



## IDENTIFYING DATA

### Drawing

Subject	Drawing			
Code	P01G010V01402			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	2nd	2nd
Teaching language	Spanish			
Department				
Coordinator	Bandera Vera, Antonio María			
Lecturers	Bandera Vera, Antonio María Covelo Pérez, Marcos Alberto Cuba Taboada, Miguel			
E-mail	nono@uvigo.es			
Web				
General description	Obviously, and given the historical importance of the Drawing in the context of the Fine arts, can say that the fundamental aim of this subject would be, not only qualify to the student in skills and technical skills that allow him a transversal training in the artistic education, but also, *desvelar those instruments and concepts that allow him understand the experience of the drawing like an own and autonomous language able to generate creative projects singulars.			

## Training and Learning Results

Code	
B1	Communication-management skills.
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.
C20	Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.
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.
C22	Ability to produce and link ideas within the creative process.
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.
C32	Ability to apply specific technologies professionally. To use the appropriate tools for one's artistic languages.
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
From direct experiences to process drawings: know procedures, material and useful to apply in the drawing like artistic language.	C12 C14

Know analyse methods of production and own technicians of the drawing.		C9 C12
Know the vocabulary of the drawing in the actuality and the codes that have gone nominating it like specific language.		C6 C7
From the form to process individual drawings and collectively: know how retain and store images that *redunden in the own personal memory and in the discovery of forms to observe and register.	B2	C7 C9
Know be methodical in the observation of the model (know see)		C7
Know apply from the artistic experience the election of useful and materials with which create a drawing.	B2	C31 C32
Learn to manage information and know transmit knowledges from the field of the drawing like instrument of observation and visual analysis.	B1 B2	C6
Know understand to the drawing like important tool to analyse, develop and know process ideas that *redunden in reaching creations inside the own artistic language of the drawing.		C6 C7 C9 C14 C22
Know associate creation and imagination in the resolution of artistic questions.	B1 B2	C20 C22
Know determine what technical or technical employ, the how apply them and schedule processes of creation to the drawing.		C31 C32
Know find fields of reference and own and extraneous attitudes of creation.		C21 C22 C25
Learn to resolve and do personal creations from the direct experience and the active practice to draw and use all its skill in the handle of diverse technicians.		C42 C43
Know produce drawings and strategies of creation from skills *incipientes.		C42 C43
Know be able to execute drawings through direct representations of observations of the natural.	B2	C42 C43
Know purchase manual and visual commands to make drawings that originate works of art.	B2	C42

## Contents

Topic	
I. MIMESIS And DECONSTRUCTION	I.1. *Semblanza *postcubista I.2. Introduction to the procedures, material and useful of drawing I.3. Fascicle of field
II. RHETORICAL ANATOMY	II.1. Art and Science: Relation of complex systems II.2. Procedures, material and useful of drawing. Application to the creative process II.3. Fascicle of field

## Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	8	0	8
Mentored work	56	0	56
Autonomous problem solving	0	86	86

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

## Methodologies

	Description
Lecturing	Classes of theoretical content. Know the methods of production of the drawing and vocabularies. Comprise the drawing like artistic form of creation, analysis, development and transmission of ideas. Compulsory reading with debate in classroom.
Mentored work	The students work individually under supervision of the professor. Know the procedures, material and useful own of the practice of the drawing. Boost the analytical and synthetic knowledge from the observation, retention and representation of images. Study, analyse and *sintetizar the human figure and surroundings.
Autonomous problem solving	Activity in which they formulate problems and/or exercises related with the matter. The students has to make of autonomous form the analysis and the resolution of the problems and/or exercises.

## Personalized assistance

### Methodologies Description

Mentored work The professor will attend of individual and collective way to the students. It will orient to each student/ to during the process of the realisation of the exercises. The autonomous works executed out of the classroom, will be corrected individually and showed inside the possible collectively.

### Assessment

Description	Qualification	Training and Learning Results
Mentored work Execution of drawings of alive models, aim of the natural and processing of personal drawings of creation. Criteria of evaluation: plastic and expressive interest of the work made, as well as the interest researcher and experimental that cover, level of skills and technical. In addition to implication and assistance continued.	50	C7 C9 C12 C20 C21 C22 C31 C42
Autonomous problem solving Dedication of hours to autonomous work. Criteria of evaluation: capacity of work and progression, *receptividad showed by the student in the day in day out, volume of work. Also it will be evaluated positively the *interiorización of uses *procedimentales, the material resolution and the levels of sensitive and technical complexity.	50	B1 C6 B2 C14 C25 C32 C43

### Other comments on the Evaluation

This educational guide establishes in general terms the following criteria of evaluation: to) & \* Personalised \* b) & \* It contemplates the adaptation \* curricular: Recovery on the fly \* c) & \* Operative control: continuous Evaluation \* d) & \* Evalua capacities Extraordinary Announcement of July: 8 July 10:00 to 14:00 \* h & \* previous compulsory Requirement to the examination: Delivery of folder that contain all the exercises posed in class Extraordinary Announcement End of Career: 25 October 16:00 to 20:00 \* h previous compulsory Requirement to the examination: Delivery of folder that contain all the exercises posed in class & \* ;

### Sources of information

#### Basic Bibliography

- Bordes, Juan, **Historia de las teorías de la figura humana, el dibujo, la anatomía, la proporción, la fisionomía,** Ediciones Cátedra, S.A., 2003
- Cirlot, Juan Eduardo, **Diccionario de símbolos (1958)**, Editorial Labor, S.A., 1991
- Clark, Kenneth, **El desnudo. Un estudio de la forma ideal.**, Alianza Forma, 1996
- Diaz Padilla, Ramón, **El dibujo del natural en la época de la postacademia, colección Bellas Artes**, Edic. Akal, 2007
- Gombrich, Ernst H., **Nuevas visiones de viejos maestros,** Alianza, 1987
- Gómez Molina, Juan José - Coord., **Los Nombres del Dibujo (autores: Juan José Gómez Molina, Lino Cabezas, Miguel Copón),** Ediciones Cátedra, S.A., 2005
- Gómez Molina, Juan José - Coord., **Máquinas y Herramientas del Dibujo (autores: Manuel Barbero, Lino Cabezas, Miguel Copón, José Gómez Isla, Juan José Gómez Molina, Alfred Kavanagh, Juan Martín Prada, Eva Moraga, Antonio Rabazas, Edua,** Ediciones Cátedra, S.A., 2002
- Lambert, Susan, **El Dibujo, técnica y utilidad,** Tursen/H. Blume, 1976
- Pignatti, Terisio, **El Dibujo. De Altamira a Picasso,** Ediciones Cátedra, S.A., 1981
- Stoichita, Victor I., **Breve Historia de la Sombra,** Ediciones Siruela, S.A, 2006
- Valery, Paul, **Piezas sobre arte, (Contiene el ensayo,** La Balsa de la Medusa, 18, Visor Dis., S.A., 1999
- #### Complementary Bibliography
- Berger, John, **Modos de ver,** 3ª edición, Ed. Gustavo Gili, S.A., 2016
- Berger, John, **Sobre los artistas. Vol. 1,** Ed. Gustavo Gili, S.A., 2017
- Kant, Immanuel, **Observaciones sobre el sentimiento de lo bello y sublime,** Ed. Alianza, 2008

### Recommendations

#### Subjects that continue the syllabus

Artistic production: image 1/P01G010V01503  
Drawing and painting projects/P01G010V01904

#### Subjects that are recommended to be taken simultaneously

Painting/P01G010V01404  
Time and space processes/P01G010V01405

**Subjects that it is recommended to have taken before**

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Artistic expression: Drawing-Shape/P01G010V01102

Graphic expression: Systems of representation/P01G010V01301

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**Other comments**

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\*Tutorías:

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Wednesday of 15:00 to 21:00 dispatch (\*concertar \*tutoría via mail)

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