combining conceptual and technical aspects.			X	
G2	To collaborate in teams that adopt interdisciplinary roles in the elaboration of animation and videogames projects.	X			
G3	To identify new trends in the field of animation and videogames and to incorporate them in their work.		X		

SPECIFIC		Weighting			
		1	2	3	4
E1	To gather information from cultural sources (art, history, cinema, literature, ...) that can be used as inspiration and contextualization in animation and videogames.			X	
E5	To use specific concepts of conceptual art in the projects of animation and videogames.	X			
E9	To use drawing as a basic tool for the representation of actual or imaginary realities.				X



E10 To graphically represent human figure and its expression in a way that can serve as reference material for the design of characters os animation and videogames.

X

E11 To sketch characters and the stories they are involved in.

X

E18 To create or retouch digital images.

X



Assessment system for the acquisition of competencies and grading system

Assessed learning outcomes	Granted percentage	Assessment method
R3, R4, R5, R6, R7, R8	60,00%	Practical tests
R1, R2, R3, R4, R5, R6, R7, R8, R9, R10, R11	40,00%	Elaboration of projects

Observations

EVALUATION INSTRUMENTS:

CLASSROOM REGULATIONS

The student undertakes in writing to rigorously comply with the regulations set forth by the teacher on the first day of class. In all sessions, especially on pose days, the student is required to: punctuality, bring the necessary material, respect, silence, prohibition of the use of cell phones or any other device that allows the capture of images (all cell phones will be collected at the beginning of the posing sessions and will be delivered at the end of the class). Failure to comply with these regulations will result in the immediate expulsion of the student for the rest of the sessions of that day. Inappropriate and repetitive behavior on the part of the student will lead to the impossibility of attending classes of this type. This same regulation will apply to final exams.

PRACTICAL TESTS

- Attendance (10% of the final grade)

Lack of attendance will subtract 3% of the final grade, up to a maximum of 10% in the subject (6 hours, 3 sessions). Absences of attendance justified for work reasons will be agreed upon in advance, at the beginning of the subject, with the teacher. The procedure for taking the subject in these cases will be agreed upon with the student, the professor and the dean's office. By virtue of the regulations governing the evaluation and grading of UCV subjects, article 8.1 establishes that the student who has not attended at least 50% of the classes of this subject will not be able to take the exam in First call. Both justified and unjustified absences will be considered non-attendance.

The teacher can establish repeated lateness as criteria for non-attendance.

- Exercises carried out during face-to-face sessions. (40% of the final grade).

Poses from life, skinned by parts of the human body, drawings from life from the human skeleton.

- Theoretical exam (10% of the final grade)

It will be necessary to pass each of the parts of the theoretical exam (osteology and myology) with a 5 out of 10 to pass the subject. Answers that contain spelling mistakes will not be graded. If the exam is not passed, the call will be suspended, and the grade obtained in the exam will appear in the minutes. Rule that will be applied both in the first and second call.

- Final practical exam 1st call (Mandatory for all students)



Option A

Those students who hand in all the skinned parts of the human body in the practical tests will carry out a chiaroscuro exercise and another character exercise. The exam will count as another exercise in the course and will always add a grade to the final grade.

Option B

Those students who DO NOT hand in all the skinned parts of the human body in the practical tests will perform a skinning exercise and another character exercise. The exam will count as a percentage (you can subtract a grade) in that section (40% final grade).

- Final practical exam 2nd call

All course exercises and exam conditions in the 2nd call will count in the same way as in the 1st call, except for the theoretical exam, which will have to be taken again.

PROJECT ELABORATION

Exercises performed autonomously. Optional. (40% of the final grade)

Skins and characters from natural poses, poses from photography, myology sheets, human proportion, diagrams, osteology (skull, human body, hands and feet), head (miniature drawing-schemes, from photography, from life), copy of drawings by artists and illustrators, final project: storyboard based on the poses.

IN-PERSON PRESENTATION OF THE COURSE EXERCISES

All works will be presented throughout the course, on the stipulated dates and with the required regulations:

Name and surname of the author in each of the works, date, chronological order, neatness, stipulated folder. Delivery of practices outside the established date will not be permitted.

FINAL MEMORY (ON LINE)

At the end of the course, students will present a final report in PDF format on the university platform following the template provided by the teacher. This document will remain as a reliable witness of the student's passage through the subject. Therefore, the presentation of said report is an essential condition to pass the subject. All the course exercises (before in-person delivery) will be scanned to prepare said report. The delivery must be made through the platform, in the required format, at the agreed time and deadline. Delivery in a format different from that specified, or with a time and date later than the agreed upon one, will result in failure of the entire subject.

CRITERIA FOR GRANTING HONORABLE REGISTRATION

According to article 22 of the Regulatory Regulations for the Evaluation and Grading of UCV Subjects, the mention of "Honors" may be awarded by the professor responsible for the subject to students who have obtained the grade of "Outstanding". The number of "Honors" mentions that can be awarded may not exceed five percent of the students included in the same official record, unless this is less than 20, in which case a single "Honors" may be granted. Honor".

The falsification of designs, works taken from the Internet, from another medium or from a classmate, will result in immediate failure of the entire subject.



MENTION OF DISTINCTION:

According to Article 22 of the Regulations governing the Evaluation and Qualification of UCV Courses, the mention of "Distinction of Honor" may be awarded by the professor responsible for the course to students who have obtained, at least, the qualification of 9 over 10 ("Sobresaliente"). The number of "Distinction of Honor" mentions that may be awarded may not exceed five percent of the number of students included in the same official record, unless this number is lower than 20, in which case only one "Distinction of Honor" may be awarded.

Learning activities

The following methodologies will be used so that the students can achieve the learning outcomes of the subject:

- M2 Participatory master class
- M3 Cooperative learning
- M4 Problem solving activities
- M6 Project-based learning



IN-CLASS LEARNING ACTIVITIES

	LEARNING OUTCOMES	HOURS	ECTS
Active listening, summaries, concept maps and/or notes organizing the information and work in small groups (Kagan structures) to process the received information. M2, M6	R1, R2, R3, R4, R5, R6, R7, R8	12,00	0,48
Task elaboration of tasks, in small teams, bearing a common objective with individual and collective responsibility learning from each other. M3, M4, M6	R1, R2, R4, R5, R6, R7	4,00	0,16
Use of the learnt theory in simulated or real circumstances. M4, M6	R1, R2, R3, R4, R5, R6, R7, R8, R9, R10, R11	44,00	1,76
TOTAL		60,00	2,40

LEARNING ACTIVITIES OF AUTONOMOUS WORK

	LEARNING OUTCOMES	HOURS	ECTS
Autonomous work. Study, memorization, test preparation, practical abilities drilling, elaboration of works, essays, reflections, metacognitions, portfolios elaboration, ... M4, M6	R1, R2, R3, R4, R5, R6, R7, R8, R9	65,00	2,60
Task elaboration of tasks, in small teams, bearing a common objective with individual and collective responsibility learning from each other. M3, M4	R1, R2, R3, R4, R5, R7, R9	5,00	0,20
Use of the learnt theory in simulated or real circumstances. M4, M6	R1, R2, R3, R4, R5, R6, R7, R8, R9, R10, R11	20,00	0,80
TOTAL		90,00	3,60



Description of the contents

Description of the necessary contents to acquire the learning outcomes.

Theoretical contents:

Content block	Contents
Introduction to anatomical drawing	Anatomic position. Anatomical planes and axes. Terms of relationship, comparison, laterality and movement. Types of bones and joints.
Anatomy of the human body. Osteology	Trunk (spine and chest wall). Upper limb (shoulder girdle, arm, forearm and hand). Lower limb (pelvic girdle, thigh, leg and foot). Head-skull.
Anatomy of the human body. Myology	Trunk. Upper limb (shoulder girdle, arm, forearm and hand). Lower limb (pelvic girdle, thigh, leg and foot). Neck. Head.
Introduction to drawing the human figure. Natural poses	Canon, proportion, schematic and geometric synthesis, balance and center of gravity.
Drawing of the human figure. Natural poses	Analysis of form, line, volume, graphics, chiaroscuro, composition and expression.
Anatomical drawing	Representation of osteology and myology of the human body from natural poses. Subcutaneous points. Skinned.
Drawing in motion	Dance and acrobatic poses.
The human body: Art and illustration as inspiration. Anthropological background	Copy of the great masters throughout the history of art. Illustrators. Personalistic view of the human body. Science fiction cinema as an anthropological background for the representation of the human body.
Fictional characters	Creation of fictional characters from natural poses. Final project: Storyboard.



Temporary organization of learning:

Block of content	Number of sessions	Hours
Introduction to anatomical drawing	1,00	2,00
Anatomy of the human body. Osteology	3,00	6,00
Anatomy of the human body. Myology	3,00	6,00
Introduction to drawing the human figure. Natural poses	3,00	6,00
Drawing of the human figure. Natural poses	8,00	16,00
Anatomical drawing	5,00	10,00
Drawing in motion	3,00	6,00
The human body: Art and illustration as inspiration. Anthropological background	1,00	2,00
Fictional characters	3,00	6,00



References

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- Bargue, C. (2019). *Cours de dessin*. Independently Published.
- Bargue, C. (2019). *Drawing Course*. Woodbridge: Acc Art Book.
- Bridgman, G. (1973). *Constructive anatomy*. New York: Dover Publications.
- Gheno, D. (s. f.). *FigureDrawing master Class*. Ed. Dan Gheno.
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- Gordon, L. (1998). *Dibujo anatómico de la figura humana*. Córdoba: Daimon.
- Gordon, L. (2003). *The figure in action. Anatomy for artists*. Londres: Batsford.
- Hampton, M. (2009). *Figure Drawing: Design and Invention*. Ed. M. Hampton.
- Hogarth, B. (1996). *El dibujo anatómico a su alcance*. Londres: Taschen.
- Huston, S. (s. f.). *Figure drawing for artist*. Beverly: Rockport Publishers.
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- Ryder, A. (1999). *The artist's complete guide to figure drawing*. New York: Watson-Guptill.
- Szunyoghy, A. (2000). *Anatomía humana para artistas*. Colonia: Könemann.
- Tarkovsky, A. (2023). *Esculpir en el tiempo*. Madrid: Rialp.
- Vanderpoel, J. (1935). *The Human Figure*. New York: Dover Publications.
- Winslow, V. (2015). *Classic Human Anatomy in Motion*. New York: Watson-Guptill.
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BIBLIOGRAFÍA COMPLEMENTARIA:

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- Civardi, G. (2004). *Dibujo de la anatomía y estudio del movimiento*. Madrid: El Drac.
- Civardi, G. (2004). *El desnudo femenino*. Madrid: El Drac.
- Civardi, G. (2004). *El desnudo*. Madrid: El Drac.
- Civardi, G. (2004). *Figuras en acción*. Madrid: El Drac.
- Civardi, G. (2004). *Forma y figura*. Madrid: El Drac.
- Desnudos. Colección Leonardo 10*. (s. f.). Milán: Vinciana Editora.
- El cuerpo humano. Láminas anatómicas para artistas*. (s. f.). Milán: Vinciana Editora.
- Grimme, K. (2006). *Jean-Auguste-Dominique Ingres 1780-1867*. Colonia: Taschen.
- Las bases del dibujo. Colección Leonardo 2*. (s. f.). Milán: Vinciana Editora.
- Las bases del dibujo. Colección Leonardo 3*. (s. f.). Milán: Vinciana Editora.
- Lauricella, M. (2018). *Anatomía artística*. Barcelona: Gustavo Gili.
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- Lauricella, M. (2018). *Anatomía artística 3. El esqueleto*. Barcelona: Gustavo Gili.



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- Parramón, J. (2002). *Todo sobre la anatomía artística*. Barcelona: Parramón.
- Pöpper, T. (2016). *Miguel Ángel. Obra gráfica*. Colonia: Taschen.
- Zöllner, F. y Thoenes, C. (2017). *Leonardo. Obra pictórica completa y obra gráfica*. Colonia: Taschen.
- Zöllner, F. y Thoenes, C. (2017). *Miguel Ángel. La obra completa: pintura, escultura y arquitectura*. Colonia: Taschen.

WEBGRAFÍA:

3D Anatomy for the Artist (App)

FILMS:

- Scott, R. (1982). *Blade Runner*. Ladd Company, Shaw Brothers y Blade Runner Partnership.
- Tarkovsky, A. (1979). *Stalker*. Mosfilm.



Addendum to the Course Guide of the Subject

Due to the exceptional situation caused by the health crisis of the COVID-19 and taking into account the security measures related to the development of the educational activity in the Higher Education Institution teaching area, the following changes have been made in the guide of the subject to ensure that Students achieve their learning outcomes of the Subject.

Situation 1: Teaching without limited capacity (when the number of enrolled students is lower than the allowed capacity in classroom, according to the security measures taken).

In this case, no changes are made in the guide of the subject.

Situation 2: Teaching with limited capacity (when the number of enrolled students is higher than the allowed capacity in classroom, according to the security measures taken).

In this case, the following changes are made:

1. Educational Activities of Onsite Work:

All the foreseen activities to be developed in the classroom as indicated in this field of the guide of the subject will be made through a simultaneous teaching method combining onsite teaching in the classroom and synchronous online teaching. Students will be able to attend classes onsite or to attend them online through the telematic tools provided by the university (videoconferences). In any case, students who attend classes onsite and who attend them by videoconference will rotate periodically.

In the particular case of this subject, these videoconferences will be made through:

☒ Microsoft Teams

☐ Kaltura



Situation 3: Confinement due to a new State of Alarm.

In this case, the following changes are made:

1. Educational Activities of Onsite Work:

All the foreseen activities to be developed in the classroom as indicated in this field of the guide of the subject, as well as the group and personalized tutoring, will be done with the telematic tools provided by the University, through:

☒ Microsoft Teams

☐ Kaltura

Explanation about the practical sessions:



2. System for Assessing the Acquisition of the competences and Assessment System

ONSITE WORK

Regarding the Assessment Tools:

☒ The Assessment Tools will not be modified. If onsite assessment is not possible, it will be done online through the UCVnet Campus.

☐ The following changes will be made to adapt the subject's assessment to the online teaching.

Course guide		Adaptation	
Assessment tool	Allocated percentage	Description of the suggested changes	Platform to be used

The other Assessment Tools will not be modified with regards to what is indicated in the Course Guide.

Comments to the Assessment System: