

## 25117 - Creating an Artistic Discourse

### Syllabus Information

**Academic Year:** 2019/20

**Subject:** 25117 - Creating an Artistic Discourse

**Faculty / School:** 301 -

**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 and interdisciplinary methodologies that favour the development of critical thinking, in which many aspects 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 both the students' involvement and the teacher's supervision. This methodological proposal assumes the importance of the creative work management techniques for the organization and argumentation of written, spoken, practical and artistic experimentation intervention projects. It pays special attention to presentation and defence, in order to support the Undergraduate dissertation.

In addition, theory sessions will be taught in order to better understand the concepts of the course contents, in which artists' work processes of different natures, both in its origin and in the results, will be shown and analysed with the support of their images, statements or testimonies.

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

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 8 ECTS course includes the following learning tasks:

[Theory activities: 5 ECTS]

- Introductory activities: Log on and course matter presentation.
- Lectures: Teacher's presentation of the contents of study, theoretical bases and/or guidelines of the works, activities or projects.
- 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.
- Practice sessions: case studies, simulations, problems, etc. Field work, visits, conferences, workshops...
- Others: specific assessment activities, etc.
- Guided readings, analysis and critical reflection/Consensus, discussions.

[Practice activities: 3 ECTS]

- Tutorials: The student, individually, will carry out a documentary about the creative process carried out, aiming at the construction of personal discourse (related to the implementation and work of the 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 defense: Presentation to the group of work carried out in the course 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.

[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 course is contextualized by the multiplicity of discourses that occur today: the revision and reinterpretation of modern, postmodern and/or contemporary artistic discourses, local and global discourses; gender discourses; ecological discourses and environmental criticism; social and political discourses, among which are the anthropological and ethnographic, religious; scientific and philosophical discourses; artistic manifestations (multimedia, plastic, performative, etc.), 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:

#### 1st Semester. Sculpture

- 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. Assessment and conclusions (2 sessions)

#### 2nd Semester. Painting

- TOPIC 0. Presentation of 2nd semester, continuation with the course (1 session)
- TOPIC 1. From oblivion. Memory / Archive / Identity / Context (3 sessions)
- TOPIC 2. Word / Image / Object. Artist writings. Critical writings (2 sessions)
- TOPIC 3. The war and the conflict. Violence in different areas (3 sessions)
- TOPIC 4. Final Project and proposal's review (2 sessions)
- TOPIC 5. Assessment and presentations (2 sessions)

### 4.4.Course planning and calendar

This compulsory course is a 8 ECTS (80 hours face-to-face sessions) organized in 3 hours per week. It is structured into two main sections, Sculpture and Painting:

- 1st semester. Sculpture section, starting from the 3rd week of September until the 2nd week of January.
- 2nd semester. Painting section, 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.

### Provisional course planning

Activities directly linked to THE CONSTRUCTION OF THE OWN ARTISTIC DISCOURSE aim to develop, understand and analyze the parallel, consecutive areas, or the crossing line in the creative process. Student will be expected to prepare a ARCHIVE/PORTFOLIO (compilation of writings, drawings, sketches, notes, simulations, projects, thoughts, etc.) made during the first semester. This portfolio will be delivered at the end of the 1st semester for assessment, including: Original Soundtrack. Toponymy. Visual Essay. Fanzines. Reports.

The last week of each topic, a pooling will take place in order to discuss the results obtained; achieved, 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.

#### 1st Semester. Sculpture.

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

- Presentation and introduction of the different approaches to the course. 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 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)

#### 2nd semester. Painting.

**TOPIC 0.** Course presentation (1st class on the 2nd semester) (1 session)

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

- Activities: Reports and oral presentation/discussion. Audiovisuals.
- Practice: Thematic 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 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/discussion. 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 done throughout the semester.

**TOPIC 5.** Presentation and assessment (2 sessions)

- Oral presentation: dossier and reports.

**Assessment dates**

The final assessment system takes place in June and September. 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 with the information about the key dates (submission of papers, readings, reports, etc.) at the beginning of the course, together with the assessment criteria and methodology of each section 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://fcsh.unizar.es/bellasartes-2/>

**4.5. Bibliography and recommended resources**