



Universitat de Lleida

DEGREE CURRICULUM

GRAPHIC EXPRESSION

Coordination: SALAS URREA, EVA

Academic year 2023-24

Subject's general information

Subject name	GRAPHIC EXPRESSION			
Code	102170			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Digital Design and Creative Tehcnologies	1	COMMON/CORE	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	3		3
	Number of groups	2		1
Coordination	SALAS URREA, EVA			
Department	INDUSTRIAL AND BUILDING ENGINEERING			
Teaching load distribution between lectures and independent student work	60H teaching hours. 120H autonomus work.			
Important information on data processing	Consult this link for more information.			
Language	Catalan, Spanish.			
Distribution of credits	3 Theorical credits 3 Practical Credits			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
SALAS URREA, EVA	eva.salas@udl.cat	9	

Subject's extra information

Graphic Expression is a subject that aims to initiate students in the field of descriptive geometry, freehand drawing and different plastic graphic techniques.

There are no prerequisites to take the subject.

Continuous work is necessary in order to achieve the objectives of the subject.

Learning objectives

With the subject Graphic Expression, it is intended that the student achieves the following objectives.

- Acquire the competence to represent space from descriptive geometry.
- Differentiate and correctly use the dihedral, axonometric and conical representation systems.
- Understand and correctly use perspective.
- Understand freehand drawing processes.
- Acquire skill in sketching and freehand drawing.
- Work correctly the chiaroscuro from different plastic graphic techniques.
- Represent the artistic concept of the human body and relate it the environment.

Competences

Basic Competences (CB).

CB1. That students demonstrate, possess and understand knowledge of their area of study that starts from the basis of general secondary education, and is usually at a level that although it is supported by advanced textbooks, including also some aspects that involve knowledge from the forefront of their field of study.

Specific Competences (CE).

EC11. Know how to visualize and visually communicate the information through the mastery of the techniques of 2D and 3D graphic expressions, knowing how to present the results according to the aesthetic canons.

EC13. Acquire aesthetic and artistic sensibility to make decisions during the creative process, demonstrating skill with the use of the specific techniques and procedures of digital art.

Transversal Competences (TC).

CT5. Acquire essential notions of scientific thinking.

CT6. Apply the gender perspective to the tasks of the professional field.

Strategic Competences of the University (CEU).

*Correct oral and written expression.

*Mastery of ICT.

*Knowledge and Mastery of English as a foreign language.

* Respect and development of human rights and democratic principles, principles of equality between men and women, and the values of a culture of peace with universal democratic values (RD 1393/2007, October 29).

Subject contents

Fundamental contents of the subject.

PART 1. GRAPHIC FUNDAMENTALS AND REPRESENTATION SYSTEMS.

Item 1. Graphical fundamentals.

1. Graphical representation and descriptive geometry.
2. The perspective in art.
3. Techniques, instruments and materials.

Item 2. Representation systems.

1. Dihedral views.
2. The orthogonal axonometric perspective: Isometric, Dimetric, Trimetric.
3. The oblique axonometric perspective: Military, Knight.
4. The conical perspective: Frontal and Oblique.
5. Own and projected shadows.

PART 2. GRAPHOPLASTIC EXPRESSION TECHNIQUES

Item 3. The representation of chiaroscuro.

1. Graphite.
2. Coal and derivatives.
3. Colored pencil.
4. Markers.
5. Other.

PART 3.FREEHAND DRAWING (ARTISTIC DRAWING).

Item 4. Drawing and representation.

1. Introduction to artistic drawing.
2. The sketch and the lace.

Item 5. Human figure.

1. Anatomy and representation of the human body.
2. The body and the environment.

Methodology

The methodology of teaching and learning is linked to the following organizational modalities:

- The course is organized in classes where the technical contents of the subject are presented. In these sessions, the techniques and methods that are applied in the creation processes are announced. In addition, practical exercises are carried out with the objective of assimilating and verifying the knowledge applicable to graphic and artistic expression;
- Theoretical presentation through audiovisual support and work proposals according to thematic blocks to be developed.
- Projection and discussion of drawings and/or images as a conceptual reinforcement of the syllabus.
- Debates and reflections on the analytical observation of the human body.
- Theoretical analysis and practical application of morphological concepts to understand the representation of the human body.
- The representation: notes, sequencing of notes, small format and medium drawings.
- Notes of the natural.
- Discussions about the application of the different techniques to obtain expressive and creative results in order to promote the understanding of the creation processes.
- Regular delivery of works related to each block of developed content.
- Discuss about work done in a group and / or teacher-student with regard to the adequacy of the objectives.
- Continuous follow-up in group or individually in the field of work or tutorial spaces.
- Assistance control in the classroom, as well as in the delivery of chronologically scheduled work.

Development plan

The classes have a very practical orientation and although there is always a theoretical framework, there will be activities outside the classroom, debates and exhibitions of the works, all focused to carry out practices in order to achieve the necessary competencies to fulfill the objectives of the subject.

The subject is divided into 2 blocks.

1. GRAPHIC EXPRESSION

2. THE ARTISTIC DRAWING

Week	Content	Practices	Deliveries
1	Introduction. Presentation of the subject Item 1. Dihedral views		
	Practice Topic 1. Dihedral views	Practices	

2	Item 2. Axonometric		
	Student welcome party		
3	Feast of UDL		
	Feast of Lleida		
4	Item 2. Axonometric		
	Practice Topic 2. Axonometric Graphic techniques: graphite	Practices	
5	National Holiday of Spain		
	Practice Topic 2. Axonometric Graphic techniques: graphite	Practices	
6	Item 3. Front conical		AXONOMETRIC PROJECT
	Practice Topic 3. Front conical Graphic techniques: carbon and derivatives	Practices	
7	Item 3. Front conical		
	Practice Topic 3. Front conical Graphic techniques: carbon and derivatives	Practices	
8	Item 3. Oblique conic		
	Practice Topic 3. Oblique Conic Graphic techniques: carbon and derivatives	Practices	
9	Partial I: from November 6 to 10	Practices	
10	Item 4. Lace		CONICAL PROJECT
	Practice Topic 4. Lace Graphic techniques: colored pencil	Practices	

11	Item 5. Human figure		
	Practice Topic 5. Human figure Graphic techniques: colored pencil	Practices	
12	Item 5. Human figure		
	Practice Topic 5. Human figure Graphic techniques: colored pencil	Practices	
13	Non-school day		
	Day of the Immaculate Conception		
14	Item 6. Human figure and environment		
	Practice Topic 6. Human figure Graphic techniques: mixed media	Practices	FH CONCEPT ART PROJECT
15	Item 6. Human figure and environment		

	Practice Topic 6. Human figure Graphic techniques: felt pens	Practices	
16/17	Partial II: from January 8 to 19		FH PROJECT AND ENVIRONMENT
18	Tutorials 25-26 January		
19	RECOVERY		

Evaluation

The assessment instruments are based on the observation, monitoring and control of the processes produced in the work carried out by the students, as well as in the development of the design and creative process.

The assessment system is structured in two blocks:

BLOCK I: Practical projects, 60% of the final mark.

BLOCK II: Partial exams, 40% of the final mark.

The mark is based on the different learning activities that can be assessed in these blogs: exams and 4 projects that integrate the practical contents developed.

Evaluation Activities	%	Dates
AXONOMETRIC PROJECT	15	Week 6
PARTIAL 1	20	Week 9
CONIC PROJECT	15	Week 10
FH PROJECT. CONCEPT ART	15	Week 14
FH PROJECT AND ENVIRONMENT	15	Week 16 /17
PARTIAL 2	20	Week 16/17

FINAL GRADE

The final mark is obtained from the weighted average of blocks I and II.

It is compulsory, in order to grade the subject, that the student has taken the two exams and has handed in the four graphic projects on the established dates.

In order to calculate the weighted average, a minimum mark of 2.5 is required for each block.

In order to obtain a pass, the final result must be greater than or equal to 5.

RECOVERY OF PROJECTS

Only failed projects can be made up. This recovery will be made on the basis of a new delivery on the date of the ordinary final exam (second midterm), with a limiting grade of 6.

RECOVERY OF THE SUBJECT

In case of failing the course, it is necessary to take the make-up exam.

The grade will be calculated in the following way: the make-up exam will be equivalent to 40%. The remaining 60% will be the marks obtained for the projects in the ordinary period, if there are no new deliveries on the date of the extraordinary final exam. In case there are new deliveries, your grade will be limited to 6.

FINAL GRADE = 40% make-up exam + 60% average of the projects required during the course of the subject.

ALTERNATIVE ASSESSMENT

Students who take the alternative assessment approved by the Studies Commission within the established deadlines, must present themselves on the date of the ordinary final exam where they will take a test of the contents of Block II and they will also have to hand in the 4 projects of Block I. The weighted average will be calculated using the same criteria as in the ordinary procedure.

Students who do not pass the ordinary alternative assessment will have the possibility of recovering it by following the extraordinary procedure.

Bibliography

Reference artists to consult:

Candida Höfer

Lara Pintos

Katy Ann Gilmore

Ayami Kojima

Karla Ortiz

Roxie Vizcarra (Anthrox Studio)

Caterina Sumalla

Ana Dalle

Carmen Pastrana

Lara Lars

Paula Bonet

Mercè Humedas

Cabezas, L., Ortega L. (2001). **Análisis gráfico y representación geométrica**. Barcelona: Edicions Universitat de Barcelona.

Álvarez, J., Casado, J., Gómez, M.D. (1998), **Dibuix Tècnic**. Barcelona: Editorial Cruïlla.

Argullol, R. (2004). **El retrato**. Madrid: Ediciones Galaxia Gutemberg, Museo del Prado.

Edwin A. (2010). **Planilandia**. Barcelona: Editorial Laertes.

Hockney, D. (2001). **El Conocimiento Secreto, el redescubrimiento de las técnicas perdidas de los grandes maestros**. Barcelona: Ediciones Destino.

Fliedl, G. (2006). **Klimt, el mundo con forma de mujer**. Barcelona: Ed. Taschen.

Hayes, C. (1981). **Guía Completa de dibujo y Pintura. Técnicas y materiales**. Barcelona: H. Blumme Ediciones.

Smith, R. (1999). **El Manual del artista**. Barcelona: H. Blumme Ediciones.

Simblet, S. (2003). **Anatomía para el artista**. Barcelona. Ed. Blume.

Brambilla, D. (2015). **Dibujo de la figura humana. Gesto, posturas y movimientos**. Edit. Promopress.

Brosch, K. (2017). **Klemens Brosch, Wiederentdeckung eines großen Zeichners 1894-1926**. Viena: Verlag Anton Pustet.

D. K. Ching, F. **Arquitectura. Forma, espacio y orden**. Barcelona: Editorial Gustavo Gili

Parramón, J. M. **La perspectiva en el dibujo**. Barcelona. Parramón ediciones.

Pedrola i Font, A. (1990). **Materials, procediments i tècniques pictòriques**. Barcelona: Publicacions Universitat de Barcelona. Barcanova.

Parramón, J. M. (1999). **Cómo dibujar la figura humana**. Barcelona. Parramón ediciones.

Corporació de mitjans audiovisuals de Catalunya. TV3 a la carta. *This is art*. Gener, R.