

25138 - Action Art

Syllabus Information

Academic year: 2024/25

Subject: 25138 - Action Art

Faculty / School: 301 - Facultad de Ciencias Sociales y Humanas

Degree: 278 - Degree in Fine Arts

ECTS: 8.0

Year:

Semester: Annual

Subject type: Optional

Module:

1. General information

1. Basic Information

1.1. Objectives of the subject

The subject and its expected results respond to the following approaches and objectives:

These approaches and objectives are aligned with the following Sustainable Development Goals (SDGs)

5. Gender Equality

10. Reducing Inequalities

The poetic contributions that from the context of contemporary art will influence the practice of performance, are, among others: Marcel Duchamp's *Fountain* (1917) or John Cage's *4'33"* (1952) together with the recognition that any image, object, action or noise can be considered a compositional element of an artistic work, will mean the advent of the metaphor as an artistic work in itself. However, as we have been verifying, the body in movement as an artistic work has meant an interdisciplinary artistic container in its form and content. Therefore, the use of metaphor in the performance piece will not only imply a solution to reduce budgetary aspects regarding the realization of the artistic work (the same thing that happens in the cinematographic work), but it will also be the way to approach all those artists without a technical acquisition of the use of the body in movement as a matter of composition (dance/musical training), and thus be able to compose an artistic work from the superimposition of any element on the central support of the piece: the body.

Undoubtedly, the methodology by which the visual artist will be able to elaborate performative artistic projects will correspond mainly to their ability to become familiar with the use of improvisation, in the space/time context where the action of the body is the protagonist, which, together with all those elements that from the interaction can provide any kind of symbolism or metaphorical sense, will lead to the poetic conformation: the artistic work.

1 To know through a review and critical analysis the role of Performance and its artistic objectualization through the appearance of video in the 60s.

2 To learn to uninhibit and use the skeletal-muscular structure of the human body in the artistic-spatial-temporal piece.

3 To know how to represent the body in movement through the application of interactivity between simulated actions, improvisation, sound, and scenography at the time of its public exhibition on stage or in another place of presentation.

4 To use symbolic and metaphoric resources to conform the performative piece free of a kinetic conformation.

1.2. Context and meaning of the subject in the degree syllabus

The Arts of Action focuses its objectives on the knowledge and deepening of the whole operative and technical apparatus that involves an approach to the language of the body in movement. By taking this subject the student will be equipped with great information and skills in the field of art direction, scenic and performative, where learning the technique of all those tools that are essential to know how to use the body in movement will be complemented by different methods within the workshop practices, such as sound and scenery or props.

1.3. Recommendations to take the subject.

Basic mastery of ICT's and use the human body as the main element of analysis, experimentation and artistic composition, interacting on different convergent media, such as: moving image, light, object, sound and metaphor.

2. Learning results

The student, in order to pass this subject, must demonstrate the following results...

1 Acquisition of spatial/temporal technical knowledge from the study of the experimentation carried out in the artistic composition through the use of the body in movement, from the scenic, dance and performatics practice.

2 Rigor in the criteria of analysis and study on the continuity in the structure of the performative work from the scenic experimentation, which focuses on the rhythmic, luminic, spatial and temporal correspondences that are established in the presentation of the use of the body in movement within the artistic piece.

3 Training to establish poetic discourses through the use of the body based on the use of metaphor

3. Syllabus

1st week. Presentation of the subject. Seminar: new dance/performance

2nd week. Skeletal-muscular structure, kinaesthetic memory and improvisation. 0th practice: Skeletal-muscular structure

3rd week. Skeletal-muscular structure, kinaesthetic memory and improvisation. 0th practice: The skeletal-muscular structure.

4th week. Skeletal-muscular structure, kinaesthetic memory and improvisation. 0th [practice: Kinaesthetic](#) memory

5th week. Skeletal-muscular structure, kinaesthetic memory and improvisation. 0th practice: Improvisation -Portfolio delivery-.

6th week. Improvisation and intermedia performative composition. 1st practice: Body in movement, object and metaphor.

7th week. Improvisation and intermedia performative composition. 1st practice: Body in movement, object and metaphor.

7th week. Improvisation and intermedia performative composition. 1st practice: Body in movement, object and metaphor.

9th week. Improvisation and intermedia performative composition. 1st practice: Body in movement, object and metaphor - Portfolio delivery-.

10th week. Improvisation and intermedia performative composition. 2nd practice: Body in movement, light and metaphor.

11th week. Improvisation and intermedia performative composition. 2nd practice: Body in movement, light and metaphor.

12th week. Improvisation and intermedia performative composition. 2nd practice: Body in movement, light and metaphor - Portfolio delivery-.

13th week. Improvisation and intermedia performative composition. 3rd practice: Body and image in movement and metaphor.

14th week. Improvisation and intermedia performative composition. 3rd practice: Body and image in movement and metaphor.

15th week. Improvisation and intermedia performative composition. 3rd practice: Body and image in movement and metaphor - Portfolio delivery-

16th week. Improvisation and intermedia performative composition. 4th practice: Body in movement, sound, text and metaphor

17th week. Improvisation and intermedia performative composition. 4th practice: Body in movement, sound, text and metaphor

18th week. Improvisation and intermedia performative composition. 4th practice: Body in movement, sound, text and metaphor -Portfolio submission-

19th week. Improvisation and intermedia performative composition. 5th practice: Body and image in movement, light, object, sound, text and metaphor.

20th week. Improvisation and intermedia performative composition. 5th practice: Body and image in movement, light, object, sound, text and metaphor.

21st week. Improvisation and intermedia performative composition. 5th practice: Body and image in movement, light, object, sound, text and metaphor -Delivery of portfolio-.

22nd week

23rd week

24th week. Idem

25th week. -Delivery of the portfolio-5th practice

26th week. Written test and delivery of the final portfolio

27th week. Overall test

4. Academic activities

Seminar: New dance/performance -theory- September

1 Delivery of the exercise on Skeletal-muscular structure, kinaesthetic memory and improvisation. Deadline: October

2 Submission of five exercises on Improvisation and intermedia performative composition :

-Body in movement, object and metaphor. Deadline: October-November

-Body in movement, light and metaphor. Deadline: November-December

-Body and image in movement and metaphor: Deadline: February

-Body in movement, sound, text and metaphor. Deadline: March

-Body and image in movement, light, object, sound, text and metaphor. Deadline: April-May

3 Written test and submission of the annual portfolio. Deadline: May

5. Assessment system

CONTINUOUS ASSESSMENT

1 Prior to the delivery of the personal work, students must demonstrate the acquisition of the objectives proposed by in the subject through the delivery of the portfolio, which will include all the work done during the term.

The portfolio grade will account for 45% of the student's final grade for this subject. The student who does not submit the portfolio will have to take an exam for the entire subject.

2 The personal work will consist of a multimedia public exhibition of a space/time composition whose compositional elements used and presented within the artistic work will be: the body and moving image, sound, light and metaphor. Once the personal

work is completed, exhibited in a public exhibition and delivered in a digital file, its grade will be 55% of the final grade.

GLOBAL ASSESSMENT

Those students who opt for the global evaluation, who do not pass the subject or those who wish to improve their grade must sit for the exam by taking a theoretical-practical test divided into two parts:

-Multi-media presentation of a composition on stage or in an exhibition space, where the work of the moving body interacts with objects, light, sound, moving image and metaphor.

Written test

NOTES:

Plagiarism will result in the failure of the course.

The use of generative AI in the projects will always be done explicitly and in coordination with the teacher. If the use of AI is not reported and detected

If the use of AI is not reported and detected, it will penalize in the evaluation of the corresponding work proportionally to its use.

GLOBAL TEST

All students will have the right to take the global test to pass the course or to improve the grade obtained. The students who attend the exam must be punctually present on the day and at the time indicated in the call, otherwise it will be considered as "No Show".

will be considered as "Not Presented".

SECOND CALL

The evaluation in second call, to which all the students who have not passed the course will have the right to, will be carried out by means of a global test that will take place in the period established in the academic calendar, to that effect, by the Governing Council.

6. Sustainable Development Goals

5 - Gender Equality

10 - Reduction of Inequalities