Study Plan

School: School of Arts
Degree: Bachelor
Course: Visual Arts and Multimedia (cód. 661)

1st Year - 1st Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS12746L	Drawing I	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12747L	Multimedia I	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156
VIS12748L	Plastic Arts I	*** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12749L	Photography I	*** TRANSLATE ME: Arte Multimédia ***	3	Semester	78
VIS12750L	Introduction to Art Studies	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78

1st Year - 1st Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
Options					

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS12774L	Animation I	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12775L	Animation III	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12776L	Photography III	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156
VIS12777L	Scriptwriting	*** TRANSLATE ME: Arte Multimédia ***	3	Semester	78
VIS12778L	Illustration I	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12779L	Introduction to the Project and Techniques of Representation I	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12780L	Multimedia Tangible I	*** TRANSLATE ME: Arte Multimédia ***	3	Semester	78
VIS12781L	Creative Processes and New Paradigms I	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12782L	Printing Techniques I	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12783L	Technologies and Artistic Materials I	*** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12784L	Technologies and Artistic Materials III	*** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12785L	New Media Technologies I	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156
VIS12786L	New Media Technologies III	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156

Free option

1st Year - 2nd Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS12751L	Drawing II	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12752L	Multimedia II	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156
VIS12753L	Plastic Arts II	*** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12754L	Photography II	*** TRANSLATE ME: Arte Multimédia ***	3	Semester	78
HIS12755L	History of Contemporary Art - XXI Century	History of the Art	3	Semester	78

1st Year - 2nd Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
Free option					

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS12787L	Animation II	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12788L	Animation IV	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12789L	Photography IV	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156
VIS12790L	Illustration II	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12791L	Introduction to the Project and Techniques of Representation II	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12792L	Multimedia Tangible II	*** TRANSLATE ME: Arte Multimédia ***	3	Semester	78
VIS12793L	Post-production and Special Effects	*** TRANSLATE ME: Arte Multimédia ***	3	Semester	78
VIS12794L	Creative Processes and New Paradigms II	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12795L	Printing Techniques II	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12796L	Technologies and Artistic Materials II	*** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12797L	Technologies and Artistic Materials IV	*** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12798L	New Media Technologies II	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156
VIS12799L	Technologies of the New Media IV	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156

Free option					

2nd Year - 3rd Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS12756L	Drawing III	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12757L	Multimedia III	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156
VIS12758L	Plastic Arts III	*** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12759L	Communication and Visual Studies I	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12760L	Art Studies and Media I	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78

2nd Year - 3rd Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
Options					

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS12774L	Animation I	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12775L	Animation III	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12776L	Photography III	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156
VIS12777L	Scriptwriting	*** TRANSLATE ME: Arte Multimédia ***	3	Semester	78
VIS12778L	Illustration I	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12779L	Introduction to the Project and Techniques of Representation I	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12780L	Multimedia Tangible I	*** TRANSLATE ME: Arte Multimédia ***	3	Semester	78
VIS12781L	Creative Processes and New Paradigms I	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12782L	Printing Techniques I	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12783L	Technologies and Artistic Materials I	*** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12784L	Technologies and Artistic Materials III	*** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12785L	New Media Technologies I	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156
VIS12786L	New Media Technologies III	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156

Free option

2nd Year - 4th Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS12761L	Drawing IV	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12762L	Multimedia IV	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156
VIS12763L	Plastic Arts IV	*** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12764L	Communication and Visual Studies II	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12765L	Art and Media Studies II	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78

2nd Year - 4th Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours

Free option

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS12787L	Animation II	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12788L	Animation IV	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12789L	Photography IV	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156
VIS12790L	Illustration II	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12791L	Introduction to the Project and Techniques of Representation II	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12792L	Multimedia Tangible II	*** TRANSLATE ME: Arte Multimédia ***	3	Semester	78
VIS12793L	Post-production and Special Effects	*** TRANSLATE ME: Arte Multimédia ***	3	Semester	78
VIS12794L	Creative Processes and New Paradigms II	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12795L	Printing Techniques II	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12796L	Technologies and Artistic Materials II	*** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12797L	Technologies and Artistic Materials IV	*** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12798L	New Media Technologies II	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156
VIS12799L	Technologies of the New Media IV	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156

Free option

3rd Year - 5th Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS12766L	Drawing V	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12767L	Projects of Plastic Arts and Multimedia I	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	9	Semester	234
VIS12768L	Methodology of Professional Practice I	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12769L	Art and Media Studies III	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78

3rd Year - 5th Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
Options					

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS12774L	Animation I	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12775L	Animation III	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12776L	Photography III	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156
VIS12777L	Scriptwriting	*** TRANSLATE ME: Arte Multimédia ***	3	Semester	78
VIS12778L	Illustration I	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12779L	Introduction to the Project and Techniques of Representation I	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12780L	Multimedia Tangible I	*** TRANSLATE ME: Arte Multimédia ***	3	Semester	78
VIS12781L	Creative Processes and New Paradigms I	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12782L	Printing Techniques I	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12783L	Technologies and Artistic Materials I	*** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12784L	Technologies and Artistic Materials III	*** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12785L	New Media Technologies I	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156
VIS12786L	New Media Technologies III	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156

Free option

3rd Year - 6th Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS12770L	Drawing VI	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12771L	Projects of Plastic Arts and Multimedia II	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	9	Semester	234
VIS12772L	Methodology of Professional Practice II	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12773L	Art Studies and Media IV	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78

3rd Year - 6th Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
Free option					

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS12787L	Animation II	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12788L	Animation IV	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12789L	Photography IV	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156
VIS12790L	Illustration II	*** TRANSLATE ME: Arte Multimédia ****** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12791L	Introduction to the Project and Techniques of Representation II	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12792L	Multimedia Tangible II	*** TRANSLATE ME: Arte Multimédia ***	3	Semester	78
VIS12793L	Post-production and Special Effects	*** TRANSLATE ME: Arte Multimédia ***	3	Semester	78
VIS12794L	Creative Processes and New Paradigms II	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12795L	Printing Techniques II	*** TRANSLATE ME: Artes Plásticas ***	3	Semester	78
VIS12796L	Technologies and Artistic Materials II	*** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12797L	Technologies and Artistic Materials IV	*** TRANSLATE ME: Artes Plásticas ***	6	Semester	156
VIS12798L	New Media Technologies II	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156
VIS12799L	Technologies of the New Media IV	*** TRANSLATE ME: Arte Multimédia ***	6	Semester	156

Free option

Conditions for obtaining the Degree:

*** TRANSLATE ME: Para obtenção do grau de licenciado em Artes Plásticas e Multimédia é necessário obter aprovação a 120 ECTS em unidades curriculares obrigatórias e 60 ECTS em unidades curriculares optativas, distribuídas da seguinte forma:

1º Ano

1º Semestre:

5 UC Obrigatórias num total de 21 ECTS

UCs Optativas num total de 6 ECTS

UC Optativa livre num total de 3 ECTS

2º Semestre

5 UC Obrigatórias num total de 21 ECTS

UCs Optativas num total de 6 ECTS

UC Optativa livre num total de 3 ECTS

2º Ano

3º Semestre

5 UC Obrigatórias num total de 21 ECTS

UCs Optativas num total de 6 ECTS

UC Optativa livre num total de 3 ECTS

4º Semestre

5 UC Obrigatórias num total de 21 ECTS

UCs Optativas num total de 6 ECTS

UC Optativa livre num total de 3 ECTS

3º Ano

5º Semestre

4 UC Obrigatórias num total de 18 ECTS

UCs Optativas num total de 6 ECTS

UC Optativa livre num total de 6 ECTS

6º Semestre

4 UC Obrigatórias num total de 18 ECTS

UCs Optativas num total de 6 ECTS

UC Optativa livre num total de 6 ECTS

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Program Contents

Back

Drawing I (VIS12746L)
. Material means: papers and tools (conventional and unconventional).
. Conceptual means: senses, memory and imagination.
. Structural elements: point, line, plane, texture, color, value, positive/negative space, structure, form basic structural lines, main axes, secondary axes, implicit and explicit lines.
. Operating modes: placement, simultaneity, transparency, overlap, rotation, inversion, simplification for leveling and accentuation, rhythm, movement, perspective, light/shade.

Multimedia I (VIS12747L)
1. Analog and digital collage and photomontage throughout the history of art: Cubism, Futurism, Dada, political propaganda, Surrealism, pop art, postmodernism and contemporary artists.
2. Composition: main theme and secondary elements; graphical weight; semantic weight; symmetries; stability; dynamism; simplicity; Score; line; plan; forms; point of view and frameworks; perspective; rhythm; rule of thirds; three elements; negative space.
3. Image import from camera, scanner or World Wide Web. Size, resolution and file format choice depending on the purpose of the image: World Wide Web, offset and home printing; projection of images.
4. Digital image editing: correction of common problems; cut and transform; working with layers and selections; colors and values of light-dark and their correction by means of layers of adjustment; combination of multiple images; filters; typography, and; styles.
5. Export of digital image taking into account the resolution, color modes and dimensions, according to the graphic or virtual medium - through which the image will be presented and disseminated.

Plastic Arts I (VIS12748L)
The knowledge, skills and competences to be achieved are developed at a level of initiation and will reflect the degree of learning, whose pedagogical strategy focuses on the areas of painting and sculpture.
The students will work on various materials and techniques to obtain objects of painting and sculpture, according to the programmatic contents:
Introduction to techniques, supports, forms and contents, representation and abstraction, the material and conceptual operational means, the role of painting and sculpture through the history of art.
Color; composition and pictorial and sculptural surfaces and characteristics of the space created by them); stain, Grisaille; plots; brightness; negative space and positive space; full and empty; movement; volumetry and scenography of representation; conceptual side effect of the use of paint on objects; form; concave / convex; contour; strain / strain; proportion; parts / all; Weight; scale; stability; structure; function.

Photography I (VIS12749L)
Theoretical-practical and technical sessions;
- Various photographic languages; technical aspects related to the employment of light; composition, exposure time and diaphragm, scale, relation between positive and negative;
Through analysis and critical reading of illustrative images in the work of chosen authors, the relationship between analogical photography and digital photography will be addressed.
Practical component:
- Different types of chamber and its handling; analogical and digital media, focal lengths and zoom function; diaphragm, exposure times; natural and artificial light and lighting techniques; filters; framing and composition; depth of field; selective focus; measurement and compensation; analogical and digital treatment and image printing; work presentation.
Students will perform photographic work aimed at consolidating technical and practical knowledge acquired.
Synthesis:
a) - key concepts of photography that cross the interest of the plastic arts accompanying artistic movements;
b) -Theoretical themes: Origins of Photography; Introduction to the history of photography, parallelism with the history of painting and moving image;
- A science and an art. The different processes;
c) -Technical themes: the photographic chamber and its evolution;
- Analogical and digital formats;
- The chamber at our disposal;
- The sensitivity of the materials. The measurement of light;
d) - Practical themes: performing practical exercises, from the theoretical content.

Introduction to Art Studies (VIS12750L)
1. Timelines
1.1. Side by Side with Humor: History and Herstory: for a Parity History
1.2. The menir of the Almendres, the Relicário of Clara Menéres and the Broken Obelisk of Barnett Newman
1.3. Pyramids: Egypt, Latin America and the pyramidal success of contemporary Chinese artists
1.4. The Classics and the notion of ≪Neo≫: Temple of Delphos, Roman Temple of Évora, Renaissance "Temples"
1.5. Cathedrals: Notre Dame, Cologne, Monet, Delaunay, Bauhaus
1.6. Baroque and Expressionists
1.7. Other latitudes and appropriations:
1.7.1. Japanese; Chinoiseries
1.7.2. Africa, Oceania and some Modernisms
1.8. Duchamp: what is the value of a Source?
1.9. Modernisms and reactions to modernisms in Portugal
1.10. 'Return to order': case studies up to World War II
2. How to prepare a research paper?
2.1. Initiation to the modalities and sources of information
2.2. Ethics and deontology in the use of sources
2.3. How to present written works according to the rules that govern university practice.

Animation I (VIS12774L)
1.1. The equipment needed to capture images and animation sequences .
1.2. Software - possibilities and limits.
2. Language of animation.
2.1. Trajectory.
2.2. Animation to an image by position or two images.
2.3. Acceleration, deceleration or constant speed.
2.4. Pause.
2.5. Passe.
2.6. Deformation.
2.7. Anticipation.
2.8. Residual motion.
2.9. Key positions as an essential expression of the animation.

Animation III (VIS12775L)

1.1. Graphic studies
1.2. Storyboard
1.3. Animatic
1.4. Production Schedule
Process of creating an animation project, from the concept creation through the synopsis, script, graphic creation, storyboard and work plan to the conclusion of the animatic. At the end each master's degree will have finalized a dossier for the production of a 1-minute animated film.
2. Pitching - Oral presentation using video projection of finished files.
3. Start of Production of the project defined in point 1.
3.1. The Sonora band - key moments detection
3.2. Preparation: from the storyboard, running a list of characters, props and scenarios to build or draw.
3.3. Construction and organization of the materials to start filming.
3.4. Lighting
3.5. Animation
4 Project Post-Production
4.1. Digital editing and sound.

Photography III (VIS12776L)

Digital photography in your relationship and interest with the visual arts accompanying artistic movements.
a) - Theoretical themes-history: from analogical photography to digital photography.
A science and an art. The differences, the similarities, the contrasts.
b) - Technical topics: the digital photographic camera.
Evolution of the camera.
Formats - analogical and digital.
The camera at our disposal. The studio. Artificial light.
Image processing program: formats, profiles, media.
Digital print.
c) - Practical themes: practical exercises, based on the theoretical content. Studio Photography.
Edition and printing photographic techniques.
Designing, printing, publishing.

Scriptwriting (VIS12777L)

Formal elements of the narrative: premise and causality.
Principles of film form. The motif.
Dramatic structure, epic theater, realism and the monomyth.
The script in the experimental film, documentary and fiction.
Principles of new media form: Database, ergodic literature and cyberdrama.
Transmedia Narratives and Narrative design.
The experimental script, documentary and fiction of the new media objects.

Illustration I (VIS12778L)

Simple exercises using various techniques and materials on illustrative expansion of various texts. Resolve graphic problems from narrative statements. Construction and increment of an expressive stylistic process individualized and referential. Understanding the use of drawing software: scanning, Adobe Photoshop and Adobe Illustrator.

Last update 15/02/2025

Introduction to the Project and Techniques of Representation I (VIS12779L)

1. Space and form
1.1. Structure and understanding.
1.2. Two-dimensional and three-dimensional spatial organization.
1.3. Values that characterize and identify.
2. The space / form and its representation
2.1. The design and its graphic potentialities.
3. Initiation to the project in artistic practices
3.1. Base method.
4. Representation
4.1. Learning the graphic representation languages of the project, acquiring the notion of performing and communicating in visual and plastic terms.
4.2. How to communicate two-dimensional and three-dimensional.
4.3. The design and its intelligence and graphical capabilities.
4.4. Notions of size, size and standardized measurement.
5. Technical Representation
5.1. Standards and conventions.
5.2. Graphics.
5.3. Orthogonal projections.
5.4. Quotation.
5.5. Shadows.
5.6. Conical and cylindrical perspective.
5.7. Free-hand drawing.
5.8. Models.
6. Human Figure Representation
6.1. Structure.
6.2. Proportions.
6.3. Movement.

Multimedia Tangible I (VIS12780L)

- Electricity and integrated circuits.
- Analog-to-Digital Converters
- Sensors (position, interruption, sound, visual, movement, environmental, current)
- Drivers (Arduino, Raspberry Pi)
- Actuators (Motors, Servos)
- Introduction to Pure Data software and Python language.
- Drone programming for expressive and performative purposes.
- Reactive Spaces and Augmented Reality in Public Space.

Creative Processes and New Paradigms I (VIS12781L)
New Paradigms in a Changing Planet

Introduction
- New Paradigms in Education
- Immersive Education
- Student Centered Education
- Ken Robinson, Changing Education Paradigms

New Stages for Art
- Planetary Performances
- Visionary Urban Art

Creative Processes in a Changing Planet

Introduction
- Creative Processes and Multiple Levels of Consciousness
- Creative Processes and Multidimensional Relatonships
- Poetics of the Soul – Creator – Mirror Work of Art - Perceptor

Perception and AQAL Matrix (Ken Wilber)
- Multiples Perspectives
- The Quadrants
- The Lines of Development – Multiple Intelligences

Printing Techniques I (VIS12782L)
Practice:
. The workshop and reference to labor standards.
. The materials and their manipulation.
. Practical exercises: in the different techniques for the proposed route and the student's interest, such as linocut, woodcut, screen-printing (direct techniques); monotype; additive techniques and Etching.

Theory:
. Knowledge of the origin and development of technical and printing systems.
. Knowledge of the basics of printmaking as a key premise for further practical developments in this medium.
. Means and methods of engraving and reproduction.
. Matrix.
. Printing systems. His artistic application.
. Printing and publishing. International conventions.
. Inks.
. Papers / supports.
. Ways of finishing and presentation.

Note: This will be part of the final submission a Report, containing the work done during the semester and will include theoretical research and practical work with images and technical data.
This report will have a standardized format and will be presented in class.

Technologies and Artistic Materials I (VIS12783L)

Knowledge of the basic fundamentals, origin and development of the techniques, systems and processes of the techniques and technologies to be realized.

Work rules and safety rules.

The physical properties of the materials and their manipulation. Carrying out practical exercises to apply the different techniques proposed and appropriate to the student's interest and trajectory, in the existing laboratory areas in the School. Proposing itself in this in UC Technologies and Artistic Materials I, the following content:

1. Structures:
1.1. Construction of simple structures in various metal elements;
1.2. Construction of simple structures in various elements of wood and derivatives;
1.3. Modeling of fabrics embedded in gypsum, resin or glue;
1.4. Study of skates on ceramic plaster;
2. Thermoplastics and basic thermoforming principles:
2.1. Thermoforming tests on polystyrene sheet;
3. Elementary principles of the plasma cutting technique in sheet metal;
3.1. Printing of the tests carried out on the plate;
4. Monotype;
5. Watercolor;
6. Tests with natural pigments.

In a complementary and punctual way, it is proposed the realization of practical workshops of short duration, of introductory degree, that focus on several technologies, techniques and materials, according to the plastic area of the invited artist.

Technologies and Artistic Materials III (VIS12784L)

Knowledge of the fundamentals, origin and development of the techniques, systems and processes of the techniques and technologies to be realized.

Work rules and safety rules.

The physical properties of the materials and their manipulation. Carrying out practical exercises to apply the different techniques proposed and appropriate to the student's interest and trajectory, in the existing laboratory areas in the School. Proposing itself in this in UC Technologies and Artistic Materials III, the following content:

1. Molds (negative):
1.1. Molds, plaster;
1.1. Silicone molds;
1.2. Alginate molds;
2. Positives:
2.1. Polyester and fiberglass resin;
2.2. Crystal resin;
2.3. Quick-cast polyurethane resin;
2.4. Polyurethane foam;
2.5. Wax and paraffin;
2.6. Latex;
2.7. Ceramic paste;
3. Painting techniques;
4. Serigraphy - direct techniques;
5. Calcogravura.

In a complementary and timely manner, short-term, advanced-level workshops focusing on various technologies, techniques and materials are proposed, according to the artist's area of expertise.

New Media Technologies I (VIS12785L)

History of phonography: the gramophone to digital formats. Technical, artistic and cultural implications.

Historical relations between the use of sound and artistic production: from Russolo to the digital age.

Relations between contemporary music and avant-garde art. Further analysis of two authors: John Cage and Alvin Lucier.

Sound use of analysis in different contexts: the performing arts to audiovisual.

Synesthesia: metaphorical relationships between sound and image in the twentieth century.

Technique:

Understanding sound pickup.

Editing audio and MIDI in specialized software.

Using MIDI interfaces, configuration and hardware connectivity and software: different possibilities of set up studio and live act.

Post-production tools.

Practice:

Development of technical exercises of short audio and MIDI editing.

Further development of a sound design exercise.

Support and encourage the artistic projects of the students within the public address

New Media Technologies III (VIS12786L)

1. Creating Java programs through Processing.
2. Revisions of the essential elements of code: variables, conditions, cycles, matrices, functions. Introduction to advanced code elements: arraylists, vectors, hasmaps. Know how to interconnect code elements in building a program.
3. Master the coordinates of the graphic window, color systems and the essential 2d and 3d graphic primitives: point, line, rectangle, ellipse; cube, sphere. Creation of arbitrary graphical forms from the vertex specification. Synthesis and manipulation of sound.
4. Analysis of movements of graphical forms / animation by code. Introduction to physical simulations with distances detection between objects: gravity, springs, simple collisions, particle systems, swarms.
5. Object-oriented programming. Notions of classes, objects, polymorphism.
6. Creation of programs with analysis and interaction of input data: mouse, keyboard, sound, video, sensors.
7. Computer vision, sound analysis, sensor reading, introduction to physical computing.
8. Use of Processing to create graphic programs that run on your computer as applications, in HTML pages like javascript, apps on mobile devices.

Drawing II (VIS12751L)

. Material means: papers and tools (conventional and unconventional).

. Conceptual means: senses, memory and imagination.

. Structural elements: point, line, plane, texture, color, value, positive/negative space, structure, form basic structural lines, main axes, secondary axes, implicit and explicit lines.

. Operating modes: placement, simultaneity, transparency, overlap, rotation, inversion, simplification for leveling and accentuation, rhythm, movement, perspective, light/shade.

Multimedia II (VIS12752L)

1. Brief historical and aesthetic framework of video art: the birth of video art in the 1960s, video art and political activism, the interrelations between video, performance and conceptual art, the specificities of the medium such as reflexivity and intimate nature, appropriation and criticism of the mass media, video installations and the links of this art with the cinema and the World Wide Web in the new millennium;

2. Pre-production - typification of planes, scene, sequence, angles and camera movements, field, time, space, rhythm. Argument and script drawn schematic or storyboard, and shooting board. In terms of composition, the importance of force vectors and image formats in the creation of meanings;

3. Production - the camcorder, handling and technical characteristics. Camera control mechanisms such as lenses, aperture, diaphragm, focal length, depth of field, and zoom ring and focus. The tripods. Lighting and basic concepts of optics, color mixing and temperature, projectors, reflectors, gels, and light manipulation. Sound recording and basic concepts of acoustics, microphones, locution and interpretation;

4. Pre-production - the assembly as a producer of meaning in the modeling and modulation of the time: the cuts between the planes, the transitions, the ink and methods of adjustment and correction of color in the digital edition in basic software.

Plastic Arts II (VIS12753L)

The knowledge, skills and competences to be achieved are developed at an average level and will reflect the degree of learning, whose pedagogical strategy focuses on the areas of painting and sculpture, with particular emphasis on interconnection based on contemporary visual trends.

The students work the material and use different techniques to obtain objects of painting and sculpture, according to the programmatic contents:

. Deepening the knowledge of techniques, supports, forms and contents, representation and abstraction, material and conceptual operational means, as well as the role of painting and sculpture through the history of art;

. Operating modes; composition in pictorial space; texture (impastos, collages); volumetry, position and representation staging; Painting and Sculpture in the contemporary artistic panorama. The problem of the theme, concept and sources of information used to construct a painting and a sculpture;

Photography II (VIS12754L)

In theoretical sessions it will be addressed the initiation to the history of photography in its relationship with the darkroom having as reference its most notable representatives.

In theoretical and practical sessions will be addressed the theme of the darkroom, the revelation of films, Pinhole, Magnifier, Photograms and chemistry. It is also intended to sensitize the percentages to laboratory processes that were used by several artists, such as Daguerreotypes or Radiograms.

It is intended that the knowledge of the digital photographic camera, the pixel and its correspondence with analogical photography is interconnected with the use of digital imaging programs.

Synthesis:

a) - Theoretical themes-history: Initiation to the history of photography in its relationship with the darkroom

b) - Technical themes: development of printing techniques in analogue and digital laboratory.

- Analogical laboratory: rules in a darkroom, chemistry production, enlarger domain, photographic paper and revealing tank.

- Magnifier, tank of revelation

- Evolution of printing processes

- Photograms

- Pinhole

c) - Formats-Analogical and digital

d) - Practical themes: performing practical exercises, from the theoretical content.

History of Contemporary Art - XXI Century (HIS12755L)
- The Avant-Gardes as introduction to contemporary art: Fauvism, Die Brücke, Der Blaue Reiter and Abstractionism.
Cubism, Futurism, Constructivism, Metaphysic Painting, Dada Movement, Surrealism. De Stijl and Bahaus.
- Between Informality and Action. Action Painting. Happening. Performance.
- The Return to figuration. Neo-Realism. Pop Art. Hipper-Realism. New-Figuration.
Knew Abstraction. Abstract Expressionism. Post-picture Abstractionism. Op Art. Kinetic Art. Minimal Art.
- Conceptual Art. Body Art. Land Art. Arte Póvera.
- Photography, Video and Hyperrealism.
- Post-Modernity and deconstruction.
- Globalization and Post-Colonialism: Art, Politics and Identity.
- Post-Identity and Post-Colonial.
- Expanding the limits of perception: Relational Art, Digital Art and New Media Art.
- Institutions, Markets, Media and Critic.

Animation II (VIS12787L)
1. The expressive body movement.
1.1. O Posing as a starting point and wound to the materialization of expressiveness
1.2. A march as a means of characterizing a character. Animation of several types of walking according to age, gender, height, weight, mood.
1.3. Facial animation, the various elements that build the expression in motion - eyes, mouth, forehead, eyebrows, nose and head position on the shoulders. Lip-sync
1.2. Animation of land animals and flying. Animation of Plants.
2. Animation of other elements.
2.1. Animation of natural elements-water, wind and fire.
2.2. Animation of objects with proper motion and residual. Characterization of matter through movement.
2.3. Animation of the light.

Animation IV (VIS12788L)
1. Elaboration of the dossier related to a film project from an original idea.
1.1. Concept
1.2. Synopsis
1.3. Argument
1.4. Graphic studies
1.5. Storyboard
1.6. Animatic
1.7. Production Schedule
Process of creating an animation project, from the concept creation through the synopsis, script, graphic creation, storyboard and work plan to the conclusion of the animatic. At the end each master's degree will have finalized a dossier for the production of a 1-minute animated film.
2. Pitching - Oral presentation using video projection of finished files.
3. Project production.
3.1. The Sonora band - key moments detection
3.2. Preparation: from the storyboard, running a list of characters, props and scenarios to build or draw.
3.3. Construction and organization of the materials to start filming.
3.4. Lighting
3.5. Animation
4. Post-Production of the project
4.1. Digital edition and sound.

Photography IV (VIS12789L)

Realization of a photographic project from the idea to the final object:

- Nature and concept, photographic practice: narrative and sequence, photographic diary, scale and presentation modes, themes and visual vocabulary of photography.

a) - Theoretical themes-history: shows and analysis of portfolios and/or photographic series, from conceptual photographers/artists.

b) - Practical themes: the process of creation in photography.

- The object/theme of representation; The interpretation of reality. Theory, concepts and methods of production.

c) - Recognition of the importance of interconnection of different approaches in the analysis and contextualisation of the production of photographic project. Importance of the teacher/pupils ratio: contacts and discussion during the conception, realization and production of the project.

d) - Presentation of results in the form of exhibition, projection, publication.

Illustration II (VIS12790L)

Increased developmental illustrative exercises of a text, story or theme for the purpose of producing a small illustrated book or essay. Planning, illustration and pagination with attention to calligraphy, narrative, dimensions, cover, back cover and target audience.

Introduction to the Project and Techniques of Representation II (VIS12791L)

1. Space and form and its representation, abstract
2. The imagined and its representation
2.1. The design and its graphic potentialities.
3. Development of the project in artistic practices
3.1. Method of development:
3.1.1. Phases:
3.1.2. Project management.
3.2. Elements and phases of the project:
3.3. The project partners.
4. Representation
4.1. Learning the graphic representation languages of the project, acquiring the notion of performing and communicating simulations in visual and plastic terms.
4.2. The design and its intelligence and graphical capabilities.
4.3. Notions of measure proportion and scale.
4.4. How to communicate two-dimensional and three-dimensional simulations.
5. Procedural design This type of drawing is a means for action
5.1. Intermediation of physical representation in the invention
5.2. Representation that carries within itself tension generating invention
5.3. Representation and conformation of "things" that induce aesthetic experience
5.4. Virtual and physical representation as procedural concepts:
5.4.1. Discursive
5.4.2. Formal:
5.5. Expression:
5.5.1. Two Dimensional
5.5.2. Three Dimensional
5.5.3. Digital

Multimedia Tangible II (VIS12792L)
3D printers: features, materials and techniques.
Three-dimensional scanning of objects. Cleaning and tuning of results.
Manual and procedural digital sculpture and modeling techniques.
Repositories and local data storage. Creation of three-dimensional representations of data using Python.
Exporting objects for printing.
Integration of sensors, controllers and actuators in printed parts.

Post-production and Special Effects (VIS12793L)
Photo and image recording for audiovisual post-production. LIDAR systems.
Animation and capture of performance (facial and body).
Digital Asset Management Systems (DAMs) and metadata
Image post-production techniques: rotoscopy, creation and manipulation of matte images, color and exposure manipulations, spatial distribution filters, two-dimensional and three-dimensional transformations, chroma keying, photogrammetry and photocartography.
Sound post-production techniques: overdubbing, sound effects, equalization, noise reduction and final mixing.
Titles and motion graphics.

Creative Processes and New Paradigms II (VIS12794L)
New Paradigms in a Changing Planet
Deepening
New Paradigms in Leadership
• Transformational Leadership Peter Merry
• Transition Network
• Holocracy
New Stages for Art on the Planet
• Visionary Art in Ecovillages
• Visionary Art in Festivals
Creative Processes in a Changing Planet
Deepening
Creative Processes and Multiple Levels of Consciousness
• Perception and AQAL Matrix (Ken Wilber)
• Multiple Perspectives
• Levels of Cultural Development
Spiral Dynamics

Printing Techniques II (VIS12795L)

Practice:
. The workshop and reference to labor standards.
. The materials and their manipulation.
. Practical exercises: the different techniques proposed and appropriate for the student's interest and route, metal-printmaking (direct and indirect techniques) Screen-printing (photochemical techniques) lithography, a process in metal

Theory:
. Knowledge of the origin and development of technical and printing systems.
. Knowledge of the basics of printmaking as a key premise for further practical developments. . Mediums and methods of engraving and edition.
. Matrices.
. Printing systems; its artistic application.
. Printing and Publishing; International conventions.
. Paints.
. Papers / media; surfaces.
. Ways of finishing and presentation.

Note: This will be part of the final submission, a Report containing the work done and will include theoretical research and practical work with images and technical data.
This Report will have a standardized format and will be presented in class.

Technologies and Artistic Materials II (VIS12796L)

Knowledge of the main foundations, origin and development of the techniques, systems and processes of the techniques and technologies to be realized.
Work rules and safety rules.
The physical properties of the materials and their manipulation. Carrying out practical exercises to apply the different techniques proposed and appropriate to the student's interest and trajectory, in the existing laboratory areas in the School. Proposed in this in UC Technologies and Artistic Materials II, the following content:
1. Two component rigid and flexible polyurethane foam modeling tests;
2. Subtractive process:
2.1. About a volume of rigid polyurethane foam;
2.2. About a volume of ceramic plaster;
3. Main foundations of stone sculpture;
3.1. Study of some more traditional stones in the area of sculpture;
4. Additive techniques in engraving; and / or Photogravure;
In a complementary and punctual way, short practical, intermediate-level workshops focusing on various technologies, techniques and materials are proposed, according to the artist's area of expertise.

Technologies and Artistic Materials IV (VIS12797L)

Knowledge of the fundamentals, origin and development of the techniques, systems and processes of the techniques and technologies to be realized.

Work rules and safety rules.

The physical properties of the materials and their manipulation. Carrying out practical exercises to apply the different techniques proposed and appropriate to the student's interest and trajectory, in the existing laboratory areas in the School. Proposing itself in this in UC Technologies and Artistic Materials IV, the following content:

1. Ceramics technologies;
2. Glass technologies;
3. Foundations of bronze casting;
4. Serigraphy (students can further explore other techniques or technologies already studied).

In a complementary and punctual way, it is proposed the realization of practical workshops of short duration, of high degree, that focus on various technologies, techniques and materials, according to the artist's plastic area invited.

New Media Technologies II (VIS12798L)

1. Origins of artistic programming of machines. Some artists and pioneering works.
2. Computer structure and topology. Common data input and output devices and average.
3. Logic of programming languages. Essential structures of a program, the code, the process of compiling, linking and executing a program.
4. Introduction to the Java programming language through Processing.
5. Know key elements of code: variables, conditions, cycles, matrices, functions. Know how to interconnect code elements in building a program. Basic concepts of mathematics for programming.
6. Master the coordinates of the graphic window, color systems and the essential graphic primitives: point, line, rectangle, ellipse.
7. Introduction to notions of movement of graphical forms / animation by code.
8. Introduction and use of object-oriented programming. Notions of classes, objects, polymorphism.
9. Introduction to the analysis and interactions of input data: mouse, keyboard, sound, video, sensors.
10. Use of Processing to create graphical programs that run on your computer as applications or in HTML pages such as javascript.

Technologies of the New Media IV (VIS12799L)

- Contextualization:

The experience as aesthetic value.

The problematic of the game: Freud, Wittgenstein, Huizinga, Suits, Caillois, Sutton-Smith.

Characterisation of the videogame: structures of analysis. The lenses of Schell and Sales and Zimmerman

Aesthetic experience through interaction with cybernetic systems, when they are represented as a video game. Audiovisual simulation of spaces.

Second-order relationships of meaning: behavioral and narrative emergency.

Mathematical progression and randomness.

Specialised Tools: game engines.

Communities: open cultural systems; modding, machinima and collective intelligence.

- Laboratory practice:

Design of interactive systems.

Creation of audiovisual representations.

Creation of narratives.

Systems integration and representation in specialised tools

Integration tests and final adjustments

Integration in distribution platforms.

Drawing III (VIS12756L)

In-depth study of drawing language:

- Spports and the graphic instruments:

- Structural Elements;

- Operating modes;

- Conceptual Instruments;

- Capacity of graphic recording of the head and hands, self-representation and understanding of the canons regarding the human figure throughout the history of the drawing.

Multimedia III (VIS12757L)

1. Extension of technical skills and language proficiency specific to video technology.

2. Continuation of the study of the use of video in the field of visual arts, not forgetting audiovisual production in a broader scope - always in the perspective of 'objects' with a clearly authorial character.

3. Constant follow-up of the new trends in audiovisual / video art creation, rather than from a contemporary production perspective - from a perspective of current production - through the exhibition and discussion of carefully chosen examples and constant monitoring of artistic production in national and international contexts .

4. Formulation of exercises of a rather experimental nature that stimulate in students an incessant search for innovative solutions that contribute to overcoming the limits of their own understanding of the possibilities of the technology that constitute their object of study.

5. Filling possible gaps in the basic learning of this technology.

6. Encourage a more 'theoretical' self-reflection process that prepares students for projects with a more solid conceptual basis - preparing them for the next curricular year and for approaching final undergraduate projects.

7. Exercises for a notion of 'expanded format video' including:

7.1 multi-display systems

7.2 understanding of the sitespecific concept

7.3 Installation and Relation to the Display Space

7.4 real-time content manipulation systems with or without integration of image capture systems (also in real time)

7.5 relation of the projection of the image with three-dimensional or sculptural surfaces / video-image-mapping systems.

Plastic Arts III (VIS12758L)
The knowledge, skills and competences to be achieved develop at a level of intermediate complexity and will reflect the degree of learning, The knowledge, skills and competences to be achieved are developed at a level of intermediate complexity and will reflect the degree of learning, whose pedagogical strategy focuses on the areas of painting and sculpture, with particular emphasis on interconnection based on contemporary plastic trends.
Syllabus oriented to the themes to be developed:
1 - Technical, plastic and critical research in Plastic Arts;
2 - New approaches and aesthetic trends;
3 - Operative means of sculptural and pictorial language: Operative means of sculptural and pictorial language: material and conceptual;
3.1. Materials: non-conventional materials, supports and instruments;
3.2. Conceptual: the senses, the memory and the imagination;
4. Structural elements of sculptural and pictorial language: volume, shape, scale, weight, proportion balance, tension, deformation texture, color, direction, light / shadow, positive / negative, concave / convex, universal / particular;
5. Non-conventional artistic materials;
6. Assemblage.

Communication and Visual Studies I (VIS12759L)
Communication and visual culture- a vast field of Theories of Image.
What is an image?
Visual messages and contexts: historical and cultural framing. Régis Debray and a Story of Look and Image .
Concepts of language, sign, icon, sign and symbol. The image as ≪wild sign≫
Basic elements of Visual communication. Wassily Kandinsky and a ≪science≫ of abstract art
≪Grammars≫ to think visuality regimes: polysemy and polyforms of the image, visual extension and significance, and Levels of Iconicity.
Visual recognition processes, Gestalt Theory and interpretation of visual composition
Color- system and color significance in Paul Klee .
Visual thinking, visual construction and visual perception: ≪Ways of seeing≫ of John Berg.
Image analysis tools and their significance: criticism of the visual methodologies according to Gillian Rose.
Conditions, effects and social functioning of images in contemporary times: intervisuality and critical iconology .

Art Studies and Media I (VIS12760L)
- What is Art? Logical boundaries of belonging to the category of art.
- From the idea of the "transcendence of art" to the question "but who created the creators?": aesthetics readings and sociology readings.
- Avant-Gardes and new media in the first half of the 20th century: strategies of creation.
- Modern Art and the specificity of the medium according to Clement Greenberg.
- Avant-Gardes of the 60th and 70th and the transformation of artistic practices. The refusal of "form" as an aesthetic purpose, dematerialization of the object and "intermedia art".
- The "expanded field" of artistic creation according to Rosalind Krauss.
- Modernism, postmodernism and the "allegorical impulse" according to Craig Owens.
- Contemporary Art, "ontological rupture" and "post-medium condition".

Drawing IV (VIS12761L)
In-depth study of drawing language:
- Spports and the graphic instruments:
- Structural Elements;
- Operating modes;
- Conceptual Instruments;
- Capacity of graphic recording of the head and hands, self-representation and understanding of the canons regarding the human figure throughout the history of the drawing.
- To develop a technique and operative of expressive and rigorous representation of the human body in static poses and moving poses as the basis for 2D and 3D animation;
- Fast poses; lines of force of movement; attitude drawings; model sheets (drawing of the characters from various angles); character creation - physical and psychological (color).

Multimedia IV (VIS12762L)
1. Historical Contextualization. The 3D in contemporary art, "new media"/ digital art.
2. Basic concepts and tools.
3. Main methods and techniques of 3D modeling.
4. Camera, lighting, materials.
5. NURBS, functions, deformers.
6. Methods and techniques of animation. animation and articulation of character skeletons for animation (rigging.)
7. Emission of particles, effectors, cloning and randomness. dynamic simulations, gravity, collision, tissue, soft bodies, hair, among others.
8. Motion graphics.

Plastic Arts IV (VIS12763L)
The knowledge, skills and competences to be achieved develop at a level of advanced complexity and will reflect the degree of learning, The knowledge, skills and competences to be achieved are developed at a level of intermediate complexity and will reflect the degree of learning, whose pedagogical strategy focuses on the areas of painting and sculpture, with particular emphasis on interconnection based on contemporary plastic trends.

Syllabus oriented to the themes to be developed:
1 - Technical, plastic and critical research in Plastic Arts;
2 - New approaches and aesthetic trends;
3 - Operative means of sculptural and pictorial language: Operative means of sculptural and pictorial language: material and conceptual;
4. Materials: non-conventional materials, supports and instruments;
5. Structural elements of sculptural and pictorial language: volume, shape, scale, weight, proportion balance, tension, deformation texture, color, direction, light / shadow, positive / negative, concave / convex, universal / particular;
6. Installation;
7. Site-specific art.

Communication and Visual Studies II (VIS12764L)
Communication and visual culture- a vast field of Theories of Image.
What is an image?
Visual messages and contexts: historical and cultural framing. Régis Debray and a Story of Look and Image .
Concepts of language, sign, icon, sign and symbol. The image as ≪wild sign≫
Basic elements of Visual communication. Wassily Kandinsky and a ≪science≫ of abstract art
≪Grammars≫ to think visuality regimes: polysemy and polyforms of the image, visual extension and significance, and Levels of Iconicity.
Visual recognition processes, Gestalt Theory and interpretation of visual composition
Color- system and color significance in Paul Klee .
Visual thinking, visual construction and visual perception: ≪Ways of seeing≫ of John Berg.
Image analysis tools and their significance: criticism of the visual methodologies according to Gillian Rose.
Conditions, effects and social functioning of images in contemporary times: intervisuality and critical iconology .

Art and Media Studies II (VIS12765L)
- Media and media art - plurality and instability of meanings.
- From the "work" to the "project" - Do IT at e-flux.
- Contemporary readings of the "photographic" - expanded field of creation and theories of photography.
- Artists's experimentation and the modernist vision of the photographic aesthetic autonomy.
- Decades of 60's and 70's - the appropriation of photography by art and the photographic "derealization".
- Experimental film - essays for a definition.
- The "cinematic" - plural creation languages and passages among cinema, photography and video.
- Avant-garde cinema, Underground cinema, structural cinema, conceptual cinema, expanded cinema.
- Sound art or art that integrates the sound?
- Sound art, sound and images, sound installations, sound sculptures.
- The hybrid and composite condition of video art and the plurality of creation.
- Video art, performance, body art.

Drawing V (VIS12766L)
Creation of a methodology that enables the student to acquire skills for the development of a personalized contemporary artistic practice:
Study of the language of drawing in the context of contemporary artistic practices characterized by the interpenetration of disciplinary boundaries, taking into consideration and the references used in a project. It is also important to emphasize the importance of interdisciplinarity and transdisciplinarity of themes, as well as the confluence of several areas of knowledge that may, eventually, inform a project.

Projects of Plastic Arts and Multimedia I (VIS12767L)

1. Conceptualization, planning and scheduling of the project.

• Development of a personal artistic project by selecting a theme (concept, image, author, among others). Presentation, for each student, of a text justifying the reason for their choice. This phase of the creative process will allow the student a greater understanding of the work he intends to develop and his planning and scheduling.

2. Development and deepening of artistic laboratory practices within the scope of the project.

• Conducting studies and technical experiments, elaborated using each technology's own operating modes, in order to discover the best solutions for their final works.

3. Selection, installation and presentation of artwork.

• Completion of the project. Selection, with the help of the teacher, of his most relevant works as well as planning and realization of the installation of the same for the final semester evaluation.

Methodology of Professional Practice I (VIS12768L)

Instruments for formalizing intentions or ideas
- Methods of work and planning.
- Standards.
- Programming, planning and timing of the objectives to be achieved and actions to achieve them.
- Information and your organization.

Project method
- Problem.
- Contextualization.
- Fiction / Validation.
- Communication.
- Construction.
- Enjoyment.
- Results analysis

Functioning of an organization
- Functional organization:
Production;
Transaction;
Financial;
Operational.
- Team functioning - training of effectiveness in the organization.
- Value of work:
Entrepreneurship;
Business plan.
- Customers:
Target Audience;
Promotion.

Communication and implementation media
- Identity.
- Image.
- Marketing:
Exhibitions;
Media actions.

Mapping of the culture market in Portugal and internationally
- Recognition of institutions.
- Financing programs.
- Artistic actions.
- Bags.

Art and Media Studies III (VIS12769L)

1. Where to see? Where to exhibit? Museology and alternatives

1.1. Distinctions. When do the concepts were born? Atelier, Museum, Gallery, Alternative Space, Biennials, Triennial, WWW

1.2. Labyrinth Museum: typologies of Museums: from the pre-museological Curiosities Cabinet to Museums of Contemporary Art as city marketing

1.3. An approach to the international scene: MoMA; Guggenheim Empire; Tate Britain, Tate Modern et alli

1.4. The New Museology Movement

1.5. The Centers of Modern Art: Center Georges Pompidou et alli

1.6. Art Museums in Portugal: the case of the Museu Nacional de Arte Antiga

1.7. The Museums transfigured by other artistic expressions: The Museum of Innocence of Orhan Pamuk; the Museum in the Cinema and others

1.8. Galleries and auctioneers: questions about the art market and its agents: case studies

2. How to exhibit? Museography and alternatives

2.1. Expositive techniques: intervention options, criteria and resources in the expositive organization

3. Who buys?

3.1. Collectors - the public and the private

Drawing VI (VIS12770L)

Creation of a methodology that enables the student to acquire skills for the development of a personalized contemporary artistic practice:

Continuation of the study of the language of drawing in the context of contemporary artistic practices characterized by the interpenetration of disciplinary boundaries, taking into account the references used in a project. It is also important to emphasize the importance of interdisciplinarity and transdisciplinarity of themes, as well as the confluence of several areas of knowledge that may, eventually, inform a project.

Projects of Plastic Arts and Multimedia II (VIS12771L)

1. Conceptualization, planning and scheduling of the project.

• Development of a personal artistic project by selecting a theme (concept, image, author, among others). Presentation, for each student, of a text justifying the reason for their choice. This phase of the creative process will allow the student a greater understanding of the work he intends to develop and his planning and scheduling.

2. Development and deepening of artistic laboratory practices within the scope of the project.

• Conducting studies and technical experiments, elaborated using each technology's own operating modes, in order to discover the best solutions for their final works.

3. Selection, installation and presentation of artwork.

• Completion of the project. Selection, with the help of the teacher, of his most relevant works as well as planning and realization of the installation of the same for the final semester evaluation.

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Methodology of Professional Practice II (VIS12772L)

Design and presentation of projects
- Study of paradigmatic cases.
- Project methods:
- Identification and analysis;
- Planning, design and testing;
- Build and execute;
- Transact;
- Results analysis.
- Management and production of low and medium budgets.
- Coordination of work teams.

Communication media
- Curriculum.
- Portfolio.
- Site.

Appeal to the simulation of concrete cases
- General framework of defined issues.
- SWOT strategic diagnosis.
- Production:
- Pre-Production;
- Production;
- Post production

Oriented development of root projects with organizational support (fictitious company)
- Organizational suitability for project support:
- Individuals.
- Collective.
- Legal Aspects and Implications:
- Shareholders;
- Taxes;
- Hiring.
- Business plan.
- Implementation.

Ownership of copyright
- Personal nature.
- Patrimonial nature.
- Transmission and encumbrance.

Art Studies and Media IV (VIS12773L)

1. Introduction: the "World of Art" seen as a chessboard.
2. The multiple paths of Art Criticism.
2.1. Three First Routes:
2.1.1. Salon and emancipated opinion. Diderot and the projection of the doxa.
2.1.2. Baudelaire - The aesthetics of modernity and the modern.
2.1.3. The Émile Zola case.
2.2. Judicial value and the various discourses of criticism - What is the use of judgment?
3. Sovereign singularity and critical condition.
3.1. Singularity-Singularity: Aby Warburg.
3.2. The Critic as a Monster - the James Elkins Hydra.
4. The critical-image: artists and criticism.
4.1. Caricature, Illustration and other images at the service of criticism: a national and international vision.
5. Praxis and epistemological criticism: power and opinion makers.
5.1. Some opinion makers of the past and present: from Arthur C. Danto to Thierry de Duve.
5.2. Some opinion makers of the past and present in Portugal: from Ramalho Ortigão to Alexandre Melo et alli.
6. Public.