

Graphic Creativity

Code: 103147
ECTS Credits: 6

Degree	Type	Year	Semester
2501935 Advertising and Public Relations	OT	4	0

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

Name: Maria Leonor Balbuena Palacios
Email: Leonor.Balbuena@uab.cat

Use of Languages

Principal working language: spanish (spa)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: Yes

Prerequisites

ERASMUS AND MOBILITY
ERASMUS AND MOBILITY STUDENTS INTERESTED IN THIS SUBJECT,
BY THE SPECIAL METHODOLOGY AND THE LIMITATION OF LABORATORY SPACES, WHICH CAN LIMIT
THE COUPLE OF REGISTRATION WITH WAITING LIST,
IT IS ESSENTIAL TO CONCERT AN INTERVIEW AT THE BEGINNING OF SEPTEMBER, OR IN ANY CASE
ALWAYS BEFORE THE BEGINNING OF CLASSES,
WITH PROFESSOR Leonor Balbuena to email: Leonor.Balbuena@uab.cat

WILL NOT BE TAKEN AFTER

Objectives and Contextualisation

GRAPHIC CREATIVITY is the ability to find creative solutions to the problems posed by communication through graphic products. For this reason, the image is the foundation for the development of creative communication proposals with visual impact.

GRAATIC CREATIVITY aims to apply the image, from photography, to a graphic advertising project. Assignatura addresses the process of making graphic and visual pieces of an advertising nature from conceptualization to final art.

Main training objectives: Basic knowledge of technology and visual language. Photographic production and creation process within the advertising field. Digital development and basic retouching applied for advertising use. Activities on artificial lighting applied to produce advertising images. Analysis and use of the image. Creation and realization of creative advertising graphic messages.

Competences

- Apply creative techniques in writing advertisements.
- Demonstrate knowledge of photographic composition theories.
- Demonstrate knowledge of the narrative and expressive characteristics of a creative advertising message.

- Demonstrate knowledge of the structure and functions of the technological context that plays a role in the advertising communication process.
- Manage persuasive communication creatively.
- Use different theories and techniques in the graphic composition of texts.
- Use one's imagination with flexibility, originality and ease.

Learning Outcomes

1. Apply the strategic principles that determine a campaign to developing a creative briefing.
2. Classify aesthetic theories and techniques that play a role in advertising's graphic design and art management.
3. Develop creative sales ideas.
4. Distinguish the fundamental principles of relational dialectics between repeatability and originality-innovation.
5. Identify the fundamental principles of recognition and significant difference.
6. Identify the most significant features of the advertising photography tradition.
7. Provide creative solutions to the advertisers' communication problems, bearing in mind the budgetary limitations determining a campaign.
8. Use one's imagination with flexibility, originality and ease.
9. Use technological instruments for the composition and editing of graphic messages.
10. Use the framing, exposure and editing techniques characteristic of photography.

Content

THE CAMERA. The formation of the image. Basic operations. Sensitivity. Goals. Shutter. Diaphragm. Exposure control. White balance. Focus.

THE COMPOSITION. Frame. Format. Angulation. Horizon. Look. Thirds Rule. Lines. Perspective. Symmetry. Shades. Rhythm.

THE COLOR. Sensation. Characteristics. Color and emotion.

DIGITAL CONCEPTS. Analogical. Digital. Pixel. Resolution. Dimensions. Sensor formats with compression. Histogram. B / N. Layers. Retouch. More expensive. Layered mounting. The digital negative: RAW revealed

ILLUMINATION. Light properties. Natural and artificial light. Light arrangement. Schemes. Photometer. Exposure measurement. Portrait. Still life.

THE SYMBOLIC IMAGE. Symbolic representation of the image in the creation of advertising messages. | ANALYSIS OF THE IMAGE. Basic characteristics. Denotation and Connotation.

THE IMAGE AND ITS ADVERTISING FUNCTION. Use of the image.

GRAPHIC DESIGN and ADVERTISING MESSAGE. Basic principles of composition. Development of graphic pieces as part of a strategic communication plan.

TREATMENT OF THE IMAGE FOR THE PRODUCTION OF ADVERTISING GRAPHIC PIECES.

Methodology

The active proposal of an advertising PROJECT that integrates different advertising pieces.

The project consists of the creation of an AGENCY PORTFOLIO with the exhibition of some of their work in a digital format (website). The portfolio will be made up of two projects carried out as a group. The goal is to work with your own originals and their application in graphic creations.

The working group will form an AGENCY. The PORTFOLIO Project will be carried out by the members of the Agency.

The dynamics will be active work, mainly on a photographic set, or external depending on the pieces to be made, and from graphic design to complete the final art.

PROJECT: The methodology follows the concept of Active Learning. Through the guidance of the teaching team and the initial planning of the face-to-face sessions, through the integrated modules of theory and practice of image taking and final editing, each team is in charge of developing a final activity (PROJECT: PORTFOLIO AGENCY), in which the student will also have individual responsibilities. Active Learning also includes virtual materials and activities that help complement the process, such as teaching cards, reading materials and analysis.

INDIVIDUAL PROJECT: The student will have the possibility of carrying out an individual graphic project, which can be of the type: advertising, editorial or conceptual.

TUTORING: The permanent tutoring of the teachers in the photographic production unit in the different production phases, the support of the laboratory technicians, and the consultation of virtual and bibliographic materials will gradually lead the student to his objectives.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
PRACTICAL SESSIONS	52.5	2.1	8, 7, 3, 5, 9, 10
Type: Supervised			
TUTORING	7.5	0.3	1, 8, 2, 4, 7, 3, 6, 5, 10
Type: Autonomous			
INDIVIDUAL STUDY	82.5	3.3	1, 8, 2, 4, 7, 3, 6, 5, 9, 10

Assessment

THE FINAL NOTE will be formed by the DIFFERENT ACTIVITIES OF THE STUDENT IN TEAM OR INDIVIDUAL. EACH ACTIVITY will have A VALUE IN the scales. THE EVALUATED ACTIVITIES WILL BE:

- 1- DIGITAL CAMERA / LIGHTING (GROUP) - 15%
- 2- CREATION OF THE PORTFOLIO (GROUP) - 40%
- 3- DIGITAL MEMORY portfolio (GROUP) 10%
- 4- INDIVIDUAL PROJECT - 30%
- 5- TUTORING -5%

* It must be obtained as a minimum grade of 4 in each item, so that an average is made between them.

** Reassessment: those who have been assessed at least 2/3 of the grade

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Group (digital) / individual project report and portfolio creation (group)	80%	5.5	0.22	1, 8, 2, 4, 7, 3, 6, 5, 9, 10
Practical sessions (digital camera / lighting)	15%	1.5	0.06	1, 8, 2, 4, 3, 6, 9, 10
Tutoring	5 %	0.5	0.02	1, 8, 2, 7, 3

Bibliography

BERSTROM, Bo. Técnicas esenciales de comunicación visual.

COSTA, Joan. Diseña para los ojos. España, 2007.

CHAVES, Norberto. El diseño invisible. Barcelona, 2005.

FONTCUBERTA, Joan. Fotografía: conceptos y procedimientos. Una propuesta metodológica. GG. Barcelona, 1990.

FREEMAN, Michael. Guía completa de fotografía digital. Naturart. Barcelona, 2006.

GILMORE, Steven. Creatividad Fotográfica: proyectos reales de manipulación fotográfica. Barcelona, 2000.

HEDGECOE, John. Nuevo manual de fotografía. Omega. Barcelona, 2004.

LANGFORD, Michael. Tratado de fotografía. Omega. 7ª edición. Barcelona, 2000.

MARTIN SAN ROMAN, Juan Ramón. Comunicación visual. Madrid, 2010.

MARSHALL, Hugh. Diseño fotográfico: cómo preparar y dirigir fotografías para el diseño gráfico. Barcelona, 1993.

MELLADO, José María. Fotografía digital de alta calidad. Ediciones Actual. Barcelona, 2007.

NEWHALL, Beaumont. Historia de la fotografía. Desde sus orígenes hasta nuestros días. GG. Barcelona, 1983.

Software

The software needed to develop the subject is: Affinity Photo, Publisher, Designer, or Adobe Photoshop, Illustrator