

POLI ESCOLA SUPERIOR TECNOLOGIA GESTÃO TÉCNICO GUARDA	SUBJECT DESCRIPTION	MODELO PED.013.03
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Course	Equipment Design					
Subject	Creative Expression Drawing					
Academic year	2023/2024	Curricular year	1st	Study period	1st semester	
Type of subject	Compulsory	Student workload (H)	Total:140	Contact:60	ECTS	5
Professor(s)	Simone dos Prazeres					
X Area/Group Coordinator <input type="checkbox"/> Head of Department	Maria do Rosário da Silva Santana					

PLANNED SUBJECT DESCRIPTION

1. LEARNING OBJECTIVES

This program intends to prepare the student for the understanding and practice of drawing, understood not only in terms of procedural and conceptual specificities, but also as a vehicle for the formation of visual and critical thinking.

It is a question of placing the student in the face of the quality of his or her observation, making sense of the distance between what he represents and what he thinks he represents, and induces him to constantly question the rigor of his observation, in order to improve the quality of their representations. To this end, the objectives are:

- Develop visual acuity and representation;
- Understanding drawing as an instrument for the objectification and representation of space and forms;
- Correctly represent volumetric and volumetric arrangements;
- Use the values correctly,
- Develop aspects of expression in the field of drawing;
- Sensitize for aesthetic values.

2. PROGRAMME

- Instruments, materials and supports;
- Visual perception and representation;
- Representation systems;
- Leveling and accentuation;
- The grammar of the drawing: Point-Line-Plane (spot);
- Graphic characteristics;
- Expressiveness's potentiality;
- Determinants of the quality of the graphic elements;
- Contour's drawing / Gesture's drawing;
- Study of form.

3. COHERENCE BETWEEN PROGRAMME AND OBJECTIVES

Through visual perception and representation systems, the student develops visual acuity and representativeness.

In the study of form, design is understood as an instrument for the objectification of space, but also as a means to correctly represent volumetric and volumetric ordinations.

The grammar of the drawing allows the correct use of the graphic values.

Potentializing the expressive values of the drawing leads to the student developing the mastery of the gesture.

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By awakening the look to the characteristics and quality of the graphic elements, the mind becomes sensitized to the aesthetic values.

4. MAIN BIBLIOGRAPHY

Edwards, B. (2013), *Drawing on the Right Side of the Brain*. Londres: Souvenir Press.

Lambert, S. (1999), *El Dibujo, Técnica Y Su Utilidad*. Madrid: Hermann Blume.

Panorama das diversas técnicas do desenho, documentadas com inúmeras ilustrações de várias épocas.

Molina, J. J. G. (2006), *Estrategias Del Dibujo en el Arte Contemporáneo*. Madrid: Cátedra.

Várias abordagens do desenho de artistas do século XX, acompanhado de inúmeras ilustrações.

Ruskin, J. (2017), *The Elements of Drawing*. Londres: Hansebooks.

Abordagem prática do desenho no âmbito da observação e da representação, considerando igualmente os aspectos de cor e composição.

Smith, R. (2003). *Manual práctico do artista: equipamento, materiais, procedimientos e técnicas*. Porto: Editora Civilização.

5. TEACHING METHODOLOGIES (INCLUDING EVALUATION)

The evaluation is continuous and focuses on the quantity and quality of the work developed with a weekly evaluation by performing a daily chart. The attendance and the active participation in the classes (5%), necessary for a permanent dialogue on the work in development, are part of the evaluation. Also included in the evaluation is the strict compliance with the proposed work plan, its degree of understanding and development. The evaluation focuses on practical work developed in the classroom (85%) and a digital portfolio as well (10%).

There is no evaluation other than the above proposal, therefore there will be no exam to this *curricular unit*.

Students who did not pass in the previous year, and have proof of overlapping timetables with some UC in the curricular year in which they are enrolled, must coordinate with the teacher the attendance regime to be followed. However, presence at all assessment times is mandatory.

6. COHERENCE BETWEEN TEACHING METHODOLOGIES AND OBJECTIVES

Each objective of this program should be reflected in the student's work throughout the learning process, and thus continuous evaluation. For the gesture and the expressiveness of the trait to be refined outside the school context, and also for the recognition of the knowledge acquired in a school context, an artist's book is required.

It is of course impossible to complete all work in case of absence, so attendance is also taken into account in due measure - a student with a high absenteeism rate will not be able to evaluate.

7. ATTENDANCE

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It is mandatory to attend 2/3 of the class hours to access continuous assessment, except for students with overdue curricular units, as provided for in the school's informative note.

Absences with legal justification and prior notice will be excepted.

Late entries and early departures without prior authorization will be counted as absences.

8. CONTACTS AND OFFICE HOURS

Contact: simonedosprazeres@ipg.pt

Cabinet: 1.5

Hours: Thursday 9h00-10h00 (ESECD)

9. OTHERS

The use of cell phones, headphones or any other electronic device is not permitted in the classroom without prior notice to the teacher and his/her authorization. The student will attend class with decorum, taking into account postures and ways of being consistent with the space they occupy. In this context, there will be no lack of respect or politeness in the face of calls for attention that may be made with a view to reestablishing order and the smooth functioning of work in the classroom.

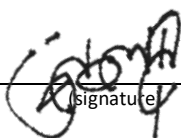
DATE

6 de outubro de 2023

SIGNATURES

Professor(s), Area/Group Coordinator or Head of Department signatures

Professor



 (signature)