



IDENTIFYING DATA

Artistic expression: Drawing-Shape

Subject	Artistic expression: Drawing-Shape			
Code	P01G010V01102			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	12	Basic education	1st	1st
Teaching language	Spanish			
Department				
Coordinator	Lapeña Martínez, María Elena			
Lecturers	Bermejo Arrieta, María Natividad Fernández Olivera, María Luísa Lapeña Martínez, María Elena			
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Web				
General description	Inquiry in the formal and structural possibilities of the drawing. The drawing like way to see or create forms and two-dimensional and three-dimensional structures. The enlargement of the notion of drawing to a territory with precision and imprecision of borders. Experience the drawing like personal writing and untransferable stamp.			

Training and Learning Results

Code	
B2	Communication skills. Ability to present clearly, both orally and in writing, complex problems and projects within their fields of study.
C6	Knowledge of the specific vocabulary, codes and concepts of the artistic field. To know the language of art.
C7	Knowledge of the specific vocabulary and concepts of each particular artistic technique. To know the specific creative languages.
C9	Knowledge of methods of production and artistic techniques. To analyze the processes of artistic creation.
C12	Knowledge of the materials and their derived processes of creation and/or production. To know the materials, procedures and techniques associated to each artistic language.
C14	Knowledge of experimentation tools and methods in art. Learning of creative methodologies associated with each artistic language.
C25	Skills for analytical (self-)reflection and (self-)criticism in artistic work.
C31	Ability to create and manage artistic production. To be able to establish the necessary planning programs in processes of artistic creation.
C36	Ability to document artistic production. To use the necessary tools and resources to provide a context for and explain one's own artistic work.
C42	Artistic creation skills and ability to construct works of art. To acquire the specific skills of artistic practice.
C43	Ability to establish systems of production. To develop strategies applied to the systematic development of artistic practices.

Expected results from this subject

Expected results from this subject	Training and Learning Results
Basic knowledges of the procedures, material and useful of the drawing.	C9
Basic knowledges of methods of production of the drawing.	C9 C12 C14
Knowledge of the conceptual and formal vocabulary of the drawing.	C6 C7
Basic knowledges of the natural and artificial systems to comprise, conceive and structure forms in the space.	C9

Capacity to represent concepts and forms through the drawing.		C31 C42
Capacity to understand the drawing like instrument for the visual analysis.		C42
Capacity to understand the drawing like instrument for the creation, analysis, development and transmission of ideas.	B2	C31 C42
Capacity to attract and register images through the drawing.		C31 C36 C42
Basic capacity to generate and transform an image with technicians of drawing-form		C31 C42
Capacity to develop the analysis and the creation of artistic forms.		C25 C31
Capacity for the handle basic of useful and materials of the drawing.		C42
Capacity to develop in the two-dimensional and three-dimensional space.		C31 C42
Skill for the representation and the analysis through the drawing.		C42 C43
Skill to attract and register images through the drawing.		C42 C43
Skill for the use of the form in the creation.		C42 C43
Skill for the work in different scales.		C42 C43

Contents

Topic		
1. Ways to see.	The drawing like instrument of perception and register of the thought. The drawing like way to see the form. Question of approach / *desenfoque, continuity / discontinuity.	
2. Morphology and morphogenesis.	Creation of forms and permanent or ephemeral structures. Representation / presentation of forms and real or imaginary spaces. Spaces of *figuración and abstraction.	
3. The drawing like idea and form *originaria in the works of art.	Balance and dynamic tension in compositions and structures. Sense of the rhythm and movement in the relation between lines, stains and spaces in white. Each part in relation to the everything. Correspondence bottom-figure. Volume and depth. The drawing like form, *garabato and vertebral column of the art.	
4. The drawing like work of art	Similarities between the traditional and contemporary questions of the drawing. On the diverse ways to draw in relation to the multiplicity of *trazadores and ways to see. The drawing like shadow, limit and route. The error like portico of the discovery.	

Planning

	Class hours	Hours outside the classroom	Total hours
Mentored work	94	120	214
Debate	4	30	34
Studies excursion	4	0	4
Presentation	8	30	38
Lecturing	10	0	10

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

Methodologies

	Description
Mentored work	Narrow relation between theory and artistic practice. Individual works or in group that improve the capacity *receptiva and imaginative.
Debate	In these debates share the readings made during the course. Oral contribution/ written by part of the student about the particular selection of books, catalogues and texts chosen. It treats to look for resources and diverse sources for the investigation of the essential questions of the drawing.
Studies excursion	Visit to the Museum *Serralves (Port wine).
Presentation	Final presentation that does the student of the works of autonomous learning. Through a brief self-evident exhibition his aims, methodology and results in front of the professor and the rest of the students.
Lecturing	Exhibition of the contents of the matter with projection of images, with an analog method that looks for similarities and points of contact in the borders of the drawing.

Personalized assistance	
Methodologies	Description
Mentored work	Personalised attention in the schedule of face-to-face learning, in the moment in which they make the artistic practices in the classroom.
Debate	Artistic critical debates like methodology of face-to-face learning. The student shares his experiences of autonomous learning, for example, his particular selection of bibliographic readings on drawing-form.
Presentation	Active participation in the schedule of face-to-face learning, in the moment in which they make the presentations of works in the classroom. Through a brief exhibition the self-evident student his aims, methodology and results in front of the professor and the rest of the students.

Assessment			
	Description	Qualification	Training and Learning Results
Mentored work	Progressive evaluation of the assimilation of contents, of the degree of resolution of the exercises that correspond to the face-to-face learning and of the active participation in the inquiries. Very important the assistance and the degree of interest of the student.	50	C6 C7 C9 C12 C14 C25 C31 C36 C42 C43
Debate	Evaluation of the readings.	10	B2 C6 C7 C9 C12 C14 C25 C31 C36 C42 C43
Presentation	Evaluation of the rest of the tasks made during the course in autonomous learning.	40	B2

Other comments on the Evaluation

Extraordinary announcement of July:

The proof consists in the presentation of all the exercises of the course. Extraordinary announcement of end of career: The proof consists in the presentation of all the exercises of the course. Proofs of evaluation of extraordinary announcements <http://belasartes.uvigo.es/bbaa/index.php?id=79>

Sources of information

Basic Bibliography

ARNHEIM, Rudolf, **Arte y percepción visual**, Alianza Editorial, 1979

BELJON, J.J., **Gramática del arte**, Celeste, 1993

BERGER, John, **Sobre el dibujo**, Gustavo Gili, 2011

BERGER, John, **Algunos pasos hacia una pequeña teoría de lo visible**, Ardora, 1997

DONDIS, D. A., **La sintaxis de la imagen**, Gustavo Gili, 1992

MUNARI, Bruno, **El cuadrado: más de 300 ejemplos ilustrados sobre la forma cuadrada**, Gustavo Gili, 1990

MUNARI, Bruno, **El triángulo: más de 100 ejemplos ilustrados sobre el triángulo equilátero**, Gustavo Gili, 1999

PIRSON, Jean-François, **La estructura y el objeto: (ensayos, experiencias y aproximaciones)**, PPU, 1988

VALÉRY, Paul, **Piezas sobre arte**, Visor, 1999

VINCI, Leonardo da, **Tratado de Pintura**, Akal, 2007

VV.AA., **Repentirs**, Musée du Louvre, Editions de la Réunion des musées, 1991

WILLIAMS, Christopher, **Los orígenes de la forma**, Gustavo Gili, 1984

Complementary Bibliography

VV.AA., **Vitamin D, New Perspectives in drawing**, Phaidon, 2005

VV.AA., Gómez Molina (coord.), **Las lecciones del dibujo**, Cátedra, 1995

Recommendations

