



IDENTIFYING DATA

Audiovisual materials

Subject	Audiovisual materials			
Code	P01G010V01502			
Study programme	(*)Grao en Belas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	12	Mandatory	3rd	1st
Teaching language				
Department				
Coordinator	Alonso Romera, María Sol			
Lecturers	Alonso Romera, María Sol Chavete Rodríguez, José Dopico Castro, Marcos Novegil González-Anleo, Xoán Manuel Suárez Cabeza, Fernando			
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Web				
General description	Set an analytical context and production in artistic practice, from which critical depth understand the relationship between art and audiovisual media in all its aspects and main genres, from his appearance on the art scene of the hand of avant-garde cinema of the early twentieth century to its mouth in the creation of sound and video of present.			

Competencies

Code	
A1	(*)Comprensión crítica da historia, teoría e discurso actual da arte. Comprender de xeito crítico a historia, teoría e discurso actual da arte. Asimilación analítica dos conceptos nos que se sustenta a arte
A2	(*)Comprensión crítica da evolución dos valores estéticos, históricos, materiais, económicos e conceptuais. Analizar a evolución dos valores da arte desde unha perspectiva socioeconómica e cultural
A5	(*)Coñecemento da teoría e do discurso actual da arte, así como o pensamento actual dos artistas a través das súas obras e textos. Actualizar constantemente o coñecemento directo da arte a través dos seus propios creadores
A7	(*)Coñecemento do vocabulario e dos conceptos inherentes a cada técnica artística particular. Coñecer a linguaxe creativa específica
A8	(*)Coñecemento das diferentes funcións que a arte adquiriu a través do desenvolvemento histórico. Estudar a evolución do papel da arte a través do tempo
A9	(*)Coñecemento de métodos de produción e técnicas artísticas. Analizar os procesos de creación artística
A12	(*)Coñecemento dos materiais e dos seus procesos derivados de creación e/ou produción. Coñecer os materiais, procedementos e técnicas que se asocian a cada linguaxe artística
A14	(*)Coñecemento dos instrumentos e métodos de experimentación en arte. Aprendizaxe das metodoloxías creativas asociadas a cada linguaxe artística
A16	(*)Coñecemento das características dos espazos e medios de exposición, almacenaxe e transporte das obras de arte
A17	(*)Coñecemento dos diferentes axentes artísticos e o seu funcionamento. Identificar os distintos intermediarios artísticos e as súas funcións na dinámica da arte e a súa metodoloxía de traballo
A19	(*)Capacidade para identificar e entender os problemas da arte. Establecer os aspectos da arte que xeran procesos de creación.
A20	(*)Capacidade de interpretar creativa e imaxinativamente problemas artísticos. Desenvolver os procesos creativos asociados á resolución de problemas artísticos
A21	(*)Capacidade de comprender e valorar discursos artísticos en relación coa propia obra. Establecer medios para comparar e relacionar a obra artística persoal co contexto creativo.
A22	(*)Capacidade de producir e relacionar ideas dentro do proceso creativo
A25	(*)Capacidade de (auto)reflexión analítica e (auto)crítica no traballo artístico.
A28	(*)Capacidade de traballar en equipo. Capacidade de organizar, desenvolver e resolver o traballo mediante a aplicación de estratexias de interacción

A31	(*)Capacidade para xerar e xestionar a produción artística. Saber establecer a planificación necesaria nos procesos de creación artística.
A32	(*) Capacidade de aplicar profesionalmente tecnoloxías específicas. Utilizar as ferramentas apropiadas para as linguaxes artísticas propias
A33	(*)Capacidade de colaboración con outras disciplinas. Desenvolvemento de vías de relación e intercambio con outros campos de coñecemento
A34	(*)Capacidade de colaboración con outras profesións e especialmente cos profesionais doutros campos. Identificar os profesionais adecuados para desenvolver adecuadamente o traballo artístico
A38	(*)Capacidade heurística e de especulación para a realización de novos proxectos e estratexias de acción artísticas. Desenvolver a comprensión e especulación dos problemas artísticos na súa totalidade
A39	(*)Capacidade de determinar o sistema de presentación adecuado para as calidades artísticas específicas dunha obra de arte. Adquirir criterios para a adecuada apreciación da obra de arte en relación co seu entorno e exhibición
A42	(*)Habilidades para a creación artística e capacidade de construír obras de arte. Adquirir as destrezas propias da práctica artística
A43	(*)Habilidade para establecer sistemas de produción. Desenvolver estratexias aplicadas ao exercicio sistemático da práctica artística
A44	(*)Habilidade para realizar, organizar e administrar proxectos artísticos innovadores
A48	(*)Habilidade para unha presentación adecuada dos proxectos artísticos. Saber comunicar os proxectos artísticos en contextos diversificados
B1	(*)Capacidade de xestión da información.
B2	(*)Capacidade de comunicación. Capacidade para expoñer oralmente e por escrito con claridade problemas complexos e proxectos dentro do seu campo de estudo
B10	(*)Capacidade heurística e de especulación para a resolución de problemas, a realización e novos proxectos e estratexias de acción.

Learning aims

Expected results from this subject	Training and Learning Results
Knowledge of the current aesthetic trends of the art us half technicians.	A1 A5
Knowledge of the current aesthetic trends of the art us half technicians.	A7 A9 A12
Theoretical and practical knowledges of the virtual interactiveness in bear *multimedia and in the real space.	A5 A7
Theoretical and practical knowledges of the virtual interactiveness in bear *multimedia and in the real space.	A9 A12 A14
Knowledge of the half of exhibition and *difusión of the audiovisual work in telematic nets.	A16 A17
(*)Coñecemento das implicacións estéticas do soporte dixital na produción artística.	A5 A7
(*)Coñecemento de sistemas de distribución en rede de contidos audiovisuais.	A16 A31 A39
(*)Capacidade de aplicar os recursos propios do campo dixital ao desenvolvemento dun traballo artístico personalizado.	A19 A20 A21 A22
(*)Coñecementos básicos de manipulación técnica do son.	A9 A12 A14
(*)Capacidade para a comprensión crítica da aplicación das novas tecnoloxías ao discurso artístico.	A2 A19 A20
(*)Capacidade para desenvolver propostas creativas no ámbito audiovisual.	A31 A32 A38
(*)Capacidade para comprender o concepto de autoría no contexto dos sistemas de comunicación telemáticos.	A2 A8
(*)Capacidade para a comprensión crítica das relacións da arte e a tecnoloxía.	A1 A2 A19
(*)Habilidade no manexo de recursos informáticos na creación artística.	A42 A43 A44

(*)Capacidade para a análise crítica de obras que impliquen a imaxe en movemento e o son.	A1 A25	B1
(*)Habilidade para o desenvolvemento de proxectos multimedia.	A43 A44	
(*)Capacidade para o manexo de métodos de produción no ámbito do audiovisual.	A31 A32	
(*)Habilidade na procura e/ou xeración de novas aplicacións informáticas específicas para a solución de problemas artísticos concretos.	A43 A44	B10
(*)Capacidade para comprender na súa máxima intensidade a experiencia do taller de produción e creación.	A20 A22 A31 A32	
(*)Habilidade para o uso de recursos dispoñibles na rede para a creación, difusión e exposición de obras de arte.	A48	B1 B2
(*)Capacidade para comprender o audiovisual como linguaxe creativa e ferramenta de experimentación.	A19 A20 A31 A32	
(*)Capacidade para comprender as obras audiovisuais en relación con outras disciplinas artísticas.	A28 A31 A32 A33 A34	
(*)Habilidade para o uso creativo da temporalidade na obra de arte.	A42 A43	
(*)Habilidade para o manexo de instrumentos e métodos propios da videocreación e o son.	A42 A43	
(*)Habilidade para desenvolver os aspectos expresivos da imaxe en movemento e o son.	A42 A43	
(*)Habilidade para a integración de disciplinas distintas na produción artística.	A33 A42 A43	
(*)Habilidade para desenvolver proxectos audiovisuais en todas as súas fases.	A31 A42 A43	

Contents

Topic	
Of the Cinema of Avant-garde (principles of the s.XX) To the pioneers of the Video-art (years 60).	First Self-evident: the kinetical image in the art. Sound: of the literature to the poetry phonetics. The art of the noises.
Consolidation of the use of the Video in the Art: the period of the big authors. Sound: atonalidade and ruidismo.	The Against-Culture: Cinema Underground American. Video versus Television. Movement Fluxus. John Cage: the audible space of the silence.
Experimentation of the Video in the Art, (of the years 80 until the present). Expanded Cinema. Sound Art. In the limits of the musical: noise and experimentation.	Video Single Channel and Video Installation. New Vanguard Cinematographic. Positions and evolution of the artistic genders in the current context of the image in movement and the sound.
Video: aesthetics of the audiovisual creation. Video: art and cinematography.	The space and the time in the image in movement. The relation of the plastic arts with the cinema. The narrow relation between cinema and painting
Video: analysis of the origin and evolution of the cinematography.	Cinema with argument versus cinema without argument. Pure cinema vanguard. Documentary pure cinema.
Video: deepening in the concept of Edition. Video: analysis, study and definition of the distinct ways of expression or genders of the video-art.	Capture, representation and articulation of the time and of the movement. Video single channel. Video-performance. Video-installation. Video-sculpture.
Audiovisual technician: ways of generation of the image.	Realism-fiction. Illumination. Decorated. Artistic direction.
Audiovisual technician: register, capture and edition of the image.	Devices of camera. Devices hardware and computer software.

Audiovisual technician: approach and practical use of the tools of creation.

Final Cut.
Materials of audible register.
Converters of videos.
Sequencers of video no linear.
Treatment of the digital video for his adaptation to new systems.

Planning

	Class hours	Hours outside the classroom	Total hours
Master Session	50	0	50
Laboratory practises	20	50	70
Workshops	15	37.5	52.5
Classroom work	20	50	70
Tutored works	0	57.5	57.5

*The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

Methodologies

	Description
Master Session	Master class with support of documentation and systems multimedia. Exhibition of the contained of the subject: theoretical exhibition of the concepts related with the audiovisual language. Theoretical exhibition of the image in movement ontology. Paradigmatic examples of the history and main genders of the cinematography. Critical analysis of cultural axioms that define the distinct bear audiovisual by means of the resolution of practical problems. It takes of notes and exhibition debated of the same. Modality: Guided. Presence of the teaching(s) and compulsory presence of the students: the assistance will be controlled by means of signature. Stage: common classroom. Room of projections.
Laboratory practises	Description: practical learning, by means of it simulation of cases, of the handle of the tools of creation (hardware and software) involved in the recording, capture, edition and post-production of the image and the digital sound. Modality: Guided. Presence of the teaching(s) and compulsory presence of the students: the assistance will be controlled by means of signature. Stage: audiovisual lab.
Workshops	Learning and realization of practices of lighting in Plató. Creation of environments and decorated. I handle direct of the technical equipment and of the grill of focus installed. Realization of exercises of takes of image with control of temperature of color. Modality: Specific assistance by part of the professor to the individual activities and/or of group that develop the students. The assistance of the students will be controlled by means of signature. Stage: Plató.
Classroom work	Description: or students, individually or in group (5 maximum students), develops in the classroom or design and the realization, how final work, of 2 experimental projects of audiovisual creation related with some two genders or problematic audiovisual developed in the subject: the first supposes to be an exercise of approximation, whereas the second is it of improvement. Modality: Guided, with follow-up of the work and evaluation (so much during or process how no final result) and tied to the his development with autonomous activities of the student. The assistance of the students will be controlled by means of signature.
Tutored works	Description: students, individually or in groups (maximum 5 people) - conduct desk research, analysis and conclusions obtained from select, for this study, an Exhibition regional, national or international, videographic or art-themed film, current in the period of delivery of matter: may visit -if circumstances permit students- or, rather can be monitored via the internet from this. Offer: autonomous. The students have tutorials to facilitate their monitoring their work by the teacher.

Personalized attention

Methodologies Description

Tutored works	Works of classroom: The attention customized in this field carries out of form *presencial. It develops directly in the classroom during the time of *presencialidad of the student planned stop this *labor and, therefore, during the realization of the project (audiovisual work) that the student was carrying out. It has theoretical and practical character. Works *tutelados: The attention customized in this field carries out during it time of *tutorías fixed previously pole/it(*s) @docente/*s. It has theoretical and practical character. It develops of individual form or in small groups. It realizes was of the classroom (dispatches of professor or dispatches of classroom). Time *Tutorías SOL ALONSO (Coordinator of the Subject): Monday 15:30*h to 21:30*h Time *Tutorías JOSÉ CHAVETE: Tuesday 15:30*h to 21:30*h Time *Tutorías XOAN ANLEO: Tuesday 15:30*h to 21:30*h Time *Tutorías MARCOS DOPICO: Monday 17:00*h to 20:00 *h. / Tuesday 11:00*h to 14:00 *h. Time *Tutorías FERNANDO SUAREZ: Monday 9:00*h to 15:00*h
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Assessment		
	Description	Qualification
Classroom work	Assessment is continuous during the course of the field. They particularly value the following aspects: personal evolution and content of the project that is to be performed, active participation and monitoring of matter, and the attitude in the workshops and assistance to these, proper management and creative tools and software das building, and responsible use of the tools; interest and custom criteria in the various activities of study, creation, participation and analysis materia.Se stipulate a deadline for delivery of the work and then a date for the publication of your rating final.Si qualification of classroom work get the passing mark will be weighted according to their percentage of value, with the score obtained with the supervised work. This will form the final grade for the subject. If the student does not exceed the level approved or that fails to make delivery of work set forth as the field work: practical (classroom) and theoretical (protected), should choose to pass the subject, to the call of July.	80
Tutored works	The presentation of supervised work (written theoretical work), at the end the fourth month period (for what will stipulate a final delivery date), is mandatory for all students. Be evaluated: the election theme, the level of inquiry, analysis and management of documents consulted for the development of work, the development of a coherent and thematic index of quality writing style, providing artwork and presentation. Failure to submit the written theoretical work (labor ward) reduced by 20% to score on classroom work.	20

Other comments on the Evaluation

Ordinary Announcement 1º *Cuatrimestre:

Dates Final Delivery -Proof of Final Evaluation of Works of the Matter-: **8, 9 and 10 January 2014 (in schedule of the matter)**

EXTRAORDINARY ANNOUNCEMENT (Julio):

Dates Test Evaluation Julio: **2 / July / 2014 at 10:30h**

The *alumnado will have to present the same number of audiovisual projects (how final work), second the same parameters that transmitted and gave in the matter. These projects will have to realise to date gives announcement under *tutorización of any or of all the educational gives matter and, therefore, the professors will have to know the process of realisation of these works and know that it will be presented like result to evaluate in the second announcement gives matter (July). For this, the *alumnado will have to keep contact, in the schedules of *tutorías that stipulate , with the professors involved.

Together with the audiovisual projects (final work), the student will have to present the same type of work *tutelado that required during the *impartición of the matter. It will have to base in the same type of thematic content and of development of contents stipulated during the *impartición educational of the matter.

The qualification obtained how final note of the matter will value give following way: audiovisual projects (80%); work *tutelado (20%).

Sources of information

BAIGORRI; L., **Video: Primera Etapa (El Vídeo en el contexto social y artístico de los años 60/70)**, Brumaria,

DANCYGER; K., **Técnicas de edición en cine y vídeo**, Gedisa,

MARTIN; S. GROSENICK; U. (ED.), **Videoarte**, Taschen,

MARTÍN GUTIÉRREZ; G., **Cineastas frente al espejo**, T&B Editores. Festival Internacional de Cine de Las Palmas,

ROMAGUERA I RAMIO; J. ALSINA THEVENET; H. (ED.), **Textos y Manifiestos del Cine**, Cátedra. Signo e imagen,

TORREIRO; C. CERDÁN; J. (ED.), **Documental y Vanguardia**, Cátedra. Signo e imagen,

Recommendations

