



IDENTIFYING DATA

Related arts

Subject	Related arts			
Code	P01G010V01801			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	4th	2nd
Teaching language	Spanish Galician			
Department				
Coordinator	Barcia Rodríguez, Ignacio Fernando			
Lecturers	Barcia Rodríguez, Ignacio Fernando García González, Silvia Ruíz de Samaniego García, Alberto José			
E-mail	ibarcia@uvigo.es			
Web				
General description	Route of approximation to the demonstrations of the culture and the contemporary creation (music, performing arts, literature, cinema,...) That, by his artistic inheritance or by his conceptual and aesthetic vicinity, keep bonds with the disciplines given in the degree.			

Training and Learning Results

Code	
B1	Communication-management skills.
B3	Basic knowledge of the search methods of sources, analysis, interpretation and synthesis.
B6	Teamwork skills.
B7	Ability to join multidisciplinary groups. Ability to cooperate with professionals from different fields.
B12	Ability to adapt to new situations.
B15	Awareness of cultural heritage.
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
C2	Critical understanding of the development of esthetic, historical, material, economic and conceptual values. To analyze the development of art values from a socio-economic and cultural perspective.
C5	Knowledge of present-day art theory and discourse, as well as the thinking of present-day artists through their works and texts. To constantly update direct knowledge of art through its own creators.
C8	Knowledge of the different functions art has played throughout its historical development. To study the development of the roles of art throughout time.
C21	Ability to understand and evaluate artistic discourses in relation to one's own work. To establish means of comparison to relate one's own personal work with the creative context.
C23	Communication skills. To learn to translate artistic ideas to be able to communicate them.
C24	Ability to present clearly, both orally and in writing, complex artistic problems and projects.
C25	Skills for analytical (self-)reflection and (self-)criticism in artistic work.
C33	Ability to cooperate with other disciplines. Establishing links and exchange channels with other fields of knowledge.
C35	Ability to activate a cultural context and/or to change a public or private context. To be able to understand the cultural context to generate initiatives and revitalize a milieu.
C45	Ability to communicate and disseminate artistic projects.
C47	Ability to carry out and integrate artistic projects in wider contexts. To develop strategies of dissemination of artistic creation beyond its field of activity.

Expected results from this subject

Expected results from this subject	Training and Learning Results
Basic knowledges of the contemporary artistic demonstrations in affine disciplines.	C1 C5

Basic historical knowledges on performing arts and music.		C1 C8
Historical knowledges of the affinities between distinct artistic disciplines.		C1 C2 C8
Capacity to understand the plastic arts in his relation with other artistic demonstrations.		C2 C21 C33
Capacity to comprise the bonds of the plastic arts with affine disciplines.		C2 C33 C35
Capacity for the critical assessment of artistic demonstrations of distinct fields.	B1 B7 B12 B15	C2 C25 C33
Skill to relate creative sensitivities in different artistic fields.	B7	C47
Skill to integrate the creation in plastic arts in multidisciplinary artistic fields.	B6	C33 C47
Skill to establish critical speeches about the creation and the contemporary culture.	B1 B3	C23 C24 C45

Contents

Topic	
Approach to the music.	The audible matter. The image and the sound. The avant-gardes and the music. Relations and synergies between the plastic arts and the music in the *contemporaneidad.
Approach to the theatre and the dance.	The *transversalidad. The scenic space, the relation between the theatre and the contemporary art.
Approach to architecture and the design.	The *Bauhaus.
Approach to the cinematograph	Image and sound in cinema. Case studies.

Planning

	Class hours	Hours outside the classroom	Total hours
Introductory activities	2	0	2
Lecturing	38	0	38
Case studies	0	41	41
Mentored work	0	23	23
Mentored work	0	23	23
Mentored work	0	23	23

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

Methodologies

	Description
Introductory activities	Presentation of the matter. Proofs of level and of general knowledges on the thematic of the matter.
Lecturing	Exhibition, by part of the *profesorado, of the contents of the matter and guidelines of the works that will develop the students.
Case studies	Editorial of critical reflections on events related with the contents of the matter (concerts, exhibitions, performances,...)
Mentored work	**Desenvolvimento Of exercises or projects in the classroom under the guidelines and supervision of the educational, being able to be linked to the autonomous activities of the student.
Mentored work	*Desenvolvimento Of exercises or low projects the guidelines and supervision of the teaching staff, being able to be linked to the autonomous activities of the student.
Mentored work	*Desenvolvimento Of exercises or low projects the guidelines and supervision of the teaching staff, being able to be linked to the autonomous activities of the student.

Personalized assistance

Methodologies Description

Mentored work	Orientation, support and follow-up, by part of the *profesorado, for the realisation of the works and proofs proposed. This activity will develop of form *individualizada or in small groups, of face-to-face form and no face-to-face.
Mentored work	Orientation, support and follow-up, by part of the *profesorado, for the realisation of the works and proofs proposed. This activity will develop of form *individualizada or in small groups, of face-to-face form and no face-to-face.
Mentored work	Orientation, support and follow-up, by part of the *profesorado, for the realisation of the works and proofs proposed. This activity will develop of form *individualizada or in small groups, of face-to-face form and no face-to-face.

Assessment			
	Description	Qualification	Training and Learning Results
Lecturing	It will value : Assistance to the classes and punctuality. Participation in the development of the class.	15	B1 B3 B6 B7 B12 B15
Case studies	It will value : Application of the exposed contents in the classroom to the concrete event reviewed. Originality of the approach. *Corrección Of the editorial.	25	B1 B3 C24 C25 C45
Mentored work1º WORK TUTELADO	Will value: Assimilation and application of the contained imparted in the classroom. Interest of the work and his *adecuación to the proposal. Originality of the approach. Implication in the *ejercicio. In the his case, fulfilment in the date of delivery.	20	B1 B3 C5 C21 C23 C33
Mentored work2º WORK TUTELADO	Will value: Assimilation and application of the contained imparted in the classroom. Interest of the work and his *adecuación to the proposal. Originality of the approach. Implication in the *ejercicio. In the his case, fulfilment in the date of delivery.	20	B1 B3 C5 C21 C23 C33
Mentored work3º WORK TUTELADO	Will value: Assimilation and application of the contained imparted in the classroom. Interest of the work and his *adecuación to the proposal. Originality of the approach. Implication in the *ejercicio. In the his case, fulfilment in the date of delivery.	20	B1 B3 C5 C21 C23 C33

Other comments on the Evaluation

The *avaliaci3n *ser3 cont3nua. The assistance *sistem3tica 3s activities planned, to *implicaci3n and the *participaci3n are indispensable factors to *consecuci3n of the objective of the subject.

Stop the improvement and the *recuperaci3n in the learning, 3 necesario that it/to student/purchase it creditworthiness *te3rico *formul3ndolle *d3bidas to the teaching staff, taking part debate us developed in the classroom, consulting the *bibliograf3to recommended, studying the material supplied, etc. *Tam3n 3 I need that *efect3 and a *revisi3n *cr3tica of the works and projects realized and that increase his *co3ecemento *pr3ctico by means of the assistance 3s *manifestaci3ns cultural of the fields of the cinema, the dance, the theater, to *3sica, the architecture and the *dese3it.

It SUPPORTSCI3N SECOND OPPORTUNITY (JULY) And END OF CAREER: *Indicar3 it each *estudiante those works that owes to present or complete and/or has to realize any proof of *avaliaci3n *espec3stays.

Consult dates in: #http://belasartes.uvigo.es/*gl/*docencia/examinations/

Sources of information

Basic Bibliography

- Andrés, Ramón, **El mundo en el oído. El nacimiento de la música en la cultura**, Acantilado, 2008
- Attali, Jacques, **Ruidos. Ensayo sobre economía política de la música**, Siglo XXI, 1995
- Barber, Llorenç y Palacios, Montserrat, **La mosca tras la oreja. De la música experimental al arte sonoro en España**, Ediciones Autor, 2009
- Krause, Bernie, **La gran orquesta animal**, Kalandraka, 2021
- Murray Schafer, Raymond, **El paisaje sonoro y la afinación del mundo**, Intermedio, 2013
- Ross, Alex, **El ruido eterno. Escuchar al siglo XX a través de su música**, Seix Barral, 2009
- Ruiz de Samaniego, Alberto, **Las horas bellas. Escritos sobre cine**, Abada Editores, 2017

Complementary Bibliography

- Abad Carles, Ana, **Historia del ballet y de la danza moderna.**, Alianza Editorial, 2012
- Aumont, Jacques, **Estética del cine**, Paidós, 2002
- Brook, Peter, **El espacio vacío**, Península, 1986
- Calmet, Héctor, **Escenografía**, Ediciones la Flor, 2003
- Cunningham, Merce., **El Bailarín y la danza.**, Global Rhythm Press, 2009
- Fusco, Renato de, **Historia de la arquitectura contemporánea**, Diseño editorial, 2015
- Gimferrer, Pere, **Cine y literatura**, Seix Barral, 1999
- Goldberg, Roselee, **Performance Art: desde el futurismo hasta el presente**, Destino, 2002
- Gómez Molina, J.J. (Coord.), **La representación de la representación. Danza, teatro, cine, música**, Cátedra, 2007
- Martín Gutiérrez, Gregorio, **Cineastas frente al espejo**, T&B Editores, 2008
- Morgan, Robert P., **La música del siglo XX. Una historia del estilo musical en la Europa y la América modernas**, Ediciones Akal, 1994
- Oliva, César y Torres Monreal, Francisco, **Historia básica del Arte Escénico**, Cátedra, 2006
- Ramos, Francisco, **La música del siglo XX**, Turner, 2013
- Schaeffer, Pierre, **¿Qué es la música concreta?**, Nueva Visión, 1959
- Trias, Eugenio, **El canto de las sirenas. Argumentos musicales**, Galaxia Gutenberg, 2007
- Trias, Eugenio, **La imaginación sonora. Argumentos musicales**, Galaxia Gutenberg, 2010
- UBUWEB, <http://www.ubuweb.com/>,
- Wilhide, Elizabeth, **Diseño: toda la historia**, Blume, 2017

Recommendations

Subjects that it is recommended to have taken before

- Anthropology: Anthropology of art/P01G010V01101
- Art: Art and modernity/P01G010V01401
- Art and contemporary culture/P01G010V01601
- Artistic production: Audiovisual/P01G010V01502

Other comments

To reach the relative competitions the this matter, recommends that the/to student/to *conjugue to the maximum the theoretical analysis with the practical experience, putting in narrow contact with the cultural field, that is to say, visiting spaces, cultural institutions and exhibitions; assisting to conferences and events of music, dance, theatre, cinema, architecture and design; consulting catalogues, skilled magazines, media and blogs.