



## IDENTIFYING DATA

### Final Year Dissertation

Subject	Final Year Dissertation			
Code	P01G010V01991			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits 18	Choose Mandatory	Year 4th	Quadmester 2nd
Teaching language	Spanish Galician			
Department				
Coordinator	Hermo Sánchez, Carmen			
Lecturers	Barreiro Rodríguez-Moldes, María Covadonga Hermo Sánchez, Carmen Lage Veloso, Carmen			
E-mail	chermo.art@gmail.com			
Web				
General description	Artistic preparation as I process researcher. Definition *and models of *artistic projects.Optimisation of *the creative processes. Investigation, creation, innovation.Optimisation of *the creative resources: *materials, *space, *time, information *and *energy.Ways of formalisation *and of transmission. He *project *and wool writing: Writings of artists, *critical essays,..*Personal *contribution of parameters *and resources.*Project *and possible documents: Memories, *developments, *budgets, cataloging, divulging, press.Creation, *management *and use of models of *archive of useful information for him *artistic project.He place of *work *and wool artwork.He viewer *and wool acts: models of intervention *and /the participation.*Adecuación Of him *Work End of Degree to *the ways of exhibition *and circulation of wool work of art.			

## 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.
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.
C3	Critical understanding of the responsibility to develop the artistic field itself. The social commitment of the artist.
C5	Knowledge of present-day art theory and discourse, as well as the thinking of present-day artists through their works and texts. To constantly update direct knowledge of art through its own creators.
C6	Knowledge of the specific vocabulary, codes and concepts of the artistic field. To know the language of art.
C13	Basic knowledge of research methodology of sources, analysis, interpretation and synthesis. To analyze, interpret and synthesize the sources.
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.
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.
C27	Ability to work independently. To develop the ability to plan, develop and complete one's personal artistic work.
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.
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.
C40	Self-employment and employment-generation skills.
C41	Ability to carry out artistic research projects.
C44	Ability to carry out, organize and manage innovative artistic projects.
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 ways of insertion of the Work End of Degree in the professional artistic field.		C15 C17
Knowledge of the ways of writing related with the realisation, exhibition and presentation of the artistic projects and his preparation.	B1 B2 B3	C13
Capacity to elaborate dossiers and memories of the work made.	B1 B2 B3	C23 C24 C25 C36
Capacity for the preparation of texts related with the work made.	B1 B2 B3	C21 C22 C23 C24 C25
Capacity to insert the Work End of Degree in the professional artistic field.		C21 C23 C37 C40
Capacity to adapt the resources and creative processes to the needs of the projects.	B11	C20 C22 C31 C37 C41 C49
Capacity for procures it, analysis and incorporation of the necessary information for the preparation of an artistic project.	B1 B2	C22 C26 C29 C38
Capacity to establish analysis *autocríticos of the artistic projects.	B4 B5 B11	C25 C27 C29 C30 C49

Capacity to *contextualise the work made in relation to the problems of the art.	C19 C20 C21 C25 C37
Capacity to continue and expand the Work End of Degree.	B4 B5 B8 B9 B10
Capacity to participate of the analysis and assessment of other works.	B3 B12
Skill to approach personal solutions to the artistic creation.	B4 B5 B8 B11
Skill to manage the necessary information in the preparation of the Work End of Degree.	B1 B2 B3
Skill to keep and renew the interest and the motivations of the project.	B4 B5 B8 B9 B11
Skill to *contextualise the own work.	C21 C25 C44 C45 C46 C47 C48

## Contents

### Topic

1. Foundations of the creative process.	1.1. Intuition of reasons. 1.2. Compilation of materials. 1.3. Experimentation of processes. 1.4. Projects and plannings. 1.5. Conditions of work.
2. Dynamics of the creative process.	2.1. Start of the work. Proof and error. The outline. 2.2. First results. *Afianzamiento Of resources. 2.3. Creative twists. The chance, the predisposition and the analysis like mechanisms of correction of the creative work. 2.4 Turns backwards, bifurcations and double senses in the creative distance. 2.5. Splits, accidents and retirements.
3. Structure of the creative process.	3.1.*Adecuación Technical - form - meant. 3.2. Answer to personal needs. 3.3. **Comunicabilidade And cultural importance. 3.4. Amplitude of levels of reception/interpretation.
4. Reflection on the creative process.	4.1 Texts of artist: the creative process in first person. 4.2. Interviews and conversations: the exchange of ideas. 4.3. Literature about the creative process: an art interprets another 4.4. Essay about the creative process: understanding the foundations, dynamic, structure.
5. The Work End of Degree	5.1. Specific rule of the *TFG. 5.2. Prizes and helps to the *TFG 5.3. The memory of the *TFG: Sections and strategies of writing. 5.4. The documentary sources: The ways to quote and the listing of references. 5.5. The final presentation of the *TFG: ways to communicate the project

## Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	15	0	15
Problem solving	13.5	0	13.5
Presentation	0	26	26
Case studies	0	52	52
Autonomous problem solving	0	322	322
Previous studies	0	15	15
Introductory activities	1.5	0	1.5
Portfolio / dossier	0	5	5

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

### Methodologies

	Description
Lecturing	Explanation by part of the professor commissioned of the section ;Seminar; of the contents of the different subjects of the matter.
Problem solving	Realisation of works from the contents of the lesson *magistral. Comment and correction of the different exercises and activities proposed.
Presentation	Final presentation of the creative work made by the student along the matter.
Case studies	Personalised comment or in group by part of the professor-tutor of the creative work made by the student.
Autonomous problem solving	Development of a creative work of form continued along the matter.
Previous studies	Search and compilation of theoretical material, creative, necessary technician for the development of the work.
Introductory activities	Presentation of the matter.

### Personalized assistance

Methodologies	Description
Problem solving	*Advice of the tutor
Presentation	With the orientation of the tutor and of the coordinator
Case studies	Proposals and gone on down the tutor
Autonomous problem solving	Controlled by the tutor

  

Tests	Description
Portfolio / dossier	From the *propuesta of the coordinator / supervised by the tutor

### Assessment

	Description	Qualification	Training and Learning Results
Presentation	Final presentation of the creative work. It values the formal resolution, technical and conceptual, the degree of *adecuación to the social context, artistic and historical; also the placing of the work in the space (setting) *and the oral communication.	50	B1 C13 B2 C17 B3 C20 B4 C21 B5 C22 B8 C23 B9 C24 B10 C25 B11 C27 C29 C30 C38 C41 C45 C48 C49

Portfolio / dossier	It values the capacity of organisation and presentation of the own work, attending also to his capacity of analysis and **contextualización.	50	B1	C3
			B2	C5
			B3	C13
			B10	C17
				C19
				C20
				C21
				C22
				C23
				C24
				C31
				C36
				C37
				C41
				C44
				C45
				C48

#### Other comments on the Evaluation

The evaluation of the \*TFG will make in base to the rule of the \*Universidade of Vigo and to the normative intern of the relative centre to the \*TFG. Dates of extraordinary announcements <http://belasartes.uvigo.es/bbaa/index.php?id=31> Dates of presentations of \*TFG (June, July and \*convocatoria end of career) <http://belasartes.uvigo.es/bbaa/index.php?id=140>

#### Sources of information

##### Basic Bibliography

##### Complementary Bibliography

Calvo Serraller et al, **Escritos de arte de vanguardia**, Alianza forma,  
 Battcock, G. ed., **La idea como arte. Documentos sobre arte conceptual**, Seix Barral,  
 Aragó Daniel(ed.), **Relatos célebres sobre la pintura**, Áltera,  
 Marchán Fiz, Simón, **Del arte objetual al arte del concepto (cap: Antología de escritos y manifiestos 1955 a 1985)**, Akal,  
 Wall, Jeff, **Ensayos y entrevistas**, Centro de Artes de Salamanca,  
 Guasch, Ana María, **Del posminimalismo a lo multicultural**, Alianza,  
 Marina, José Antonio, **Teoría de la inteligencia creadora**, Anagrama,  
 VVAA, **El arte visto por los artistas**, Taurus,  
 Chipp, H.B., **Teorías del arte contemporáneo: fuentes artísticas y opiniones críticas**, Akal,

#### Recommendations

#### Other comments

For \*cursar he Work of End of Degree it is necessary \*cursar all the Plan, except the matters: Transmission, mediation and artistic education and affine Arts.

To be able to be evaluated, it is necessary to have all the matters of the degree approved.

##### \*Tutorías:

Mar \*Caldas: 1º \*cuatrimestre: \*miércoles of 15.30 to 21.30. / 2º \*cuatrimestre. Thursday: of 9.30 to 10.30, of 14.30 to 16.00, of 20.00 to 21.30. Friday: of 14.30 to 15.00, of 20.00 to 21.30 | Dismiss Area of Painting 2º flat. Email: [marcaldas@uvigo.es](mailto:marcaldas@uvigo.es)

Manuel \*R. Moulds

1º And 2º \*\*CUATRIMESTRE

Friday 8:30-14,30 \*h. Dispatch of professor

[mmoldes@uvigo.es](mailto:mmoldes@uvigo.es)

Silvia García

1º and 2º \*cuatrimestre

Monday 11:00 to 15:00 \*h. , Thursday 12:00 to 14:00 \*h

Dispatch of deanship