

SUBJECT TEACHING GUIDE

G513 - Plastic and Gestural Expression

Degree in Early Childhood Education
Degree in Primary Education Teaching

Academic year 2021-2022

| 1. IDENTIFYING DATA | | | | | |
|----------------------------------|---|------------------|--------------------|------------------|--------------------------------------|
| Degree | Degree in Early Childhood Education Degree in Primary Education Teaching | | | Type and Year | Optional. Year 3 Optional. Year 3 |
| Faculty | School of Teacher Training | | | | |
| Discipline | Speciality in Development of Artistic Creativity Module: Complementary or Specialised Training | | | | |
| Course unit title and code | G513 - Plastic and Gestural Expression | | | | |
| Number of ECTS credits allocated | 6 | Term | Semester based (1) | | |
| Web | | | | | |
| Language of instruction | Spanish | English Friendly | No | Mode of delivery | Face-to-face |

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|------------------|---|--|--|--|--|
| Department | DPTO. EDUCACION | | | | |
| Name of lecturer | JUAN MARTINEZ MORO | | | | |
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| Other lecturers | MARGARITA RUIZ GONZALEZ | | | | |

3.1 LEARNING OUTCOMES

- Assimilate areas of heterogeneous visual and body expression and comprehension.
- To know and apply the basic elements of the artistic language and its dynamic relations .
- To elaborate visual representations through systems of artistic composition .
- Understand the relationship between visual image and knowledge.
- Identify and discriminate forms and styles of artistic expression.
- Use expressive-gestural resources for communication, interrelation and educational processes.

4. OBJECTIVES

- Development of the perceptive and creative capacity of the student.
- Flexibilization of personal capacities through the acceptance of alternative and divergent cognitive, expressive and aesthetic points of view.
- Knowledge of the codes of the different languages derived from movement, gesture, communication and emotion.
- Direct experimentation through different materials (graphic, chromatic, three-dimensional, somatic and sonorous) and situations
- Sensitization towards art, natural environment and cultural heritage. Appreciation of artistic qualities and styles.
- Development of skills through artistic experimentation.
- Acquisition of positive attitudes towards artistic education.
- Graphic-visual interpretation of reality. Configuration of images from the interaction of form and space.
- Identify and distinguish the basic principles of composition.

6. COURSE ORGANIZATION

| CONTENTS | |
|----------|--|
| 1 | Divergent, alternative and non-conventional thinking through art. The historical Avantgard: movements, authors and works. Practical work of reconstruction through a self-portrait. |
| 2 | Introduction to the processes of visual documentation and artistic formalization through the techniques of collage and assemblage. Self-expression, artistic introspection and alteration of reality. Creation of an original art work. Defensed and documented justification of the work. |
| 3 | Art and knowledge: final project. Study of a theme or concept through the use of visual resources and its artistic formalization. Creation of a documentary file or dossier that shelters polyvalent, critical and / or contradictory positions. Proposal of didactic application. |

7. ASSESSMENT METHODS AND CRITERIA

| Description | Type | Final Eval. | Reassessn | % |
|---|-----------------------|-------------|-----------|---------------|
| The evaluation will be continuous through works. | Laboratory evaluation | No | Yes | 100,00 |
| TOTAL | | | | 100,00 |
| Observations | | | | |
| <p>It will be necessary to carry out all the assignments of the subject, with the final grade being the average mark for all of them.</p> <p>If a student does not obtain the minimum grade required to pass an evaluation test, the overall grade for the subject will be the lowest value between 4.9 and the weighted average of all the evaluation tests</p> <p>The Board of the Faculty of Education has approved the following agreements relating to spelling, plagiarism and citation rules:</p> <p>Orthography We understand that the university students have assumed the linguistic abilities in relation to the oral and written expression . Therefore, correctness in spelling, punctuation and grammar in the works and exams carried out is an essential and obligatory condition to overcome the subject.</p> <p>Plagiarism Regarding the fraudulent performance (plagiarism) of the evaluation tests, the qualification will conform to the provisions of article 32 of the Regulation of the evaluation processes at the University of Cantabria: 'The fraudulent performance of the tests or activities of Evaluation will directly result in the failure grade '0' in the subject in the corresponding call, thereby invalidating any grade obtained in all evaluation activities for the extraordinary call.</p> <p>Citation rules. The APA Standards are assumed as a citation criterion for all academic works . Although these rules have different editions , as an initial reference we refer to the following link of the BUC: http://www.buc.unican.es/node/9388/</p> | | | | |
| Observations for part-time students | | | | |
| <p>The evaluation procedure for part-time students who do not go to class regularly will consist in an exam and / or written works which delivery will be indicated by the teacher, on the date established by the Faculty for the examination of the subject. Those who go to class will be eligible for the same assessment as all students.</p> <p>Right of partial enrollment students to a single assessment: the student may undergo a single assessment process. The single evaluation will entitle the student to obtain the same grade as the students who undergo continuous evaluation processes. The single assessment may consist of taking an exam or / and submitting papers, exceptionally being compulsory to attend and pass certain face-to-face activities (laboratory classes, clinical practices, seminars, etc.)</p> | | | | |

8. BIBLIOGRAPHY AND TEACHING MATERIALS

BASIC

- Acaso, M. (2009). La educación artística no son manualidades. Madrid: Catarata
- Antúñez, N. Ávila, N. y Zapatero, D. (eds.) (2008), El arte contemporáneo en la educación artística. Eneida.
- Beltrán Mir, Lidón (ed.), Educación como mediación en Centros de Arte Contemporáneo , (2005) Salamanca: Universidad de Salamanca.
- Belver, Manuel H. (ed.) (2007), La creatividad a través del juego. Salamanca: Amarú Ediciones.
- Contino, Andrea (2009), Niños, objetos, monstruos y maestros. Barcelona: Editorial Grao.
- Efland A.D., (2003). La educación en el arte posmoderno. Barcelona: Paidós
- Fernández, Olga (ed.) (2007) Estrategias críticas para una práctica educativa en el arte contemporáneo. Valladolid: Museo Patio Herreriano.
- Gardner, H. (1994).Educación artística y desarrollo humano. Barcelona: Paidós.
- Gompertz, W. (2015), Piensa como un artista, Madrid: Taurus
- Martínez, Luisa M^a (coord.) (2008), Nuevas propuestas de acción en educación artística. Málaga: Universidad de Málaga.
- Martínez Moro, J. (2018). Dionisos, Picasso y los niños. Breviario para docentes inconformistas. Madrid: Ediciones de la Torre
- Ramírez, J.A., (2009). El objeto y el aura. Madrid: Akal
- Wigam, M. (2007). Pensar visualmente. Barcelona: Gustavo Gili