



OVERVIEW

Application of Audiovisual Media and New Technologies to Scenography and Performing Arts. The creation of visual imagery, sound spaces, and multimedia atmospheres on stage will be studied.

- **Degree:** Bachelor's in Audiovisual Communication. Performing Arts Production Program
- **Module/Area:** VII. Electives
- **ECTS:** 3 ECTS
- **Year/Semester:** 3rd and 4th years. Second semester (January-May)
- **Type:** Elective
- **Instructors:** Nicolás Basterrechea (sound space), David Bernués (audiovisual imagery), Ignacio Miguéliz. Coordinator: Efrén Cuevas (ecuevas@unav.es).
- **Language:** English
- **Class Hours:** Fridays 10 am-12 pm (Classroom 1140). / 1 Saturday (10 am-14 pm), MUN classroom.

LEARNING OUTCOMES (Competencies)

GENERAL:

1. Understanding current scenographic trends supported by the use of artificial intelligence and new technologies: video scene, video mapping, motion capture, light art, sound art, etc.
2. Enhancing the creative and interpretative capacity of the scenic space through audiovisual media, in the context of contemporary performing arts.
3. Developing research skills for future studies on new scenographic and performative techniques.
4. Managing the principles of creation and management of cultural and artistic projects, always linked to ethical and business responsibility, as well as the demands of the global market.

DEGREE-SPECIFIC:

1.KNOWLEDGE

- RA7 - Know and recognize the aesthetic and cultural movements in the history of imagery.
- RA01 - Acquire specific knowledge in various areas of professional interest.

2.SKILLS

- RA06 - Apply creative thinking and practical skills in the development of design projects.

3.COMPETENCIES

- RA20 - Students must have developed those learning skills necessary to undertake subsequent studies with a high degree of autonomy.
- RA26 - Design and direct the staging of audiovisual content.



SYLLABUS

1. Sound Space

1.1. Basic audio fundamentals

- Definition of audio and its components
- Sound capture and signal treatment
- Elementary notions of audio processing
- Audio workflow and elements, from source to audience
- Practical session

1.2. Live audio production

- Live audio Jobs
- Design and technical needs/responsibilities of each audio position
- Create and understand an audio technical rider
- Stage plot
- Managing sound equipment needs
- Practical session

1.3. Inside your production

- Different sound solutions
- Choosing the right audio system for your production
- Microphones and how to use them
- Wired and Wireless microphones
- Actors/Musicians/dancers audio needs
- Effects and how to use them
- Practical session

1.4. Importance of audio in performing arts

- Audio creativity
- Spatialization through sound
- Expression and emotions
- Quality and coherence
- Practical session

1.5. *Practical session in the theater of the Museum University of Navarra (MUN)*

2. Visual Imagery (Classes will be taught in Spanish)

2.1. Audiovisual Production Applied to the Performing Arts

2.2. Video on Stage: Ally or Adversary?

2.3. Scenic Materials for Visual Applications

2.4. Audiovisual Tools and Media in Theatre

2.5. Video Mapping in Theatre: From Narrative Realism to Scenic Artistry

2.6. Application of Projections in the Scenic Space

2.7. Analysis, Development, and Preparation of Practical Work



2.8. *Practical session in the theater of the Museum University of Navarra (MUN)*

COURSEWORK

- Theoretical-practical classroom sessions (20 hours)
- Development of a stage project in the MUN auditorium (4 hours)
- Visit and analysis of a work by D. Canogar (image and sound installation) (2 hours)
- Group meetings, design and preparation of projects (19 hours)
- Individual study (30 hours)

GRADING

MAY SESSION (ORDINARY)

- Class attendance and participation (20%)
- Assignments and evaluable practices (20%)
- Final Project (60%)

JUNE SESSION (RETAKE)

- Full dossier with visual and sound guides for the production of a staging piece.

OFFICE HOURS

By appointment, scheduled via e-mail. Prof. Efrén Cuevas (ecuevas@unav.es)

BIBLIOGRAPHY

Mandatory Readings

They will be specified during the course of the classes.

Recommended Bibliography

- Boyce, Teddy. *Introduction to Live Sound Reinforcement: The Science, the Art, and the Practice*. FriesenPress, Victoria (BC), 2020.
- Dixon, Steve. *Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation (Leonardo)*, The MIT Press; Cambridge (MA), 2015
- Eckersall, Peter, Helena Grehan, Edward Scheer (eds.). *New Media Dramaturgy. Performance, Media and New-Materialism*. Palgrave Macmillan, London, 2017.
- Parker-Starbuck, Jennifer, *Cyborg Theatre: Corporeal/Technological Intersections in Multimedia Performance*, Palgrave Macmillan, London, 2011.
- Scheer, E. & Klick R. *Multimedia Performance*, Palgrave Macmillan, London, 2011.