



IDENTIFYING DATA

Research and creation process

Subject	Research and creation process			
Code	P01G010V01701			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	4th	1st
Teaching language	Spanish			
Department				
Coordinator	Moraza Pérez, Juan Luís			
Lecturers	Barreiro Rodríguez-Moldes, María Covadonga Moraza Pérez, Juan Luís Tejo Veloso, Carlos			
E-mail	julumoraza@gmail.com			
Web				
General description	(*)Dotación de recursos perceptivos, emocionais e conceptuais para o exercicio de tarefas creativas e investigadoras.			

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.
B3	Basic knowledge of the search methods of sources, analysis, interpretation and synthesis.
B4	Independent-learning skills.
B5	Independent work skills.
B6	Teamwork skills.
B7	Ability to join multidisciplinary groups. Ability to cooperate with professionals from different fields.
B8	Personal initiative and self-motivation.
B9	Perseverance skills.
B10	Heuristic and speculative skills for solving problems and carrying out new projects and strategies of action.
B11	Interpersonal skills, confidence in one's own abilities and resources.
B12	Ability to adapt to new situations.
B14	Awareness of environmental issues.
B15	Awareness of cultural heritage.
B16	Professional ethical commitment.
C6	Knowledge of the specific vocabulary, codes and concepts of the artistic field. To know the language of art.
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.
C13	Basic knowledge of research methodology of sources, analysis, interpretation and synthesis. To analyze, interpret and synthesize the sources.
C14	Knowledge of experimentation tools and methods in art. Learning of creative methodologies associated with each artistic language.
C19	Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.
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.
C23	Communication skills. To learn to translate artistic ideas to be able to communicate them.
C24	Ability to present clearly, both orally and in writing, complex artistic problems and projects.

- C25 Skills for analytical (self-)reflection and (self-)criticism in artistic work.
- C26 Skills for analytical (self-)reflection and (self-)criticism in artistic work. Openness to curiosity and surprise beyond practical perception. To develop mental perception beyond the retinal.
- C29 Personal initiative and self-motivation skills.
- C30 Perseverance skills. To develop the necessary perseverance to overcome the difficulties attached to artistic creation.
- 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.
- C33 Ability to cooperate with other disciplines. Establishing links and exchange channels with other fields of knowledge.
- C34 Ability to work with other professionals, especially with those from other fields. To identify the right professionals to develop one's artistic work successfully.
- C35 Ability to activate a cultural context and/or to change a public or private context. To be able to understand the cultural context to generate initiatives and revitalize a milieu.
- 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.
- C37 Ability to identify artistic and/or socio-cultural problems, as well as the determining factors making possible certain artistic discourses. To describe the determining factors that influence artistic creation. Analysis of the strategies of artistic production.
- C38 Heuristic and speculative skills for carrying out new artistic projects and strategies of action. To develop an understanding and speculation of artistic problems as a whole.
- C39 Ability to determine the most appropriate system of presentation for the specific artistic qualities of a work of art. To acquire skills for the appropriate appreciation of works of art in relation with their milieu and exhibition.
- C41 Ability to carry out artistic research projects.
- 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.
- C44 Ability to carry out, organize and manage innovative artistic projects.
- C46 Ability to carry out artistic projects with social and media impact. To use means of dissemination of artistic projects with the aim of promoting their social influence.
- C47 Ability to carry out and integrate artistic projects in wider contexts. To develop strategies of dissemination of artistic creation beyond its field of activity.
- C48 Ability to present artistic projects appropriately. To be able to communicate artistic projects in different contexts.
- C49 Interpersonal skills, confidence in one's own abilities and resources for the practice of artistic work.

Expected results from this subject

Expected results from this subject	Training and Learning Results	
(*)O estudante adquirirá capacidade para aplicar os coñecementos técnicos e de procedemento a o desenvolvemento de unha práctica artística.	B10 B12	C22 C25 C31 C32 C37 C38 C42 C43 C44
(*)O estudante obterá coñecemento de modos de investigación en Belas Artes.	B3 B16	C6 C9 C12 C13 C14
(*)O estudante obterá capacidade para a organización de un sistema creativo innovador.	B10 B12	C20 C22 C25 C26 C31 C37 C38 C41
(*)O estudante adquirirá capacidade para a presentación e exposición de proxectos artísticos.	B1 B2 B15	C21 C22 C23 C24 C31 C41

(*)O estudante obterá capacidade para a elaboración de textos relacionados con o traballo realizado.	B1 B2 B3	C22 C23 C24 C25 C36	
(*)O estudante obterá capacidade para buscar, analizar e incorporar recursos desde outros ámbitos.	B1 B6 B7 B10	C21 C22 C33 C34 C35 C37 C38	
(*)O estudante obterá capacidade para elaborar un anteproxecto.	B4 B5 B7 B10	C22 C25 C26 C36	
(*)O estudante obterá capacidade para *contextualizar o traballo realizado.	B1 B2	C24 C26 C30 C31 C33 C35 C36 C37	
(*)O estudante obterá capacidade para documentar o traballo realizado.	B1 B2	C31 C36 C39	
(*)O estudante obterá capacidade para a análise e a avaliación de proxectos.	B1 B2 B8 B16	C19 C21 C22 C25 C26 C31 C38	
(*)O estudante obterá capacidade para a *autoevaluación.	B4 B5 B6 B8 B9	C25 C26 C29 C30	
(*)O estudante adquirirá habilidade para captar estímulos susceptibles de ser incorporados á creación.	B11 B12 B14 B15 B16	C42 C44 C46 C49	
(*)O estudante adquirirá habilidade para xestionar a información necesaria na elaboración de proxectos artísticos.	A1 A2 A4	C2 C17 C42 C43 C44 C47 C49	D2
(*)O estudante adquirirá habilidade para expor procesos de investigación e creación en arte.	B2	C1 C14 C36 C42 C43 C44 C46 C47 C48	

Contents

Topic

(*)PARTE *I. INTRODUCCIÓN.

(*)0.1. Carácter da materia en relación ao seu lugar no Plan de estudos: *procesualidad e carácter interdisciplinar do módulo PROCESOS.
0.2. Creación e investigación: Definicións, diverxencias e confluencias. A investigación en Belas Artes no contexto universitario contemporáneo, en relación á creación artística: aspectos comúns e paradoxos. / Diferenzas metodolóxicas e *contextuales.
0.3. Creación e investigación como procesos de elaboración e indagación.
0.4. Obxectivos didácticos. A dotación de recursos *perceptivos, emocionais e conceptuais para o exercicio de tarefas creativas e investigadoras, como obxectivo fundamental: [entrar en proceso], máis aló e máis acó das condicións de posibilidade supón transformar as orientacións externas nunha orientación interna. Este paso, do ensino á aprendizaxe, supón *interiorizar unha dobre esixencia: intensidade e honestidade.

(*)PARTE *II. ARTE E SABER.

(*)*I.1. O coñecemento humano como proceso de modelización da realidade.
*I.2. Lugar da arte dentro da teoría do coñecemento.
*I.3. Nocións sobre a singularidade cognitiva da arte. A irreductible falta de neutralidade do suxeito como límite das ciencias e como eixo das artes. O suxeito social e a intelixencia distribuída.
*I.4. Saber e práctica. O coñecemento inducido na práctica do [laboratorio] como núcleo fundamental das experiencias creativas e investigadoras.
*I.5. Ética do saber. Os dilemas da responsabilidade do coñecemento.

(*)PARTE *III. PROCESOS (CREATIVOS) E PROXECTOS (DE INVESTIGACIÓN)

(*)*II.1. A creación artística como proceso. Apreciación da diversidade de modelos *procesuales no contexto da creación: desde [pequena sensación] ao [propósito experimental], entre a [angustia da influencia] e a [desvergoña xenial], entre a incerteza e o [criterio].
*II.2. Obstáculos. (a) Obstáculos materiais e dificultades técnicas; (*b) Resistencias subxectivas e *caracteriológicas; E (*c) prexuízos conceptuais, ideolóxicos e *disciplinares.
*II.3. Destreza (optimización de recursos materiais, espaciais, temporais e técnicos), actitude investigadora (xestión de recursos sensibles e emocionais), e competencia (uso de recursos simbólicos e documentais).
*II.4. Procesos de elaboración (material, estrutural, simbólica). Gramática da imaxinación. *Heurística, *combinatoria; Lóxica fluída, pensamento borroso, modelización e *diagramática; Pensamento diverxente, riqueza do erro, e uso de información ausente.

(*)PARTE *IV. PROCESOS DE *VALIDACIÓN E *FALSACIÓN.

(*)*II.1. Procesos de *validación no ámbito creativo. Esixencias e compromisos *gnoseolóxicos no contexto da creación artística.
*II.2. Procesos de *falsación no ámbito investigador. Esixencias e compromisos *gnoseolóxicos no contexto da investigación en Belas Artes.
*II.3. Modelos de investigación en Belas Artes.

Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	14	0	14
Case studies	0	7	7
Workshops	13	20	33
Autonomous problem solving	0	65	65
Seminars	6	0	6
Presentation	0	8	8
Mentored work	14	0	14
Introductory activities	3	0	3

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

Methodologies

	Description
Lecturing	(*)Desenvolvemento pormenorizado do temario con uso de sistemas audiovisuais e argumentais.
Case studies	(*)Análise e discusión de procesos creativos e investigadores concretos, cun de sistemas audiovisuais e argumentais.
Workshops	(*)Desenvolvemento do traballo presencial tutelado e avaliación continuada.
Autonomous problem solving	(*)Desenvolvemento de traballo autónomo.
Seminars	(*)Análise e avaliación de resultados.
Presentation	(*)Asistencia activa a actividades vinculadas coa materia.

Mentored work (*)Desenvolvemento e presentación de traballos no espazo da clase.

Introductory activities (*)Introdución argumental á materia.

Personalized assistance

Methodologies

Description

Mentored work

Workshops

Seminars

Assessment

Description	Qualification	Training and Learning Results
Workshops (*)Avaliación continua e personalizada dos procesos de traballo.	45	B1 C12 B2 C14 B3 C19 B5 C21 B7 C22 B9 C23 B11 C24 B12 C25 B16 C26 C29 C30 C31 C32 C33 C34 C35 C36 C37 C38 C39 C41 C44
Seminars (*)Avaliación conxunta e transversal dos traballos.	10	B1 C13 B2 C21 B4 C23 B5 C24 B6 C26 B9 C33 B10 C34 B11 C35 B12 C37 B14 C39 B16 C42 C44 C49

Mentored work(*)Avaliación baseada na resolución e presentación de traballos concretos de forma puntual de acordo coa axenda **predeterminada.	45	B1 B2 B3 B4 B5 B6 B7 B8 B9 B10 B11 B12 B14 B15 B16	C6 C9 C12 C13 C14 C19 C20 C21 C34 C35 C36 C37 C38 C39 C41 C42 C43 C44 C46 C47 C48 C49
--	----	--	--

Other comments on the Evaluation

Sources of information

Basic Bibliography

Complementary Bibliography

Ackerman, Diane, **Una historia natural de los sentidos**, Anagrama, 1992

Cuesta, S. y Moraza, J.L., **El arte como criterio de excelencia**, Ministerio de Cultura. Secretaria de Universidades, 2010

Gardner, Howard, **Las cinco mentes del futuro**, Paidós, 2005

Maturana, H y Varela, Francisco, **El árbol de conocimiento**, Gedisa, 1999

Steiner, George, **Gramáticas de la creación**, Siruela, 2011

V.V.A.A., **Notas para una investigación artística. Actas Jornadas "La Carrera Investigadora en Bellas Artes: Estrategias y Modelos (2007-2015)".**, Universidad de Vigo, 2008

Recommendations
