

BASIC DETAILS:

Subject:	EXPRESIONES ARTÍSTICAS CONTEMPORÁNEAS		
Id.:	32117		
Programme:	GRADUADO EN COMUNICACIÓN AUDIOVISUAL. PLAN 2014 (BOE 15/10/2014)		
Module:	TECNOLOGÍA, DISEÑO Y CULTURA VISUAL		
Subject type:	OBLIGATORIA		
Year:	4	Teaching period:	Segundo Cuatrimestre
Credits:	6	Total hours:	150
Classroom activities:	56	Individual study:	94
Main teaching language:	Inglés	Secondary teaching language:	Inglés
Lecturer:		Email:	

PRESENTATION:

Contemporary Artistic Expressions tries to connect audiovisual with different conceptions of art and creativity, those that go beyond cinema and TV in their conventional forms. In order to show a more general vision of some of the most important manifestations during the last century, the aim of this subject is analysing these ways of audiovisual creation to complement the students' training and open their minds to assume new possibilities when working with a camera. Subject will focus on three different "arts" that have had a long relationship with audiovisual since this media appeared in the history: fine arts, music and dramaturgy. By this way, students will work imagination and personal expression through the path of visual and aural language.

PROFESSIONAL COMPETENCES ACQUIRED IN THE SUBJECT:

General programme competences	G01	Ability to analyse and synthesise.
	G02	Problem solving.
	G03	Ability to organise and plan.
	G04	Use of Information Technologies.
	G05	Teamwork.
	G06	Interpersonal skills
	G07	Ability to take on and display an ethical commitment individually and socially.
	G08	Ability to work in an international context.
	G09	Ability to apply knowledge.
	G10	Ability to generate new ideas (creativity).
	G14	Capacity to understand the codes and forms of expression of the mass communications media.
Specific programme competences	E04	Capacity to apply image composition techniques and procedures to the various audiovisual platforms using the new information technologies, based on knowledge of the classical laws and the cultural and aesthetic movements in the history of the moving image. las leyes clásicas y de los movimientos estéticos y culturales de la historia de la imagen mediante las nuevas tecnologías de la información.
	E08	Capacity to analyse audiovisual stories, cleaving to the basic analytical parameters for audiovisual work; considering iconic messages as texts and products of socio-political and cultural conditions at a particular moment in history.
	E15	Capacity to design and conceive the aesthetic and technical presentation of the staging using natural and artificial light and acoustic sources, keeping in mind the creative and expressive characteristics proposed by the director of the audiovisual project.
	E18	Knowledge of theories, methods and problems in audiovisual communications and their languages which serve as a support for the activity, depending on the requirements established as disciplinary knowledge and professional competences. n de los requerimientos fijados como conocimientos disciplinares y competencias profesionales.
	E19	Ability to suitably use technological tools in the different stages of the audiovisual process so the students express themselves through audiovisual images or discourse with the necessary technical quality.
Learning outcomes	R01	Position audiovisual art within the context of modern art.
	R02	Identify the main creators of video art and their market output.
	R03	Recognise the basic guidelines in the creation of music videos.
	R04	Identify the current key directors of video clips.

R05 Understand the bases of dramatic art.

PRE-REQUISITES:

Passion for cinema, literature, music, drama and art. Intellectual curiosity. Artistic sensibility.

Students will need to have a minimum B1 level in English in order to take this subject, as it will be taught entirely in English.

SUBJECT PROGRAMME:

Subject contents:

1 - AUDIOVISUAL ART
1.1 - Audiovisual... art?
1.2 - Performance art and audiovisual
1.3 - Video art
1.4 - Video installation
1.5 - Art in computers
2 - MUSIC VIDEO
2.1 - The concept of music video
2.2 - Authors in music video
2.3 - Music video as social discourse
3 - DRAMATURGY
3.1 - Drama and its conventions
3.2 - The work of acting
3.3 - Stanislavski and the Method

Subject planning could be modified due unforeseen circumstances (group performance, availability of resources, changes to academic calendar etc.) and should not, therefore, be considered to be definitive.

TEACHING AND LEARNING METHODOLOGIES AND ACTIVITIES:

Teaching and learning methodologies and activities applied:

Theory/ practice classes: theory content is provided by the teacher in face to face sessions where practice cases can be presented to strengthen different aspects of the subject.

Group works: they will be done during the independent learning time. Instructions will be provided during the classes.

Tutorials: students can request a personal meeting with the teacher to solve doubts, guide their work or any other need.

Student work load:

Teaching mode	Teaching methods	Estimated hours
Classroom activities	Master classes	38
	Practical exercises	14
	Coursework presentations	2
	Other practical activities	2
Individual study	Tutorials	4
	Individual study	12
	Group coursework preparation	24
	Project work	42
	Recommended reading	10
	Other individual study activities	2

Total hours: 150

ASSESSMENT SCHEME:

Calculation of final mark:

Video art work:	35	%
Music video work:	35	%
Drama work:	30	%
TOTAL	100	%

*Las observaciones específicas sobre el sistema de evaluación serán comunicadas por escrito a los alumnos al inicio de la materia.

BIBLIOGRAPHY AND DOCUMENTATION:

Basic bibliography:

PAVIS, Patrice. Diccionario del teatro. Dramaturgia, estética y semiología, Madrid: Paidós Comunicación, 1998.
VV AA. 100 videoartistas. Madrid: Exit Publicaciones, 2009.
ARACIL, Alfredo. El siglo XX: entre la muerte del Arte y el Arte Moderno. Madrid: Istmo, 1992.

Recommended bibliography:

SHAKESPEARE, William, Obras completas, Madrid, Ed. Aguilar, 1966.
CATALÁ, Josep María. La puesta en imágenes. Conceptos de dirección cinematográfica, Barcelona: Paidós, 2001.
KATZ D, Steven, Plano a plano, de la idea a la pantalla, Madrid: Plot Ediciones, 2000.
HONNEF, Klaus y WALTHER, Ingo. F. El arte del siglo XX, Koln: Taschen Books, 2006.
GUASCH, Ana María. El arte último del siglo XX: del posminimalismo a lo multicultural 1968-1995. Madrid: Alianza, 2000.
ARISTÓTELES. Poética. [Traducción de Andrés Vicente Yebra] Madrid: Gredos, 1992.
ARTAUD, Antonin. El teatro y su doble. Buenos Aires: Ed.Sudamericana, 1964
AUSTERLITZ, Saul. Money for nothing: a history of the music video from the Beatles to White Stripes, Continuum, 2006.
STANISLAVSKI, Constantine. La construcción del personaje, Madrid: Alianza Editorial, 2008.
SCHWARTZ, Lara. Making music videos. New York: Billboard, 2007.
MARTIN, Sylvia. Videoarte, Koln: Taschen, 2006
FRASER, PETE. Teaching Music Video, London: BFI, 2005.
AYCKBOURN, Alan, Arte y oficio del teatro. Barcelona: Creación, 2002.
LUMET, Sidney. Así se hacen las películas, Madrid: Rialp, 2000.
BARR, Tony. Actuando para la cámara. Manual de actores para cine y tv. Madrid: Plot Ediciones, 2002
RUSH, Michael. Nuevas expresiones artísticas a finales del siglo XX, Barcelona: Destino, 2002.
MIRALLES, Alberto. La dirección de actores en cine. Madrid: Cátedra, 2000.

Recommended websites:

Solo actores	http://www.soloactores.com/
Actormanía.	http://www.actormanía.com/
Arte informado	arteinformado.com

* Guía Docente sujeta a modificaciones