

## FIȘA DISCIPLINEI

### 1. Date despre program

1.1 Instituția de învățământ superior	Universitatea de Vest Timisoara
1.2 Facultatea / Departamentul	Facultatea de Arte si Design
1.3 Departamentul	Departamentul Design și Arte Aplicate
1.4 Domeniul de studii	Arte vizuale
1.5 Ciclul de studii	Masterat
1.6 Programul de studii / Calificarea	Game Art / Artist digital pentru jocuri video

### 2. Date despre disciplină

2.1 Denumirea disciplinei	Conceptart si Ilustratii I (FADMGA 2102)						
2.2 Titularul activităților de curs	Conf. univ. dr. Zegrean Sergiu						
2.3 Titularul activităților de seminar	Conf. univ. dr. Zegrean Sergiu						
2.4 Anul de studiu	I	2.5 Semestrul	2	2.6 Tipul de evaluare	V	2.7 Regimul disciplinei	DSi, DO

### 3. Timpul total estimat (ore pe semestru al activităților didactice)

3.1 Număr de ore pe săptămână	2	din care: 3.2 curs	1	3.3 seminar/laborator	1
3.4 Total ore din planul de învățământ	2 8	din care: 3.5 curs	1 4	3.6 seminar/laborator	14
Distribuția fondului de timp:					ore
Studiul după manual, suport de curs, bibliografie și notițe					12
Documentare suplimentară în bibliotecă, pe platformele electronice de specialitate / pe teren					40
Pregătire seminare / laboratoare, teme, referate, portofolii și eseuri					40
Tutoriat					30
Examinări					9
Alte activități					
3.7 Total ore studiu individual	122				
3.8 Total ore pe semestru	150				
3.9 Numărul de credite	6				

### 4. Precondiții (acolo unde este cazul)

4.1 de curriculum	<ul style="list-style-type: none"> <li>Completion of the other mandatory subjects related to the field of design</li> </ul>
4.2 de competențe	<ul style="list-style-type: none"> <li>It is considered that the students have, from previous stages of schooling, terminological notions and skills in artistic drawing, artistic anatomy and computer-aided graphics.</li> </ul>

## 5. Condiții (acolo unde este cazul)

5.1 de desfășurare a cursului	<ul style="list-style-type: none"> <li>Course attendance: min. 60%</li> <li>Video Projector/Interactive WhiteBoard, Internet Access</li> <li>Google Classroom, Google Meet</li> </ul>
5.2 de desfășurare a seminarului / laboratorului	<ul style="list-style-type: none"> <li>Laboratory attendance: min. 60%</li> <li>Video Projector/Interactive WhiteBoard, Internet Access</li> <li>Google Classroom, Google Meet</li> </ul>

## 6. Obiectivele disciplinei - rezultate așteptate ale învățării la formarea cărora contribuie parcurgerea și promovarea disciplinei

Cunoștințe	<ul style="list-style-type: none"> <li>The Graduate has specialized knowledge of the process of digital painting and applying a type of texture to a 2D, 3D image</li> <li>The Graduate researches information to develop new ideas and concepts for the design of a particular production.</li> </ul>
Abilități	<ul style="list-style-type: none"> <li>The Graduate applies a variety of visual techniques to design graphic material and combine graphic elements to convey concepts and ideas.</li> </ul>
Responsabilitate și autonomie	

## 7. Conținuturi

7.1 Curs	Metode de predare	Observații
<b>1.</b> Introduction; <b>2.</b> Conceptart – the art of films and games – Brief history, prominent representatives and representative examples <b>3.</b> Illustration and concept art stages in making games	<b>1.</b> Interactive teaching, visual support and tutorial. <b>2.</b> Lecture, through image projections and debates (Case study) <b>3.</b> Development of presentation skills <b>4.</b> A special place is given to practical works during which corrections and discussions with the students are constantly carried out. The course will be based on rich documentary material, exemplifying personal works and works from the school archive, magazine collections, specialized books and online sources.	The course is correlated, in order to meet the established objectives, the lecture will be interactive  Teaching activities are conducted <b>exclusively face to face</b> Videoconferencing platform used: Google Meet (link available from Google Classroom – code found in the timetable)
<b>1.</b> Presentation of visual communication aspects and	<b>1.</b> Interactive teaching, visual support and tutorial.	The course is correlated, in order to meet the established objectives, the lecture will be interactive

<p>theoretical approach in concept art representation.</p> <p><b>2.</b> Representation of volumes in different poses. Imagining concepts on a certain theme starting from basic structures. Presentation of the compositional elements for rendering a concept art product. Traditional techniques and digital techniques for expressing concepts. Light and shadow. Color and texture.</p>	<p><b>2.</b> Lecture, through image projections and debates (Case study)</p> <p><b>3.</b> Development of presentation skills</p> <p><b>4.</b> A special place is given to practical works during which corrections and discussions with the students are constantly carried out. The course will be based on rich documentary material, exemplifying personal works and works from the school archive, magazine collections, specialized books and online sources.</p>	<p>Teaching activities are conducted exclusively face to face</p> <p>Videoconferencing platform used: Google Meet (link available from Google Classroom – code found in the timetable)</p>
<p><b>Bibliografie:</b></p> <ol style="list-style-type: none"> <li>1. Arnie &amp; Cathy Fenner, <i>Rough work</i>, Frank Frazetta, Ed. Spectrum Fantastic Art, 2007</li> <li>2. ***, <i>Sketching from the imagination, Sci-fi</i>, Ed. 3Dtotal Publishing, Worcester, 2015</li> <li>3. ***, <i>Sketching from the imagination, Creatures &amp; Monsters</i>, Ed. 3Dtotal Publishing, Worcester, 2019</li> <li>4. Jean-Baptiste Monge, <i>A world of Imagination</i>, Ed. Goblins Way, Canada, 2018</li> <li>5. John Howe, <i>A Middle Earth Traveler</i>, Ed. Harper Collins Publishing, London, 2018</li> <li>6. Mark Cotta Vaz, <i>The Art of Star Wars, Episode II Attack of The Clones</i>, Ed. Ballantine Books, 2002</li> <li>7. Jonathan Bresman, <i>The Art of Star Wars, Episode I The Phantom Menace</i>, Ed. Ballantine Books, US, 1999</li> <li>8. J.W. Rinzler, <i>The Art of Star Wars, Episode III Revenge of The Sith</i>, Ed. Ballantine, US, 2005</li> <li>9. Dermot Power, <i>The Art of Fantastic Beasts, The Crimes of Grindelwald</i>, Ed. Harper Collins, London, 2018</li> <li>10. Doug Chiang, <i>Mechanika</i>, Ed. Impact Books, 2015</li> <li>11. Doug Chiang, <i>Mechanika, Creating the Art of Science Fiction with Doug Chiang</i>, Ed. Impact, 2008</li> <li>12. ***, <i>Nuthi'n but mech, Sketches and renderings</i>, Ed. Designstudio press, 2012</li> <li>13. Daniel Falconer, <i>The Hobbit, An Unexpected Journey, Chronicles</i>, Ed. Harper Collins, London, 2012</li> <li>14. Daniel Falconer, <i>The Hobbit, The Battle of the Five Armies, Chronicles</i>, Ed. Harper Collins, London, 2014</li> <li>15. Daniel Falconer, <i>The Hobbit, The Desolation of Smaug, Chronicles</i>, Ed. Harper Collins, London, 2013</li> <li>16. Mark Cotta Vaz, Steve Starkey, <i>The Art of Beowulf</i>, Ed. Chronicle Books, California, 2007</li> <li>17. Alan Lee, <i>The Lord of the Rings Sketchbook</i>, Ed. Harper Collins, London, 2005</li> <li>18. Alan Lee, <i>The Hobbit Sketchbook</i>, Ed. Harper Collins, London, 2019</li> <li>19. John Howe, <i>Forging Dragons</i>, Ed. Impact, Cincinnati, 2008</li> <li>20. John Howe, <i>Fantasy Art Workshop</i>, Ed. Impact, Cincinnati, 2007</li> <li>21. John Howe, <i>Fantasy Drawing Workshop</i>, Ed. Impact, Cincinnati, 2009</li> <li>22. Phil Szostek, <i>The Art of Star Wars, The Mandalorian</i>, Ed. Abrams The Art of books, 2020</li> <li>23. Khang Le, Mike Yamada, Felix Yoon, Scott Robertson, <i>The Skillful Huntsman</i>, Ed. Design Studio Press, 2005</li> <li>24. Dylan Cole, Chris Stoski, <i>D'Artiste, Digital Artists Master Class</i>, Ed. Ballistic Publishing, Australia, 2005</li> <li>25. Jesse Schell, <i>The Art of Game Design</i>, Ed. CRC Press, 2015</li> <li>26. Burne Hogarth, <i>Dynamic Figure Drawing</i></li> <li>27. Burne Hogarth, <i>Drawing the Human Head</i>, Ed. Watson-Guption Publications, New York, 1989</li> <li>28. Andrew Loomis, <i>Creative Illustration</i>, Ed. The Viking Press, New York, 1947</li> <li>29. Andrew Loomis, <i>Figure Drawing for all it's Worth</i></li> <li>30. ***, <i>Bridgman's Complete Guide to Drawing from Life</i></li> <li>31. <a href="https://www.youtube.com/watch?v=4y0tF7plr4k">https://www.youtube.com/watch?v=4y0tF7plr4k</a></li> <li>32. <a href="https://www.youtube.com/watch?v=nuJQQ41xzpA">https://www.youtube.com/watch?v=nuJQQ41xzpA</a></li> <li>33. <a href="https://www.youtube.com/watch?v=H6HZuGjCcGQ">https://www.youtube.com/watch?v=H6HZuGjCcGQ</a></li> <li>34. <a href="https://www.youtube.com/watch?v=qt3uwtcMPy4">https://www.youtube.com/watch?v=qt3uwtcMPy4</a></li> </ol>		

35. <https://www.youtube.com/watch?v=xp5ifMnW3fY>
36. <https://www.youtube.com/watch?v=2fPq1AF7v0E>
37. <https://www.youtube.com/watch?v=ura1dGkAeEM>
38. [https://www.youtube.com/watch?v=0XZWg\\_rg8Ms](https://www.youtube.com/watch?v=0XZWg_rg8Ms)
39. <https://www.youtube.com/watch?v=ip-PMjsKVX8>
40. <https://www.youtube.com/watch?v=qIORGpvBp7o&t=1110s>
41. <https://www.youtube.com/watch?v=e6wTOuJ20M>
42. <https://www.youtube.com/watch?v=rf-8gsInRoI>
43. <https://www.youtube.com/watch?v=xWMMo1v594Y>

7.2 Seminar / laborator	Metode de predare	Observații
<p><b>Theme:</b> Creation of concept art images (concept illustrations) on a sci-fi theme.</p> <p><b>1.</b> As the finality of the theme, all the sketches of ideas used in the generation of the parts of the theme, detailed concept art pieces for the final versions of the <b>character</b> (anatomical features, presentation in 3 views of the details, clothing elements, elements of expressiveness and dynamism), <b>ambience</b> will be presented (perspective variety from which emerges the character and details of the interior or landscape, technical illustrations, ambient poses) and <b>object</b> (perspective views, coherent expressions of materiality, aesthetics and functionality, technical or exploded views, variations in form, texture and interaction) and, more than a series of <b>concept illustrations</b> that will represent the context of the three elements with special attention to the presentation of details and the elements that define the constructed story.</p> <p><b>2.</b> The project will involve the rendering of character, environment and object, each of these being sub-themes treated individually and then adapted to the context of the whole.</p> <p><b>3.</b> The project will be adapted to various style elements, specific to the current video game design trends – hyper-realistic, cartoonish, stylized.</p> <p><b>4.</b> The student will consider establishing or taking over some work templates.</p> <p><b>5.</b> The student will take into account the aesthetic and context associations in the theme description.</p> <p><b>6.</b> The student will make use of various techniques for the realization of the project. Specific traditional techniques</p>	<p><b>1.</b> independent documentation</p> <p><b>2.</b> task preparation time management</p> <p><b>3.</b> practicing the ability to solve the practical task</p> <p><b>4.</b> Presentation - Visual support. Guidance and individual correction during the development of the projects.</p> <p><b>5.</b> A special place is given to practical works during which corrections and discussions with the students are constantly carried out. The seminar will be taught permanently using a very rich documentary material, exemplifying with personal works and works from the school archive, magazine collections and specialized books. Analysis, dialogue, corrections</p>	<p>Tutorial:</p> <p>Case studies – own projects posted and presented Google Classroom, Google Meet, YouTube channel of the Department of Design and Applied Arts</p> <p>Teaching activities are conducted <b>exclusively face to face</b></p> <p>Videoconferencing platform used: Google Meet (link available from Google Classroom – code found in the timetable)</p>

<p>– drawing in pencil, ink, crayons, water colors. Techniques in software specific to digital painting (Adobe Photoshop, Procreate). 3D techniques and software (The Foundry Modo, Zbrush, Substance painter, Marvelous Designer).</p> <p><b>The project will aim to:</b></p> <p><b>1.</b> Research file / documentation, sketches, final images, which will follow: <b>a)</b> establishing the functions and objectives of the project; <b>b)</b> reporting on other similar projects and their objective analysis; <b>c)</b> assimilation of knowledge of the use of work tools; <b>d)</b> creating a series of concepts based on a previously chosen direction; <b>e)</b> technical data. <b>4p</b></p> <p><b>2.</b> Presentation boards in digital format, where the following will be found: <b>a)</b> sketches, detailed views of the creation process, <b>b)</b> detailed illustrations with all the elements of the project, <b>c)</b> variations of concept, color, texture, form and function for all theme elements, <b>d)</b> artistic impression, inclusion in the virtual user environment. <b>6p</b></p> <p><b>Delivery deadlines:</b></p> <p>At the end of each week, stages of conceptual creation, exploration and use of digital tools adapted to the project's solution requirements will be completed and presented.</p> <p>At the end of the semester, the project will be presented.</p>		
<p><b>Bibliografie:</b></p> <ul style="list-style-type: none"> <li>• Arnie &amp; Cathy Fenner, <i>Rough work</i>, Frank Frazetta, Ed. Spectrum Fantastic Art, 2007</li> <li>• ***, <i>Sketching from the imagination, Sci-fi</i>, Ed. 3Dtotal Publishing, Worcester, 2015</li> <li>• ***, <i>Sketching from the imagination, Creatures &amp; Monsters</i>, Ed. 3Dtotal Publishing, Worcester, 2019</li> <li>• Jean-Baptiste Monge, <i>A world of Imagination</i>, Ed. Goblins Way, Canada, 2018</li> <li>• John Howe, <i>A Middle Earth Traveler</i>, Ed. Harper Collins Publishing, London, 2018</li> <li>• Mark Cotta Vaz, <i>The Art of Star Wars, Episode II Attack of The Clones</i>, Ed. Ballantine Books, 2002</li> <li>• Jonathan Bresman, <i>The Art of Star Wars, Episode I The Phantom Menace</i>, Ed. Ballantine Books, US, 1999</li> <li>• J.W. Rinzler, <i>The Art of Star Wars, Episode III Revenge of The Sith</i>, Ed. Ballantine, US, 2005</li> <li>• Dermot Power, <i>The Art of Fantastic Beasts, The Crimes of Grindelwald</i>, Ed. Harper Collins, London, 2018</li> <li>• Doug Chiang, <i>Mechanika</i>, Ed. Impact Books, 2015</li> <li>• Doug Chiang, <i>Mechanika, Creating the Art of Science Fiction with Doug Chiang</i>, Ed. Impact, 2008</li> <li>• ***, <i>Nuthi'n but mech, Sketches and renderings</i>, Ed. Designstudio press, 2012</li> <li>• Daniel Falconer, <i>The Hobbit, An Unexpected Journey, Chronicles</i>, Ed. Harper Collins, London, 2012</li> </ul>		

- Daniel Falconer, *The Hobbit, The Battle of the Five Armies, Chronicles*, Ed. Harper Collins, London, 2014
- Daniel Falconer, *The Hobbit, The Desolation of Smaug, Chronicles*, Ed. Harper Collins, London, 2013
- Mark Cotta Vaz, Steve Starkey, *The Art of Beowulf*, Ed. Chronicle Books, California, 2007
- Alan Lee, *The Lord of the Rings Sketchbook*, Ed. Harper Collins, London, 2005
- Alan Lee, *The Hobbit Sketchbook*, Ed. Harper Collins, London, 2019
- John Howe, *Forging Dragons*, Ed. Impact, Cincinnati, 2008
- John Howe, *Fantasy Art Workshop*, Ed. Impact, Cincinnati, 2007
- John Howe, *Fantasy Drawing Workshop*, Ed. Impact, Cincinnati, 2009
- Phil Szostek, *The Art of Star Wars, The Mandalorian*, Ed. Abrams The Art of books, 2020
- Khang Le, Mike Yamada, Felix Yoon, Scott Robertson, *The Skillful Huntsman*, Ed. Design Studio Press, 2005
- Dylan Cole, Chris Stoski, *D'Artiste, Digital Artists Master Class*, Ed. Ballistic Publishing, Australia, 2005
- Jesse Schell, *The Art of Game Design*, Ed. CRC Press, 2015
- Burne Hogarth, *Dynamic Figure Drawing*
- Burne Hogarth, *Drawing the Human Head*, Ed. Watson-Guption Publications, New York, 1989
- Andrew Loomis, *Creative Illustration*, Ed. The Viking Press, New York, 1947
- Andrew Loomis, *Figure Drawing for all it's Worth*
- \*\*\*, *Bridgman's Complete Guide to Drawing from Life*
- <https://www.youtube.com/watch?v=4y0tF7plr4k>
- <https://www.youtube.com/watch?v=nuJ0Q41xzpA>
- <https://www.youtube.com/watch?v=H6HZuGjCcGQ>
- <https://www.youtube.com/watch?v=qt3uwtcMPy4>
- <https://www.youtube.com/watch?v=xp5ifMnW3fY>
- <https://www.youtube.com/watch?v=2fPq1AF7v0E>
- <https://www.youtube.com/watch?v=ura1dGkAeEM>
- [https://www.youtube.com/watch?v=0XZWg\\_rg8Ms](https://www.youtube.com/watch?v=0XZWg_rg8Ms)
- <https://www.youtube.com/watch?v=ip-PMjsKVX8>
- <https://www.youtube.com/watch?v=qlORGpvBp7o&t=1110s>
- <https://www.youtube.com/watch?v=e6wTOuJ20M>
- <https://www.youtube.com/watch?v=rf-8gsInRoI>
- <https://www.youtube.com/watch?v=xWMMo1v594Y>

## 8. Coroborarea conținuturilor disciplinei cu așteptările reprezentanților comunității epistemice, asociațiilor profesionale și angajatori reprezentativi din domeniul aferent programului

Conținutul cursului va fi în concordanță cu nomenclatorul de meserii – COR – oferind studenților abilitatea de a se angaja la finalizarea studiilor pe unul dintre posturile existente. Astfel studentul va fi capabil să acopere cerințele existente pe piața de muncă în diversele domenii, sau va putea continua activitatea de cercetare prin etapele superioare de studiu.

## 9. Evaluare

Tip activitate	9.1 Criterii de evaluare	9.2 Metode de evaluare	9.3 Pondere din nota finală
9.4 Curs	Use of specialized terminology, assimilation and understanding of the concepts presented in the course (correct	Attendance at course activities - minimum 60% attendance. Examination – solving a practical task with the	50%



	understanding and application, not memorization).	course and bibliography at your disposal.	
9.5 Seminar / laborator	Originality in the application of assimilated notions and fitting into the theme	Attendance at laboratory activities - minimum 60% of attendance. Testing continues throughout the semester. Completion of semester assignments, examination - solving a design project with theoretical notions and practical skills at your disposal.	50%
<b>9.6 Standard minim de performanță</b>			
<p>Solving a real/hypothetical problem at work in real time, under conditions of qualified assistance, respecting the norms of professional ethics.</p> <p>To access the final exam (examination form E, C or V), the student must attend at least 60% of the laboratory/seminar hours. Also, the student must solve at least 50% of the volume of tasks drawn by the practical applications.</p> <p>An extra assignment is given to increase the grade.</p>			

Data completării

03.03.2023

Data avizării în departament

Titular de disciplină



Director de departament