

## BASIC DETAILS:

<b>Subject:</b>	EXPRESIONES ARTÍSTICAS CONTEMPORÁNEAS		
<b>Id.:</b>	32117		
<b>Programme:</b>	GRADUADO EN COMUNICACIÓN AUDIOVISUAL. PLAN 2014 (BOE 15/10/2014)		
<b>Module:</b>	TECNOLOGÍA, DISEÑO Y CULTURA VISUAL		
<b>Subject type:</b>	OBLIGATORIA		
<b>Year:</b>	4	<b>Teaching period:</b>	Segundo Cuatrimestre
<b>Credits:</b>	6	<b>Total hours:</b>	150
<b>Classroom activities:</b>	64	<b>Individual study:</b>	86
<b>Main teaching language:</b>	Inglés	<b>Secondary teaching language:</b>	Inglés
<b>Lecturer:</b>		<b>Email:</b>	

## PRESENTATION:

Contemporary Art (Expresiones Artísticas Contemporáneas) connects 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 two different fields that have had a long relationship with audiovisual since this media appeared in the history: fine arts and music. By this way, students will work imagination, personal expression and artistic analysis through the path of visual and aural language.

## PROFESSIONAL COMPETENCES ACQUIRED IN THE SUBJECT:

<b>General programme competences</b>	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.
<b>Specific programme competences</b>	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.
<b>Learning outcomes</b>	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 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.

Due to COVID-19 situation, it is fundamental for students to read the document "Medidas de adaptación por cuestiones sanitarias para los alumnos" and assume their individual responsibility in the compliance of these rules, as well as the consequences of their unfulfilment.

Students will have to use the tools provided by the University for online sessions: email, PDU and Microsoft Teams among others. Besides, they will have to keep the same schedule as the in-person sessions and the same rules of attendance and punctuality.

### SUBJECT PROGRAMME:

Observations:

Due to COVID-19 situation, this is a hybrid programme that combines online and in-person sessions. Online sessions will be developed in real time during the usual schedule and will not be recorded.

### Subject contents:

<b>1 - AUDIOVISUAL AND FINE ARTS</b>
1.1 - The path to audiovisual art
1.2 - Artistic video: video art and video installation
1.3 - Digitalization and computers in art
<b>2 - AUDIOVISUAL AND MUSIC INDUSTRY</b>
2.1 - The concept of music video
2.2 - Authors in music video: in search of a canon
2.3 - Music video as social discourse

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. These sessions can be developed online.

#### Student work load:

Teaching mode	Teaching methods	Estimated hours
Classroom activities	Master classes	42
	Practical exercises	14

	Practical work, exercises, problem-solving etc.	4
	Coursework presentations	2
	Assessment activities	2
<b>Individual study</b>	Tutorials	4
	Individual study	6
	Individual coursework preparation	10
	Group coursework preparation	22
	Project work	32
	Recommended reading	10
	Other individual study activities	2
<b>Total hours:</b>		150

## ASSESSMENT SCHEME:

### Calculation of final mark:

Video art work:	40	%
Music video work:	60	%
<b>TOTAL</b>	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:

ARACIL, Alfredo. El siglo XX: entre la muerte del Arte y el Arte Moderno. Madrid: Istmo, 1992.  
VV AA. 100 videoartistas. Madrid: Exit Publicaciones, 2009.

### Recommended bibliography:

ARISTÓTELES. Poética. [Traducción de Andrés Vicente Yebra] Madrid: Gredos, 1992.  
AUSTERLITZ, Saul. Money for nothing: a history of the music video from the Beatles to White Stripes, Continuum, 2006.  
FRASER, PETE. Teaching Music Video, London: BFI, 2005.  
FRITH, Simon, GOODWIN, Andrew y GROSSBERG, Lawrence. Sound and Vision: the music video reader. Londres: Routledge, 1993.  
GUASCH, Ana María. El arte último del siglo XX: del posminimalismo a lo multicultural 1968-1995. Madrid: Alianza, 2000.  
HONNEF, Klaus y WALTHER, Ingo. F. El arte del siglo XX, Koln: Taschen Books, 2006.  
KATZ D, Steven, Plano a plano, de la idea a la pantalla, Madrid: Plot Ediciones, 2000.  
LUMET, Sidney. Así se hacen las películas, Madrid: Rialp, 2000.  
MARTIN, Sylvia. Videoarte, Koln: Taschen, 2006  
RUSH, Michael. Nuevas expresiones artísticas a finales del siglo XX, Barcelona: Destino, 2002.  
SCHWARTZ, Lara. Making music videos. New York: Billboard, 2007.

### Recommended websites:

Arte informado	arteinformado.com
Museo Nacional Centro de Arte Reina Sofía	<a href="https://www.museoreinasofia.es/">https://www.museoreinasofia.es/</a>
The Internet Music Video Database	<a href="https://imvdb.com/">https://imvdb.com/</a>

\* Guía Docente sujeta a modificaciones