



IDENTIFYING DATA

Transmission, mediation and artistic education

Subject	Transmission, mediation and artistic education			
Code	P01G010V01802			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	4th	2nd
Teaching language	Spanish Galician			
Department				
Coordinator	Paz García, Maria Begoña			
Lecturers	García González, Silvia Paz García, Maria Begoña			
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General description	<p>This subject presents to the student/it of Beautiful Arts to amplitude of artistic contexts, social, cultural and educational (formal and no formal) in the that can take part how *mediador/it or *transmisor/it of the areas of knowledge of the artistic creation.</p> <p>IT/to student/will split it of the his @propio plastic production for *repensar envelope the procedures, contents and strategies employed in the artistic education and power incorporate this learning stop the manufacture of resources / didactic devices.</p>			

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.
B5	Independent work skills.
B8	Personal initiative and self-motivation.
B11	Interpersonal skills, confidence in one's own abilities and resources.
B12	Ability to adapt to new situations.
B16	Professional ethical commitment.
C4	Critical understanding of the performative dimension of art and the social influence of art. To analyze the reciprocal influence between art and society.
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.
C15	Knowledge of artistic methods that are amenable to being applied to sociocultural projects. To study the methodologies facilitating artistic interventions in the social milieu.
C17	Knowledge of the different art agents and their functioning. To identify the different art intermediaries and their functions in the art dynamics and their work methodology.
C19	Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.
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.
C29	Personal initiative and self-motivation skills.
C33	Ability to cooperate with other disciplines. Establishing links and exchange channels with other fields of knowledge.
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.

- 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.
- C45 Ability to communicate and disseminate 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			
Knowledge of the models of learning of the art.	B1	C4	D1	
		C13	D2	
		C15	D10	
		C17		
		C21		
Capacity stop the analysis, the reflection and the transmission within the scope of the art.	B1	C17		
	B1	C18		
	B2	C23		
	B2	C24		
	B3	C25		
		C45		
Knowledge of the creative process how method of work.		C12		
		C13		
		C14		
		C19		
		C23		
		C24		
Capacity of verbal communication, writing and graphic stop the transmission of knowledges.	A1	B1	C2	D1
	A3	B2	C4	D3
	A4	B3	C5	D4
		C9	D5	
		C17	D6	
		C21	D8	
		C23	D9	
		C24		
		C39		
		C45		
Capacity to #analyze, synthesize and resolve problems stop the transmission of the knowledges of the art.	B3	C23		
		C24		
		C39		
		C45		
		C46		
Capacity to comprise the educational dimension of the art.	A2	B16	C4	
		C33		
		C35		
Skill to apply methods, procedures and technical own of the investigation and of the artistic practice stop the education of the art.	B1	C45		
	B2	C47		
	B3	C48		
Skill to #analyze and *reflexionar envelope the own creative process.	A3	B5	C12	D4
	A5	B8	C24	
		B11	C25	
		C29		
		C33		
		C36		
		C45		
		C49		

Skill stop the use of processes and artistic procedures in the design of educational resources.	A2	B2	C4	D14
	A3		C12	D23
	A4		C18	
			C22	
			C27	
			C33	
			C39	
			C45	
			C47	
			C48	

Basic skills stop the *mediación artistic.	A1	B1	C1	D1
	A2	B2	C2	D3
	A3	B2	C3	D4
	A4	B3	C4	D5
	A5	B3	C5	D7
		B5	C6	D8
		B6	C8	D9
		B7	C9	
		B8	C45	
		B9	C46	
		B12	C47	
			C48	

Contents

Topic	
Theory of the teaching-learning of the plastic and visual arts.	Profile of the educating / artist/to /*mediador/to us museums (or centres of art). Function of the education/*mediación artistic. Models of learning based in the art. Resources stop the learning and the communication.
The creative process, his structure and his method of work: the project.	The phases of the creative process. Models and structure of one project creative.
The transmission of the knowledge of the art: the figure of the/the artist how *mediador/it.	The areas of knowledge of the art: history, aesthetic, artistic language and procedures. The existing relations go in these four areas us distinct historical moments. The reflection envelope to experience of the artistic creation. The professional spaces stop the artistic education in contexts of the no formal education.
Design of a prototype how educational resource stop the transmission of the artistic knowledge.	The didactic dimension of the art. Correspondences go in the art to pedagogy. Analysis of games and toys stop the artistic education. Didactic resources published in the museums of contemporary art. Books and literature stop the artistic education.

Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	8	12.5	20.5
Mentored work	18	39	57
Debate	6.5	0	6.5
Seminars	12	31	43
Portfolio/dossier	8	15	23

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

Methodologies

	Description
Lecturing	Theoretical exhibitions envelope the contents exposed in the thematic blocks. It Will facilitate specific bibliography.

Mentored work	IT/the student, preferably in group, elaborates a work centered in the creation of a resource/didactic device stop the education of the arts.
Debate	The debate how tool of education learning that turns *entorno the a problematic to #analyze poles/the students/them. Them/the students/will expose them and will argue his positioning that will put in question for finally extract some conclusions. By means of this tool will achieve that it/to student/develop it distinct cognitive competitions, of *análisis, of expression in public, *argumentativas, etc.
Seminars	Activities focused to the work envelope a specific subject, that allow *afondar or supplement the *contenidos of the subject. Can be employed how supplement of the theoretical kinds.
Portfolio/dossier	Document elaborated pole/to *estudiante that *recopila *informacio&*amp;#769;*n envelope the experiences, projects, *tareas and works realized in the creation of the didactic resource.

Personalized assistance

Methodologies Description

Mentored work	It Will realize so much in the kinds how in *titorías specific so much *presenciais how by telematic means (dispatch *vital / remote campus) low the modality of *concertación previous.
Seminars	During the sessions of work.

Assessment

Description		Qualification Training and Learning Results		
Lecturing	The knowledges purchased in the sessions *maxistrais will reflect in a series of problems and/or exercises of reflection and critical argumentation.	25	B1	C4 C14 C15 C17 C25 C47
Mentored work	Work in the that it/to student/it or group of students/believe them a resource/didactic device stop the education of the arts.	25	B5 B8 B11 B12 B16	C4 C15 C19 C23 C29 C33 C35 C36 C39 C46 C47 C48 C49
Debate	It Will value the active participation and the development of the communicative competitions and *expositivas.	10		
Seminars	Realization of exercises and/or works that allow *afondar or supplement the contents of the subject.	25		
Portfolio/dossier	Dossier in the that student/it, or group, presents and #analyze the process of creation of the resource/didactic device. In this document also realizes a *autovaloración *reflexiva of the learning purchased (individual).	15		

Other comments on the Evaluation

Berger J., **Modos de ver**, Gustavo Gili,

Hernández y Hernández, Jodar Minarro A. y Marin Viadel R., **¿Que es la educación artística?**, Sendai, 1991

Fontán del Junco, M. Bordes, J., Capa, A. (eds.), **El juego del arte. Pedagogía, arte y diseño**, 1ª ed., Fundación Juan March / Editorial Arte y Ciencia, 2019

Acaso, M., & Megías, C., **Art thinking. Cómo el arte puede transformar la educación**, Paidós, 2017

Efland, D., Freedman, K., & Sturt, P, **La educación en el arte posmoderno**, Paidós, 2003

Complementary Bibliography

Arnheim R., **Consideraciones sobre la educación artística**, Paidós, 1993

Ausubel Novak y Hanesian, **Psicología educativa. Un punto de vista cognoscitivo.**, Trillas, 1983

Eisner E., **Educación la visión artística**, Paidós, 1987

Freeland C., **Pero ¿esto es arte?**, Cátedra, 2004

Gadner H., **Educación artística y desarrollo humano**, Paidós, 2011

Munari B., **¿Cómo nacen los objetos?**, Gustavo Gili, 1983

Marina J.A., **Teoría de la inteligencia creadora**, Anagrama, 2007

Gutiérrez Párraga, M.T., **La significación del juego en el arte moderno y sus implicaciones en la educación artística**, Universidad Complutense, 2004

Alonso Fernández,L., García Fernández, I., **Diseño de exposiciones. concepto, instalación y montaje**, Alianza, 2010

Alonso Fernández,L., **Museología y museografía**, El Serbal, 2006

Bordes, J (Ed), **Los juguetes de las vanguardias.**, Museo Picaso, 2010

Acaso, M., **Pedagogías invisibles: El espacio del aula como discurso (Arte + Educación).**, Catarata, 2018

Lowenfeld, V., y Brittan, W. L., **Desarrollo de la capacidad creadora**, Kapelusz, 1989

Sola, B. (ed.)., **Exponer o exponerse. La educación en museos como producción cultura crítica**, Los libros de la Catarata, 2020

Mesías, J.M., **Educación artística sensible. Cartografía contemporánea para arteducadores.**, Graó, 2019

Recommendations

Other comments

It IS interesting the fact to study this subject in the second *cuadrimestre in parallel with the Work of End of Degree. Thus, the subject will serve to the students to question subjects how the communication inside the his @propio creation, the resources that can use to transmit better an artistic idea or the possibility to exert how *mediador/it between them/the artists and the rest of the people interested in the art. On the other hand, when treating of the last *cuadrimestre of the degree, to the student/open it him professional ways, that will be able to consolidate with a specialization in the world of the artistic education regulated pole educational system or the artistic education no regulated in workshops and academies, in the world of the design of educational resources, etc.