

<b>POLI</b> ESCOLA SUPERIOR EDUCAÇÃO COMUNICAÇÃO DESPORTO  <b>TÉCNICO</b> <b>GUARDA</b>	<h2>SUBJECT DESCRIPTION</h2>	<b>MODELO</b> PED.012.03
--	------------------------------	-----------------------------

<i>Course</i>	<b>Sociocultural Community Development</b>					
<i>Subject</i>	<b>Artistic Studies</b>					
<i>Academic year</i>	2023-2024	<i>Curricular year</i>	2nd	<i>Study period</i>	2nd semester	
<i>Type of subject</i>	Compulsory	<i>Student workload (H)</i>	Total: 125	Contact: 45	<i>ECTS</i>	5
<i>Professor(s)</i>	Rosa Branca Almeida Figueiredo					
<input checked="" type="checkbox"/> <i>Area/Group Coordinator</i> <input type="checkbox"/> <i>Head of Department</i>	<i>(select)</i>		Rosário Santana			

### PLANNED SUBJECT DESCRIPTION

#### 1. LEARNING OBJECTIVES

Offer students opportunities for personal expression, enjoyment, creative action, imagination, emotional response, aesthetic pleasure and the creation of shared meanings; Provide students with opportunities to explore social and cultural values about spiritual and worldly beliefs and to celebrate, share and negotiate these values and beliefs; Reflect the interests and aspirations of groups, and their identities through the arts, the diverse and pluralistic values of cultures; Develop knowledge of and learn to 'read' the conventions of the symbol systems used in the art forms to communicate and exchange ideas about the world; Provide opportunities for students to explore how people are involved in making, performing and appreciating, and to think about these roles in their own creative activity in visual arts, music, drama and dance; Investigate the kinds of works that can be made in each of the art forms; Use a wide range of technologies suited to students' artistic intentions, including traditional and newer electronic and digital applications;

#### 2. CONTENTS

##### General:

An artwork as an interpretation of physical, social, psychological, or fictitious worlds;

- Multiculturalism and gender stereotyping in Creative Arts;
- Planning, programming, assessing, reporting and evaluating in Creative Arts;
- Contemporary cultural practices and ongoing traditions;
- Traditional technologies vs contemporary technologies (how to research the work of artists, musicians, actors, playwrights, performers, dancers, companies, exhibitions, performances and other arts and cultural events)

<p>POLI  ESCOLA SUPERIOR  EDUCAÇÃO  COMUNICAÇÃO  DESPORTO</p> <p>TÉCNICO  GUARDA</p>	<h2>SUBJECT DESCRIPTION</h2>	<p><b>MODELO</b>  PED.012.03</p>
--	------------------------------	--------------------------------------

**Specific:**

- Art in the public space (Street Art and several artists such as Banksy, Jean-Michel Basquiat, Vhils, Bordalo II, among others.)
- Convergence between dance and theater (Tantztheater by Pina Bausch)
- Cinema and multiple creative practices (Woody Allen's cinema).
- Intervention Theater (intervention spaces, texts, actors – analysis of case studies).

### 3. COHERENCE BETWEEN PROGRAMME AND OBJECTIVES

This syllabus is perfectly in line with the objectives pointed out, in the sense that, in the longer term, learning in the Artistic studies assists students in their lifelong learning in all the creative arts like visual arts, music, drama, dance, etc. It also assists students to participate in and contribute to cultural life, to become informed consumers of the arts and culture, to empathize with others, and to consider a range of career paths. The Artistic Studies also provide opportunities for students to respect the views of various social and cultural groups, people with different religions and belief systems and people with disabilities. The Artistic Studies also offers opportunities for students to value the different perspectives of females and males.

### 4. BIBLIOGRAPHY

Allegue, Ludivine, Simon Jones, Baz Kershaw and Angela Piccini (eds.) (2009) *Practice-as-Research in Performance and Screen*. Basingstoke: Palgrave Macmillan.

Ambrožič, Mara and Angela Vettese (eds.) (2013) *Art as a Thinking Process. Visual Forms of Knowledge Production*. Berlin: Sternberg Press copublished with Università Luav di Venezia

Biggs, Michael and Henrik Karlsson (eds.) (2010) *The Routledge Companion to Research in the Arts*. London: Routledge

Bolt, Barbara (2004) *Art Beyond Representation: the performative power of the image*. London: IBTauris.

Borges, Vera (2002), "Artistas em rede ou artistas sem rede? Reflexões sobre o teatro em Portugal", *Sociologia, Problemas e Práticas*, 40, 87-106.

Carter, Paul (2004) *Material Thinking: the theory and practice of creative research*. Carlton, VIC: Melbourne University Publishing.

Freeman, John (2010) *Blood Sweat and Theory: Research Through Practice in Performance*. Libri Publishing.

<p>POLI ESCOLA SUPERIOR EDUCAÇÃO COMUNICAÇÃO DESPORTO</p> <p>TÉCNICO GUARDA</p>	<p><b>SUBJECT DESCRIPTION</b></p>	<p><b>MODELO</b> PED.012.03</p>
---	-----------------------------------	-------------------------------------

Gillet, J.C. (2006) Animation at the community - a model of socio-educational animation. Barcelona, Spain.

Heritage, Paul (2001), "Teatro nas Prisões", *Metaxis – A Revista do Teatro do Oprimido* 1, 32 e 33.

Humana Global (2005/2006) Projeto Prisões Humanas. Coimbra.

Ilanud (2002) "Direitos Humanos em Cena: oficinas teatrais com a população prisional de São Paulo". *Revista do ILANUD*, n. 21. São Paulo.

Leavy, Patricia (2009) Method meets Art: Arts-based Research Practice. London / New York: The Guilford Press.

Portelinha, Miguel de Almeida (2013) *Arte Urbana: estratégias, contextos e técnicas*. Tese de Mestrado em Design Visual – Faculdade de Design, Tecnologia e Comunicação – Universidade Europeia, Lisboa.

Sequeira, Ágata Dourado (2015) «A cidade é o habitat da arte»: *Street art e a construção de espaço público em Lisboa*. Tese de Mestrado em Sociologia – Escola de Sociologia e Políticas Públicas no Instituto Universitário de Lisboa, Lisboa.

Shulga, I. (2008) The genesis of the concept of "pedagogical animation". *Scientific- methodological journal Pedagogical education and science*. Moscow, Russia, 1: 35-40.

Vieira, Álvaro (2003), "Nesta peça «só entra se vier às fatias»", *Público* (edição de 17 de Dezembro), 37.

Voronina, A. (2012) Animation, animated activity: concepts of the essence. *Scientific notes. Tauris national university "V. Vernadski". Series Geography*, 25 (3): 49-55.

## 5. TEACHING METHODOLOGIES (EVALUATION INCLUDED)

The teaching methodology will integrate the reading and analysis of various texts on Artistic Studies, going to live performances and access the internet to research the work of artists, musicians, actors, playwrights, performers, dancers, companies, exhibitions, performances and other arts and cultural events. Students may encounter online exhibitions and performances as audience members. All national and state-based galleries, museums, theatres, orchestras and companies and many regional and local groups have internet addresses. Access is available to similar international sites. In the end students will be able to make and present/perform their creative works.

The Curricular Unit of Artistic Studies will adopt the following forms of **continuous assessment**:

<p>POLI  ESCOLA SUPERIOR  EDUCAÇÃO  COMUNICAÇÃO  DESPORTO</p> <p>TÉCNICO  GUARDA</p>	<h2>SUBJECT DESCRIPTION</h2>	<p><b>MODELO</b>  PED.012.03</p>
--	------------------------------	--------------------------------------

- Building a cumulative profile of student performance, with the elaboration and presentation of a **creative project** within the scope of artistic studies (50%).
- Critical reflections + bibliographic research on themes / authors / films / documentaries included in the GFUC, defined by the teacher, (50%).

### 6. COHERENCE BETWEEN TEACHING METHODOLOGIES AND OBJECTIVES

The teaching methodologies are in line with the learning outcomes in the sense that in Artistic Studies students develop knowledge and understanding, skills, values and attitudes in *Making* and *Appreciating* by engaging with the concepts of artists, artworks, the audience and the world. In making they learn how they can investigate the world through selected subject matter (eg people, objects, places and spaces) and work with the forms (eg painting, drawing, digital works) in expressive ways. These investigations of subject matter and the forms are further developed in their appreciation of artists, designers, craftspeople, architects and their works. Learning in visual arts is most effective when learning experiences in making and appreciating are integrated in a planned and sequential teaching and learning process. Teaching and learning experiences may begin with a focus on either making, appreciating, subject matter, a form, particular artists, selected artworks, audiences or the world. All of these offer valuable approaches to the teaching and learning of visual arts and are to be varied over the entire program.

#### DATE

**19 de fevereiro de 2024**

#### SIGNATURES

Professor

\_\_\_\_\_  
(signature)

Area/Group Coordinator

\_\_\_\_\_  
(signature)