

25117 - Creating an Artistic Discourse

Información del Plan Docente

Academic Year	2018/19
Subject	25117 - Creating an Artistic Discourse
Faculty / School	301 - Facultad de Ciencias Sociales y Humanas
Degree	278 - Degree in Fine Arts
ECTS	8.0
Year	4
Semester	Annual
Subject Type	Compulsory

Module

1.General information

1.1.Aims of the course

1.2.Context and importance of this course in the degree

1.3.Recommendations to take this course

2.Learning goals

2.1.Competences

2.2.Learning goals

2.3.Importance of learning goals

3.Assessment (1st and 2nd call)

3.1.Assessment tasks (description of tasks, marking system and assessment criteria)

4.Methodology, learning tasks, syllabus and resources

4.1.Methodological overview

The methodology followed in this course is oriented towards the achievement of the learning objectives. It is based on active methodologies that favour the development of critical thinking. A wide range of teaching and learning tasks are implemented, such as lectures, practice sessions, autonomous work and assessments tasks.

Students are expected to participate actively in the class throughout the semester.

Revelations, findings, encounters are not in most cases the final destination, but a part of the layout itself or even the vehicle on which it transits, which contributes bringing diverging directions to those a priori projected ones, as central purpose. Interdisciplinarity characterizes the methodology expected to be used, that sort of methodology, in which

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many/different facets emerged throughout the learning process are considered, therefore students are expected to be a part of it: STIMULI AND ANSWERS DEPART FROM/BACK TO THEM. The success of this methodology depends on the students implication level on one side and teacher supervising on the other side.

This methodological proposal assumes creative work management techniques for the organization and argumentation of written, spoken, practical and artistic experimentation intervention projects, with a special focus in its presentation and defence, in order complete the elaboration and development of the Undergraduate dissertation.

Besides fundamental aspects and main support of the creative process mechanisms depending on the own universe and personal project, theory session will be taught in order to complete approached concepts and referrals on each thematic entity, in which work processes of artists who have worked the artistic process from a different nature, both in its origin and in the results, will be shown and analysed with the support of their images, statements or testimonies.

Classroom materials will be available via email. These include a repository of the lecture notes used in class, the course syllabus, as well as other course-specific learning materials.

Further information regarding the course will be provided on the first day of class.

4.2.Learning tasks

This is a 8 ECTS course. The program offered to the students to help them achieve the expected results include the following activities:

[Theory activities: 5 ECTS]

- Introductory activities: Log on and subject matter presentation.
- Lectures: Teacher's presentation of the contents of study, theoretical bases and/or guidelines of the works, activities or projects that students should develop.
- Seminars: Complementary activities oriented to work on specific aspects that allows to deepen into the theory sessions.
- Case studies/Situational analysis: Analysis and discussion of concrete creative and research processes.
- Guided readings, analysis and critical reflection/Consensus, debates.

[Practice activities: 3 ECTS]

- Tutorials works: The student, individually, will develop documentary about the creative process carried out, aiming at the construction of personal discourse (totally dependent on the implementation and work / personal project). It is an autonomous activity based on gathering information, reading and management of reference sources, workshop work, writing, defence, etc.
- Group tutorials: Guidance, analysis and evaluation of the activities of the subject and learning process.
- Oral presentation and defence: Presentation to the group of work carried out in the subject with special attention to the criteria of choice, the embodiment of the assimilated and developed learning, based on: the foundation, conceptual and artistic argumentation theory and creative, and the contextualization of the personal discourse.

According to presence or non presence-base modality, these activities are:

PRESENCE-BASED:

- Lectures: theory sessions, seminars, presentation of assignments (individual and group), consensus, debates.

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- Practice sessions: case studies, simulations, problems, etc. Field practices, visits, conferences, workshops...
- Others: specific assessment activities, etc.

NON PRESENCE-BASED, autonomous work:

- Collection and selection of relevant material (seeking of references).
- Preparation and correction of notes, thoughts, bibliographic review.
- Reading and study of that material (personal comments / remarks on the texts).
- Preparation of the oral presentation and defence of learning and results in public.
- Preparation of written works, essays or projects.
- Field work: study outputs, conferences, exhibitions, etc. (notes, sketches).

4.3.Syllabus

The approach of the subject is contextualized from the multiplicity of discourses that occur today, from the revision and reinterpretation of modern, postmodern and/or contemporary artistic discourses, from among which we extract: local and global discourses; gender discourses; ecological discourses and environmental criticism; social and political discourses, among which are the anthropological and ethnographic, religious; as well as scientific and philosophical discourses; that have a place in the various artistic manifestations (multimedia, plastic, performative, etc.)

These contexts will be experienced and analysed during presence-based modality classes with case studies, open to different approaches, processes, artists, works, speeches, etc. What is art talking about today? What strategies does the artist develop and stages?

The course will address the following topics:

4.3.1. SYLLABUS 1º Semester

TOPIC 0. Initial approaches. Ask the questions (2 sessions)

TOPIC 1. Stimuli-Reality (3 sessions)

TOPIC 2. Attitude-Subject (3 sessions)

TOPIC 3. Object-Context (3 sessions)

TOPIC 4. Assessments and conclusions (2 sessions)

4.3.2. SYLLABUS 2º Semester

TOPIC 0. Presentation of 2nd semester, continuation with the subject (1 session)

TOPIC 1. From oblivion. Memory / Archive / Identity / Context (3 sessions)

TOPIC 2. Word / Image / Object. Artist writings. Critical writings (2 sessions)

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TOPIC 3. The war and the conflict. Violence in different areas (3 sessions)

TOPIC 4. Final Project and proposal's review (2 sessions)

TOPIC5. Assessments y presentations (2 sessions)

4.4.Course planning and calendar

This compulsory subject is a 8 ECTS (80 hours presence-based) course organized in 3 hours per week.

At present, the subject is being taught by the areas of Sculpture and Painting, this division becomes patent in the course of the academic year as follows:

1st semester will be taken care by the Sculpture area, starting from the 3rd week of September until the 2nd week of January.

2nd semester will be taken care by the Painting area, starting from the 2nd week of February until the last week of May.

The teachers are coordinated to give continuity to the initiated processes in order to complete the course successfully.

The global assessment of June and September are determined jointly by the Faculty. As indicated in the *Reglamento de Normas de Evaluación del aprendizaje de la Universidad de Zaragoza*, in its Article 14, the grade will be the result of the weighted average of the grades awarded by each of them.

The teaching staff will provide students information about the key dates (where the presentations of papers, readings, reports, etc., will be made) at the beginning of the course, together with the approach of each area for the subject in the corresponding semester, all in accordance to the academic schedule approved for each course.

Further information concerning the timetable, classroom, office hours, assessment dates and other details regarding this course will be provided on the first day of class or please refer to the *Graduado en Bellas Artes* website: <http://fcsch.unizar.es/bellasartes-2/>

4.4.1. 1st semester PROGRAM

Schedule those activities proposed for the first semester which are directly linked to THE CONSTRUCTION OF THE OWN ARTISTIC DISCOURSE required in this subject, along activities with the purpose of development, understanding and analysing the parallel, consecutive areas, or the crossing line in the creative process.

Student will be expected to prepare an ARCHIVE/PORTFOLIO in which will be compiled (writings, drawings, sketches, notes, simulations, projects, thoughts, etc.) made during these first months. This portfolio will be delivered at the end of the 1st semester for assessment, including: Original Soundtrack. Toponymy. Visual Essay. Fanzines. Reports.

At the beginning of the course will be provided information related to the contents and activities within this first part of the

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subject.

The last week of each topic a pooling will take place in order to discuss the results obtained, both achieved and failed or abandoned of the personal creative process.

On the indicated days, an oral presentation will be made to the class group about the conclusions and results of the work in progress carried out individually.

TOPIC 0. Initial approaches, what are we looking for? Ask the questions (2 sessions)

Presentation and introduction of the different approaches to the subject. Presentation of the graphic and audiovisual resources that will be used (conceptual maps, archive/portfolio, visual essay, soundtrack, toponymy, links, etc.)

TOPIC 1. Stimuli-Reality (3 sessions)

Contents:

Reality approaches / Sensitive knowledge: cultural and natural reality / Observation and uptake / Searches, Modes, Registers. The significance of an encounter habit, relationship and experimentation of the work. The workshop as a habitat and platform of the events of the work and authorship: platform of action for thoughts and sensibilities. Space of the dialectic between the personality and the world.

Activities:

Search for concerns, desires, individual passions. Definition of identities and judgments or personal inclinations. Inquiry of similar referential models or prone to individual conceptions. Making sketches of possible actions, simulations, ideas, schemes, quotes, etc. Conceptual maps, timelines, etc. Reports.

Fanzine 1: *Desire*

TOPIC 2: Attitude-Subject (3 sessions)

Contents:

The importance of the attitude when creating an image / author and genius / committed author / dissolution of authorship. The attitude towards things, others and signs. The "who" question . Assumed values and to be assumed. The will to be. The adventure of the unknown: uncertainties and divergent thoughts. The conformation of ideas or the construction of a subjective world from the representations, physical and mental.

Activities:

Testing and proliferation of material experiences. Initial attempts of ideal and physical construction on fields related to the

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ideas, concepts, forms, signs and thoughts adjacent, underlying and different from those handled during the first stage. Experimental search of materials, formats, supports and representation tools to be used. Essay about attitude, physical, bodily intervention and other involved factors in the process. Reports.

Fanzine 2: *Hazard and the need*

TOPIC 3: Object-Context (3 sessions)

Contents:

Critical evaluation from the outside. The spectator in front of the work: ways of accessing the reading of the image. The work in a single direction: closed or hermetic work. The multiplicity of meanings: work's poetic. Comparisons between works within their history. Socio-cultural context's influence in the work: work as a reflection of a historical moment.

Activities:

Free decision's dimension based on the attempts and diverse tests carried out in the previous stages. Deepening in the themes, forms and concepts decided as a field for practice and artistic experience. Reports.

Fanzine 3. *Self and the other*

TOPIC 4. Assessments and conclusions (2 sessions)

Archive/Portfolio. Soundtrack. Visual essay. Toponymy (lexic)

4.4.2. 2nd semester PROGRAM

Presence-based classes schedule and work presentation.

TOPIC 0. Subject's presentation (1st class on the 2nd semester) (1 session)

TOPIC 1. From oblivion. Memory / Archive / Identity / Context (3 sessions)

Activities:

Reports and oral presentation/debate. Audiovisuals.

Practice:

Thematical connection with writings proposal. Turning the invisible into visible: not justified oblivion. Female artists. Gender and resilience. Elaboration of an investigation linked to the theme adapted to the subject's contents. Midterm

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assessments, personal and group evaluations of the results obtained.

TOPIC 2. Word / Image / Object. (2 sessions)

Artist writings. Critical writings.

Activity: Review of texts and study of typologies.

Praxis on text and image. Development of a work hypothesis. Visualization of examples. Presentation in the classroom of the results and debate. Midterm assessments, personal and group evaluations of the results obtained.

TOPIC 3. The war and the conflict. (3 sessions)

Activities

Reports and oral presentation/debate. Audiovisual. Conceptual maps and contemporary events reviews. Midterm assessments, personal and group evaluations of the results obtained.

TOPIC 4. Final Project and proposal's reviews (2 sessions)

Activities

Development of a memory in which personal trajectory and resources for the reading of the art work are exposed. It will manifest an intellectual discourse based on their work as professionals in the art sector. It should be a basic dossier, in a conventional format, with a complete content and a clear structure. Professional rigor (structure, information, proper nomenclature, images...). It must translate our creative side in communication. Submit a dossier including the work developed throughout the semester.

TOPIC 5. Presentation and assessment (2 sessions)

Oral presentation: dossier and reports.

4.5. Bibliography and recommended resources