



DEGREE CURRICULUM
TEACHING VISUAL ARTS

Coordination: SALVATIERRA MONFORT, LAURA

Academic year 2023-24

Subject's general information

| | | | | |
|---|---|--------|------------|------------------|
| Subject name | TEACHING VISUAL ARTS | | | |
| Code | 100884 | | | |
| Semester | 1st Q(SEMESTER) CONTINUED EVALUATION | | | |
| Typology | Degree | Course | Character | Modality |
| | Bachelor's Degree in Primary Training | 3 | COMPULSORY | Attendance-based |
| Course number of credits (ECTS) | 3 | | | |
| Type of activity, credits, and groups | Activity type | PRAULA | | TEORIA |
| | Number of credits | 0.9 | | 2.1 |
| | Number of groups | 4 | | 3 |
| Coordination | SALVATIERRA MONFORT, LAURA | | | |
| Department | EDUCATION SCIENCES | | | |
| Teaching load distribution between lectures and independent student work | Face-to-face working (40%) Non face-to-face working (60%) | | | |
| Important information on data processing | Consult this link for more information. | | | |
| Language | Catalan | | | |
| | In bilingual plan 1.5 out of 3 ECTS credits are going to be given in English language | | | |
| Distribution of credits | 3 ECTS credits | | | |

| Teaching staff | E-mail addresses | Credits taught by teacher | Office and hour of attention |
|----------------------------|----------------------------|---------------------------|------------------------------|
| GONZÁLEZ LORENZO, ASCEN | ascension.gonzalez@udl.cat | 3,9 | |
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Subject's extra information

Support measures for students in accordance with UdLxtothom program will be taken into account

Learning objectives

1. To know and identify different conceptions about the teaching and learning of visual arts
2. To analyse different models and pedagogical experiences related to the artistic education and the visual culture
3. To think about pedagogical relations in visual arts creative workshops
4. To investigate the different aspects of the EVP curriculum of Primary Education
5. To know how to make benefit of public artistic manifestations in order to design learning strategies
6. To learn resources in order to develop didactic abilities in classroom, and also get skills for discover new ones
7. To plan and organise programming units using learning and evaluating strategies considering different scholar levels
8. To develop comprehension abilities of visual and written texts
9. To acquire a critical eye related to visual creations and different speeches
10. To encourage creative abilities for apply it in the pedagogical practicum and also in the own artistic productions.
11. To produce individual and group creations. To develop different abilities and resources in order to create visual productions based on ideas. To express and write ideas properly
12. To participate in an Artistic Educational Work Project
13. To encourage cooperation, motivation and also learning and active participating desire in common projects.

Competences

Basic

GS2. Apply one's knowledge to one's job or vocation in a professional manner, possessing the competencies which tend to be demonstrated via the preparation and defence of arguments and the solving of problems within one's area of study.

General

CG5. Develop the capacity to critically analyse and reflect on the necessity to eliminate all forms of direct and indirect discrimination, in particular all discrimination based on race, gender, sexual orientation or disability.

CG6. Commit to the personal and professional development of both oneself and the community. Adapt learning proposals to the most significant cultural evolutions.

Specific

CE1. Be familiar with the curricular areas of Primary Education, the interdisciplinary relationship between them, their assessment criteria and the corpus of pedagogical knowledge on their associated teaching and learning processes.

CE2. Design, plan and evaluate teaching and learning processes, both individually and in collaboration with other educators and school professionals.

Subject contents

1. Conceptions and formative models of Visual Art education.
2. Teaching and learning of Visual Culture: projects and educative research.
3. Creation and interpretation of artistic productions and visual aspects
4. The Visual and Plastic education curriculum in primary education
5. Design of Visual and Plastic education programming units in primary levels

Methodology

Teacher expositions

Audiovisual projections, readings and debates

Realization of creative and interpretative activities

Sharing different works and visual productions

Participation in a work project

Design of a scholar teaching unit

Interactions in Campus Virtual, Espaiperformatiu and its networks

Learning dossier

Development plan

| Contents | Tasks |
|--|--|
| <p>Conceptions and formative models of Visual Art education.</p> <p>Teaching and learning of Visual Culture: projects and educative research.</p> <p>Didactics and pedagogy in visual arts</p> | <p>Discrimination of different tendencies in artistic education</p> <p>To analyse pedagogical models and experiences around artistic education and visual culture.</p> <p>Participation in a working project</p> <p>Interactions in the virtual platform <i>espaiperformatiu</i> and its networks</p> |
| <p>Artistic production and creativity</p> <p>Methods and techniques of artistic production</p> <p>Methods and techniques of scholar application</p> | <p>Learning of some methods and techniques of sculpture production, or other actual art procedures</p> <p>Learning of procedures and scholar application techniques and its suitability in different educative levels.</p> <p>To produce individual and group creations. To deploy abilities and resources in order to create visual productions based on ideas.</p> |
| <p>Analysis and interpretation of artistic and visual culture productions.</p> | <p>Comprehension of a visual and writing text. Analysis and interpretation procedures.</p> <p>To acquire a critical eye related to visual creations and different speeches.</p> |
| <p>Visual and Plastic education in primary education</p> <p>Design of Visual and Plastic education programming units.</p> | <p>Design of a scholar teaching unit</p> |

The development plan of the subject is indicative and can be modified depending on the current project, visits, workshops...

Evaluation

| EVALUATION | |
|---|-----|
| BLOCK 1 - INDIVIDUAL PRODUCTIONS | 25% |
| BLOCK 2 - GRUPAL PRODUCTIONS | 25% |
| BLOCK 3 - DOSSIER AND LEARNING NOTEBOOK | 50% |
| o DOSSIER | 30% |
| o NOTEBOOK | 20% |

| EVALUATION (DUAL MODALITY) | |
|---|-----|
| BLOCK 1 - ARTISTIC PRODUCTIONS | 20% |
| BLOCK 2 - AFI | 30% |
| BLOCK 3 - DOSSIER AND LEARNING NOTEBOOK | 50% |
| o DOSSIER | 30% |
| o NOTEBOOK | 20% |

In order for the learning portfolio to average with the rest of the activities, it will be necessary to obtain a minimum grade of 4

To qualify for the recovery of the learning portfolio it must have been previously submitted on the delivery date. The maximum grade that can be obtained in this case will be 5

In artistic productions, concept, creativity and technical realization will be evaluated. In written works, the search for appropriate references, the capacity for analysis, synthesis and interpretation, and, in general, understanding and a critical thinking. Moreover, in group works the good distribution of tasks and collaboration.

Interest and participation in the good development of the subject may rise or lower the grade up to 1 point.

Attendance at the sessions will be positively valued being mandatory in 2/3 of them (seminars, debates, outings and practises in the classroom)

The alternative assesment will consist of carrying out the same scheduled activities, a learning portfolio and two or more tutorials for accompaniment and supervision of tasks.

Bibliography

Basic bibliography

- Acaso, María, i altres [2011]. Didáctica de las artes y la cultura visual. Madrid: Akal.
- Aguirre, Imanol [2000]. Teorías y prácticas en educación artística. Ideas para una revisión pragmatista de la experiencia estética. Navarra: Universidad Pública de Navarra. Reedició: Barcelona: Octaedro/EUB, 2005.
- Aguirre, Imanol (2012). Hacia una nueva narrativa sobre los usos del arte en la escuela infantil. Instrumento: R. Est. Pesq. Educ. Juiz de Fora, v. 14, n. 2, jul./dez. 2012
- Aguirre, Imanol; Andrea Giráldez (2009). Fundamentos curriculares de la educación artística. En Educación artística, cultura y ciudadanía. OEI-Fundación Santillana.
- Arriaga, Amaia (2010). Problemas y tendencias de interpretación de las obras de arte en las actividades educativas de museos. Revista Iberoamericana de Educació?n / Revista Ibero-americana de Educac?a?o. n.o 52/4 – 25/04/10. ISSN: 1681-5653. <http://www.rieoei.org/deloslectores/3587Arriaga.pdf>
- Efland, Arthur (2002). Una historia de la educacion del arte: tendencias intelectuales y sociales en la enseñanza de las artes visuales. Barcelona: Paidós.
- Hernández, Fernando [2007]. Espigador@s de la cultura visual. Otra narrativa para la educación de las artes visuales. Barcelona: Octaedro.
- Huerta, Ricard. Transeducar: Arte, docencia y derechos LGTB. Egales Editorial
- Marín, Ricardo (coord.) [2003]. Didáctica de la educación artística para primaria. Madrid: Pearson. [7:37.02 Did]
- Molet, Carme; Bernad, Olga; Quiroz, Dànae [2017]. Espai performatiu: una plataforma virtual innovadora en la formación de docentes. En: Innovación universitaria: digitalización 2.0 y excelencia en contenidos. Mcgrawhill Educatio

WEBS

- Plataforma Virtual espai performatiu: <http://www.espai performatiu.udl.cat>

- Trama, educaci3n i Ajuntament de Lleida (2006-2011). IMAGINA! Espais d'educaci3n en l'art i la cultura visual per a nenes i nens.
http://www.espaiperformatiu.udl.cat/?page_id=1439

Project: Updated bibliography on the subject of the project. To determinate...

Others

- Acaso, M. (2017). Art Thinking: C3mo el arte puede transformar la educaci3n. Paid3s
- Steinberg, SH. R.; Kincheloe, J. L. (comp.) [1997]. Cultura infantil i multinacionales. La construcci3n de la identidad en la infancia. Madrid: Morata, 2000.
- Mar3nnez Garc3a, L. M.; Guti3rrez, R.; Esca3o, C. (coord.) [2008]. Nuevas propuestas de acci3n en educaci3n art3stica. M3laga: Universidad de M3laga. [7:37.02 Nue]
- Matthews, J. [1999]. El arte de la infancia y la adolescencia. La construcci3n del significado. Barcelona: Paid3s, 2002. [159.922.7 Mat]
- Molet, C.; Porta, Carles (2005). Paisatges. Unitat Did3ctica. Museu d'Art Jaume Morera de Lleida.
- Tort i Bardolet, A.; Collelldemont Pujadas, E. [2017]. Elementos art3sticos de la historia de la educaci3n: las pr3cticas art3sticas en los espacios educativos, Historia y Memoria de la Educaci3n, 5 (2017): 9-14. <https://dialnet.unirioja.es/ejemplar/456277>
- Giroux, H. A. [1993]. Placeres inquietantes. Aprendiendo de la cultura popular. Barcelona: Paid3s, 1996. [37.015.4 Gir]
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- Efland, A. D.; Freedman, K.; Stuhr, P. [1996]. La educaci3n en el arte posmoderno. Barcelona: Paid3s, 2003 [7.01:37.02 Efl]
- Gir3ldez, A. [2007]. La competencia cultural y art3stica. Madrid: Alianza. [37.03 Gir]
- Graeme Chalmers, F. [1996]. Arte, educaci3n y diversidad cultural. Barcelona: Paid3s, 2003. [7:37.02 Cha]