

Academic Year: 2025/26

201985 - Animation Project

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Teaching Guide Information

Subject code: 201985

Degree program: 10014 - Degree in Digital Creation, Animation and Video Games

Type: Compulsory

Year: 2

Number of ECTS: 6.0

Period: Second term

Languages:

Degree coordination: Patricia Comesaña Comesaña

Subject coordination:

Faculty: Inmaculada Concepción Carpe Pérez

1. Overview

Development of a 3D animation project, from the conceptualization of the idea to the final animatic presentation.

The creative process is intense and requires prior knowledge of the subject, taught in the areas of animation and 3D modeling. Students are requested to review the recommendations in the course guide.

2. Educational and learning outcomes (RD 822/2021 degree programs) or competences (RD 1393/2007 degree programs)

Competences (RD 1393/2007 degree programs)

- **[A07]** CE7 - Capacidad para analizar e interpretar las formas, aspectos y movimientos a partir del mundo real o del arte conceptual para recrear digitalmente los elementos visuales de una animación o videojuego.
- **[A09]** CE9 - Conocer las diferentes técnicas y modos de representación para la creación de modelos digitales, para su uso tanto en tiempo real como en render off-line. Comprender la importancia de la topología y las normales en los modelos digitales.
- **[A10]** CE10 - Conocer las etapas principales del pipeline de una producción de animación o videojuego y su importancia dentro del proceso global.
- **[A11]** CE11 - Saber definir las propiedades de los materiales asignados a los objetos de una escena 3D, incluyendo el uso de las técnicas de mapeado de texturas y conocer las diferentes técnicas de iluminación y render para la generación de imágenes por computador utilizadas en animación y videojuegos. Saber evaluar el coste de las diferentes técnicas de iluminación y shading, de cara a la toma de decisiones en una producción.
- **[A15]** CE15 - Conocer, comprender y saber aplicar los fundamentos artísticos y las técnicas y métodos necesarios

para la creación y animación de personajes virtuales y props.

- **[A38]** CE38 - Capacidad de plantear proyectos de animación y llevarlos a cabo en todas sus fases, desde su ideación a su desarrollo, postproducción y presentación.
- **[B01]** CB1 - Que os estudantes demostrasen posuir e comprender coñecementos nunha área de estudo que parte da base da educación secundaria xeral, e se atope a un nivel que, se ben se apoia en libros de texto avanzados, inclúe tamén algúns aspectos que implican coñecementos procedentes da vanguardia do seu campo de estudo
- **[B02]** CB2 - Que los estudiantes sepan aplicar sus conocimientos a su trabajo o vocación de una forma profesional y posean las competencias que suelen demostrarse por medio de la elaboración y defensa de argumentos y la resolución de problemas dentro de su área de estudio
- **[B03]** CB3 - Que los estudiantes tengan la capacidad de reunir e interpretar datos relevantes (normalmente dentro de su área de estudio) para emitir juicios que incluyan una reflexión sobre temas relevantes de índole social, científica o ética
- **[B04]** CB4 - Que los estudiantes puedan transmitir información, ideas, problemas y soluciones a un público tanto especializado como no especializado
- **[B05]** CB5 - Que los estudiantes hayan desarrollado aquellas habilidades de aprendizaje necesarias para emprender estudios posteriores con un alto grado de autonomía
- **[B06]** CG1 - Capacidad de organización y planificación. Especialmente en el planteamiento de trabajos conducentes a la creación de los contenidos audiovisuales digitales que componen una producción de animación o un videojuego.
- **[B07]** CG2 - Capacidad de resolver problemas de forma efectiva, principalmente de carácter tecnológico y en el campo de la creación de contenidos digitales interactivos y de animación.
- **[B08]** CG3 - Conocimientos informáticos, en especial los relativos al uso de tecnologías y programas de última generación en el campo de estudio.
- **[B09]** CG4 - Conocer los procedimientos, destrezas y metodologías necesarios para la adaptación del proceso creativo al medio digital y la producción de obras artísticas a través de tecnologías específicas.
- **[B10]** CG5 - Valorar críticamente el conocimiento, la tecnología y la información disponible para su aplicación en la resolución de problemas.
- **[B11]** CG6 - Capacidad crítica y autocrítica. Necesaria en todo proceso creativo en el que se busca un compromiso con la calidad del trabajo, los resultados y las soluciones propuestas.
- **[B12]** CG7 - Trabajo en equipo. Capacidad de abordar proyectos en colaboración con otros estudiantes, asumiendo roles y cumpliendo compromisos de cara al grupo.
- **[B13]** CG8 - Capacidad de aplicar los conocimientos en la práctica, integrando las diferentes partes del programa, relacionándolas y agrupándolas en el desarrollo de productos complejos.
- **[B14]** CG9 - Capacidad de diseño y gestión de proyectos, resolviendo los aspectos narrativos, técnicos y de gestión del proyecto de animación o videojuego.
- **[C01]** CT1 - Adequate oral and written expression in the official languages.
- **[C03]** CT3 - Using ICT in working contexts and lifelong learning.
- **[C04]** CT4 - Acting as a respectful citizen according to democratic cultures and human rights and with a gender perspective.
- **[C06]** CT6 - Acquiring skills for healthy lifestyles, and healthy habits and routines.
- **[C07]** CT7 - Developing the ability to work in interdisciplinary or transdisciplinary teams in order to offer proposals that can contribute to a sustainable environmental, economic, political and social development.
- **[C08]** CT8 - Valuing the importance of research, innovation and technological development for the socioeconomic and cultural progress of society.
- **[C09]** CT9 - Ability to manage times and resources: developing plans, prioritizing activities, identifying critical points, establishing goals and accomplishing them.

2.1. Learning outcomes (RD 1393/2007 degree programs)

Learning outcomes	Study programme competences / results		
The student will be able to plan and carry out an animation project in all its phases, from idea to materialization. The projects will be successful in work teams.	A7	B1	C1
	A9	B2	C3
	A10	B3	C4
	A11	B4	C6
	A15	B5	C7
	A38	B6	C8
		B7	C9
		B8	
		B9	
		B10	
		B11	
		B12	
		B13	
		B14	

3. Contents

Content unit	Description	Education and learning outcomes / competences	Teaching methodologies and training activities	Assessment systems
Topic	Development: Creative design and feasibility study of the project			
Topic	Pre-production: Design of characters, scenarios and props Production Pipeline Sound design			
Topic	Production: Sound Design Layout Modeling Surfacing Animation Lighting Rendering			
Topic	Post-production: Compositing Final Editing			
Topic	Presentation: Presentation of each phase of the project and final presentation.			

4. Teaching methodologies and training activities

Modality In-person					
Methodology	Description	In-person teaching hours	Virtual teaching hours	Independent study hours	Education and learning outcomes / competences
Personalized attention [MAG00]	These departments will be configured to support the resolution of doubts and queries regarding difficulties that students encounter during the development of the project. These meetings will be witnessed whenever possible.	2,00	0,00	0,00	
Collaborative learning [MAG03]	The students, organized into work teams, will produce an animation content, experiencing all its phases: development, pre-production, production and post-production. Conduct periodic reviews of project status. The form of work is assimilated, or as possible, to the dynamics of real production in an animation studio.	38,00	0,00	79,00	A07, A09, A10, A11, A15, A38, B01, B02, B03, B04, B05, B06, B07, B08, B09, B10, B11, B12, B13, B14, C01, C03, C04, C06, C07, C08, C09.
Oral presentation [MAG22]	In-person presentations of different phases of the project and final presentation.	3,00	0,00	8,00	A07, A09, A10, A11, A15, A38, B01, B02, B03, B04, B05, B06, B07, B08, B09, B10, B11, B12,

Methodology	Description	In-person teaching hours	Virtual teaching hours	Independent study hours	Education and learning outcomes / competences
					B13, B14, C01, C03, C04, C06, C07, C08, C09.
Guest lecture / keynote speech [MAG39]	Expository sessions that will explain the theoretical contents necessary for the development of the different stages of the animation project.	10,00	0,00	10,00	A07, A09, A10, A11, A15, A38, B01, B02, B03, B04, B05, B06, B07, B08, B09, B10, B11, B12, B13, B14, C01, C03, C04, C06, C07, C08, C09.
Sum of hours by type		53,00	0,00	97,00	
Total hours				150,00	

5. Assessment

Modality In-person			
Assessment system	Description	Weighting (%)	Education and learning outcomes / competences
Collaborative learning [SEG03]	Both the process and the final result will be valued. Depending on the level of commitment, dedication, involvement and contribution to the project, there could be differences in the qualification of two students in the same group. Faranse delivers regularly throughout the quarter.	90,00	A07, A09, A10, A11, A15, A38, B01, B02, B03, B04, B05, B06, B07, B08, B09, B10, B11, B12, B13, B14, C01, C03, C04, C06, C07, C08, C09.
Oral presentation [SEG22]	Presentations of different phases of the project and final individual presentation. This final presentation will be carried out in person on a date established by the teaching staff, at the end of the semester. Attendance at the final presentation is mandatory to be able to pass the subject.	10,00	A07, A09, A10, A11, A15, A38, B01, B02, B03, B04, B05, B06, B07, B08, B09, B10, B11, B12, B13, B14, C01, C03, C04, C06, C07, C08, C09.
Total (%)		100,00	

All aspects related to academic exemption, study dedication, retention, and academic fraud will be governed in accordance with the current [academic regulations](#) of the UDC.

5.1. First opportunity

Students should check the Online Campus and Microsoft Teams daily, as these virtual learning spaces will provide them with all necessary course information: documents, announcements, and grades.

5.2. Second opportunity

Students who joined a project team and failed the first opportunity will be required to repeat the tasks assigned during the project. In addition, teachers may request additional tasks they deem necessary to achieve the competencies outlined in the course.

Students who did not participate in any project must individually complete the entire animation project according to the contents of this teaching guide.

5.3. Early opportunity

UDC regulations will be followed, and upon justification or exemption, faculty members will consider moving the exam date forward whenever possible within their schedules.

5.4. Academic exemption

All aspects related to academic dispensation, dedication to study, permanence and academic fraud will be governed in accordance with the academic regulations in force at the UDC.

All students who are recognized for part-time dedication (TP) or for adapted enrollment are entitled to academic exemption, once any of the circumstances listed in Article 6 of the NDEDA have been accredited. • You can also apply for full-time student status, as long as you prove some of the circumstances listed in Article 6 of the NDEDA.

Activities that are not susceptible to exemption:

- Mandatory in-person practices (laboratories, clinics...).
- Continuous or final evaluations impossible to adapt.
- Workshops/seminars with essential active participation.
- External internships in companies or institutions that require physical assistance.
- TFG/TFM without express authorization from the center management.
- Calculate indivisible or critical activities to determine learning outcomes.

6. Recommended bibliography

Basic bibliography

- Bacher, Hans, P. (2007). Dream Worlds: Production Design in Animation. Routledge. Book.
- Bacher, Hans, P. (2018). Vision: Color and Composition for Film. ¿ Laurence King Publishing. Book.
- Begleiter, Marcie (2010). From word to image : storyboarding and the filmmaking process. Michael Wiese Productions, 2nd ed.. Book. [\[URL\]](#)
- Bishop, Randy et al (2025). Fundamentos del diseño de personajes. Artcombo. Book.
- Byrne, Mark T. (1999). Animation : the art of layout and storyboarding. Mark T Byrne Publication. Book. [\[URL\]](#)
- Cantor, Jeremy., Valencia, Pepe. (2004). Inspired 3D short film production. Thomson. Book. [\[URL\]](#)
- Feldman, Simón. (1997). La composición de la imagen en movimiento. Gedisa, 2ª ed.. Book. [\[URL\]](#)
- García, Raúl, 1958- (2023). Manual del artista de Storyboard. Ediciones La Cúpula. Book. [\[URL\]](#)
- Glebas, Francias (2012). The Animator's Eye: Adding Life to Animation with Timing, Layout, Design, Color and Sound. Routledge. Book.
- Kerlow, Isaac V. (1996). The Art of 3-D computer animation and imaging. John Wiley & Sons. Book. [\[URL\]](#)
- Patmore, Chris. (2005). Diseño de personajes : cómo crear personajes fantásticos para cómics, videojuegos y novelas gráficas. Norma. Book. [\[URL\]](#)
- Rodríguez Rodríguez, Alberto (2010). Proyectos de animación 3D. Anaya Multimedia. Book. [\[URL\]](#)
- Thomas, Frank., Johnston, Ollie. (1995). The illusion of life Disney animation. Disney Editions. Book. [\[URL\]](#)
- Whitaker, Harold., Sito, Tom; Halas, John. (2009). Timing for animation. Focal Press, [2nd ed.]. Book. [\[URL\]](#)
- Winder, Catherine, author., Miller-Zarneke, Tracey, author.; Dowlatabadi, Zahra, author. (2019). Producing animation. Bloomsbury Publishing (UK); CRC Press, Third edition.. Book. [\[URL\]](#)

Supplementary bibliography

- Arnheim, Rudolf. (2002). Arte y percepción visual: psicología del ojo creador. Alianza, 2ª ed.. Book. [\[URL\]](#)
- Bordwell, David.; Thompson, Kristin. (1995). El arte cinematográfico : una introducción. Paidós. Book. [\[URL\]](#)
- Canemaker, John (2014). The Art and Flair of Mary Blair: An Appreciation. DISNEY PR (2014). The Art and Flair of Mary Blair: An Appreciation.. DISNEY PR. Book.
- Carl Jung (1981). The Archetypes and The Collective Unconscious. Princeton University Press. [\[URL\]](#)
- Claudio Naranjo (2005). The Enneagram of Society: Healing the Soul to Heal the World. Gateways Books & Tapes. Book. [\[URL\]](#)
- Dondis, D.A. (2017). La sintaxis de la imagen : introducción al alfabeto visual. Gustavo Gili, 2ª ed.. Book. [\[URL\]](#)
- Hooks, E. (2023). Acting for animators. Routledge. Book.
- Joseph Campbell (2025). On the Hero's Journey. New World Library. Book. [\[URL\]](#)
- Maureen Murdock (1990). The Heroine's Journey. Shambhala. Book. [\[URL\]](#)

7. Recommendations

It is recommended that you have previously completed (most, if not all) of the following courses:

Screenwriting/616G02004

Language and Narrative, Graphics and Audiovisuals/616G02002

Directing and Production/616G02005

Production Design for Animation and Video Games/616G02006
Modeling/616G02016
Animation/616G02019
Environment Drawing and Concept Art/616G02013
Anatomical Drawing/616G02012
History of Animation and Video Games/616G02003
Modeling/616G02015
Materials and Lighting/616G02017
Animation and Production Video Game/616G02001
Animation/616G02018