DEGREE CURRICULUM
ART THEORY/ AUDIOVISUAL EXPRESSION

Coordination: PINENT CARRASCO, ANTONIO

Academic year 2020-21
## Subject's general information

<table>
<thead>
<tr>
<th>Subject name</th>
<th>ART THEORY/ AUDIOVISUAL EXPRESSION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Code</td>
<td>100028</td>
</tr>
<tr>
<td>Semester</td>
<td>1st Q(SEMESTER) CONTINUED EVALUATION</td>
</tr>
</tbody>
</table>

### Typology

<table>
<thead>
<tr>
<th>Degree</th>
<th>Course</th>
<th>Character</th>
<th>Modality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor's Degree in History of Art and Artistic Heritage Management</td>
<td>2</td>
<td>COMMON</td>
<td>Attendance-based</td>
</tr>
<tr>
<td>Bachelor's Degree in Audiovisual Communication and Journalism</td>
<td>1</td>
<td>COMMON</td>
<td>Attendance-based</td>
</tr>
</tbody>
</table>

### Course number of credits (ECTS)

- 6

### Type of activity, credits, and groups

<table>
<thead>
<tr>
<th>Activity type</th>
<th>PRAULA</th>
<th>TEORIA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of credits</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Number of groups</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

### Coordination

- PINENT CARRASCO, ANTONIO

### Department

- ART HISTORY AND SOCIAL HISTORY

### Teaching load distribution between lectures and independent student work

- Attendance-based hours: 24,5 (16.33 %)
- Non-attendance based hours: 125,5 (83.66 %)

### Important information on data processing

- Consult [this link](#) for more information.

### Language

- Spanish 75%
- Catalan 25%

### Distribution of credits

- 1 credit = 25 hours of student work.
- 6 credits = 150 h
### Subject's extra information

#### OFFICE AND HOUR OF TUTORIALS

From 1-10-2020 to 15-01-2021.

Thursday 13:00-14:00 and 19:30-20:30.

All the tutorials will be of a hybrid nature: in person at SCINIAA, room 3.58.3, and, simultaneously, by videoconference through the Virtual Campus. The student will be able to attend the office in person or will connect to the videoconference tool while the session lasts and must will follow the teacher's instructions to manage individual or group attention (privately or publicly, as the student desires)

#### DESCRIPTION

To know and understand the textual and intertextual nature of audiovisual expression. Historical-aesthetic analysis of its formal and artistic foundations.

#### CONSIDERATIONS on TEACHING METHODOLOGY

**About ACTIVITIES and WORKS:**

Any work that has any of these deficiencies will automatically be considered **NOT SUITABLE**, without having to evaluate its contents:

1. Works / activities without the corresponding critical apparatus, where appropriate, with approved criteria (preferably footnotes or at the end of the text, citation systems ISO 690 or APA).

2. Works / activities with serious and persistent spelling, syntactic, grammatical and / or semantic problems.

3. Works / activities performed by copying bibliographic or network materials. Plagiarism.

4. Works / activities done with the exclusive support of materials not recommended by the teacher. Works or exercises in which the materials explicitly recommended by the teacher in a previous correction or in tutorial are not used.

5. Works / activities performed on rhetorical, formalist or cinephile ramblings.

6. Works / activities that, in short, do not reach a minimum level of professionalism.

**About TUTORIALS**

1. The face-to-face or remote tutorials will be held at the times, dates and places established in this teaching guide.

2. The tutorial is a fundamental tool to solve aspects of the content of the course and to guide the accomplishment of the exercises and works.

3. The tutorials can be done individually or in a small group.

4. In order to solve doubts about specific materials (films, books, images, texts ...), it is advisable to take

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<table>
<thead>
<tr>
<th>Teaching staff</th>
<th>E-mail addresses</th>
<th>Credits taught by teacher</th>
<th>Office and hour of attention</th>
</tr>
</thead>
<tbody>
<tr>
<td>PINENT CARRASCO, ANTONIO</td>
<td><a href="mailto:antoni.pinent@udl.cat">antoni.pinent@udl.cat</a></td>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>
the material to be consulted.

5. In the case of works / activities / texts that require the use of bibliography, this should be the one recommended by the professor. In addition, in the case of usage of other materials that are not recommended, it is very convenient to be sure of its suitability by informing the teacher in tutoring.

6. Whole works / activities / texts will not be tutored or corrected in their entirety before their formal presentation. Tutorial is designed so that the student exposes specific problems about his work or general doubts about procedures and methodological techniques, with the healthy intention of generating an intellectual debate with the professor. It is never a preliminary presentation, but a continuous process of problem solving and construction and improvement of work.

7. Tutorials or written inquiries (email) should be relevant and should exhibit formal neatness in expression and writing. In such case, the same procedure shall be carried out on a first-come, first-served basis and within a period not exceeding fifteen days from receipt. **Tutorials or written questions that do not have a minimum of formal polish in expression and writing will not be answered.**

8. During periods when there are no classroom classes, tutorials will be attended only by email. Under no circumstances will tutorials be taken during the August vacation.

**About BIBLIOGRAPHY**

The professor will guide the most suitable bibliographic selection to carry out practical work or to expand the contents of the course (in class or individually during tutorial hours).

Consulting bibliography:

**In Lleida:**

-- Biblioteca de Letras de la UdL.

-- Biblioteca Pública. Maternidad.

**In the rest of Catalonia:**

-- Libraries of the different Catalan universities with cinematographic studies


**Online catalogues:**

-- UdL catalogues and other Catalan or Spanish universities. Consult [CCUC](https://biblioguies.udl.cat/condicionsllibres) and [REBIUN](https://filmoteca.cat/web/ca/article/bases-de-dades-especialitzades) and other online resources offered by the Biblioteca de Letras, such as:

https://biblioguies.udl.cat/condicionsllibres

-- Catalogues of Biblioteca de Filmoteca [https://filmoteca.cat/web/ca/article/bases-de-dades-especialitzades](https://filmoteca.cat/web/ca/article/bases-de-dades-especialitzades)

**About VIEWING FILMS AND OTHER AUDIOVISUAL WORKS**

For the proper preparation of the contents of the subject and the acquisition of the habit of seeing the audiovisual with an analytical and rigorous perspective, it is absolutely necessary that the students complete the training with the viewing of films or other audiovisual proposals related to the subject. The professors of film and mass media history have produced a list of essential works that students should know when they finish their studies, can be consulted in the "Resources" section of the subject. Additional suggestions include:

In the cinema, exhibition halls or museums:

- First releases of films. To follow the premieres and reruns related to the courses (regardless of the semester and
course in which they are given).

- Filmoteca de Catalunya (Barcelona, Lleida...), Cine-ull (Cineclub de la UdL), other cycles, projections, exhibitions, installations or activities. The professor will give you information in all these senses in class, on the notice board of SCINIAA (Seminar on Film and Audiovisual Arts), or through his Facebook and Twitter.

In video, DVD, television, network:

- Video library from the Biblioteca de Letras UdL.
- Video library from the Biblioteca de Cine de la Filmoteca de Cataluña.
- Video libraries from Catalan universities with film studies.
- Video library from the Biblioteca Pública. Maternidad.
- TV programming recommended in class. Deserve special attention La 2 (films and Metrópolis), Canal 33, digital platforms, cable...
- Distributors of catalogue and network sales.
- Online viewing portals: MUBI, Filmin, Filmotech, Netflix...
- Legal downloads p2p.

About VIDEOGRAPHIC DEVICES

It is advisable to have video players as working tools. If someone does not have them he/she can collaborate with a colleague who has or use the equipment and computers of the computer and multimedia classrooms of the Faculty, those of the Library of Letters or those of the SCINIAA (in the latter case requesting a date and time to the teacher). Any doubts about a film or an audiovisual work can be consulted in a joint viewing between the teacher and the student during tutorial hours.

About ERASMUS students or other international or state MOBILITY PROGRAMS

It is recommended to have a good level of Spanish for a correct monitoring of the theoretical classes.

No specific evaluation criteria will be applied to these students. Consequently, they should perform the same exercises, practices and tests as the local students.

Students of any mobility program can answer exercises and written tests in English, French or Italian, as well as in any of the two official languages of the UdL (Catalan and Spanish). The test type exam will be provided exclusively in Spanish.

On the evolution of the health situation COVID19

The planning contained in this teaching guide may be altered for reasons health and depending on the evolution of the pandemic. In no case will this affect the definition of the evaluation mechanisms or their value in the final grade. Only the modalities of carrying out some activities will be affected, taking into account two cases:

1. In the event of a total confinement: all activities (lectures, classroom practices, tutorials and exams) will be adapted to remote implementation mechanisms. The field practices, if they have not been done yet, will be canceled and will not affect the final exam.

2. In the event of a return to full face-to-face mode: all remote activities would be reconfigured as face-to-face. If the field practices, however, had already been previously canceled, they would not have any impact on the final exam either.

Learning objectives

O1. To know and to understand the textual nature of audiovisual expression
O2. To know and to understand the intertextual nature of audiovisual expression

Competences

BACHELOR'S DEGREE IN HISTORY OF ART AND ARTISTIC HERITAGE MANAGEMENT

CB2 To apply your knowledge to your work or vocation in a professional way and to possess the skills that are usually demonstrated through the elaboration and defense of arguments and problem solving within your area of study.

CG5 To be competent in the management of bibliography and search tools for general and specific bibliographic resources, including Internet Access.

CG6. To plan and manage the time for decision making and development of individual tasks and in teamwork environments.

CE1 To develop a critical vision of the basic processes of scientific methodology in Art History.

CE3 To develop a general diachronic vision of the General and / or Universal Art History.

CE6 To acquire a systematic and integrated knowledge of the artistic fact: different languages, procedures and techniques of artistic production throughout history, as well as theory and aesthetic thinking.

CT3 Acquire training in the use of new technologies and information and communication technologies.

BACHELOR'S DEGREE IN AUDIOVISUAL COMMUNICATION AND JOURNALISM

CB3. Ability to gather and interpret relevant data (usually within their area of study) to make judgments that include a reflection on relevant social, scientific or ethical issues.

CB5. To know how to develop those learning skills which are necessary to undertake further studies with a high degree of autonomy

CG3. To apply theoretical knowledge in practical activity.

CG5. To develop the capacity of information management

CG7. To develop a critical thinking and reasoning, and to know how to communicate them effectively.

CE10. To identify contemporary traditions in the creation of informative and non-informative discourses.

CE13. To identify and to apply the theoretical and practical foundations of audiovisual communication and internet communication.

CE14. To identify and apply the narrative and expositive logics and abilities of the audiovisual and interactive contents of an informative and non-informative nature.

CE15. To develop the creative capacity in the audiovisual, multimedia and interactive realization of the different genres.

Subject contents

1. Prometheus's revelation. Magical, scientific, technological and spectacular nature of audiovisual representation. (3 sessions, including subject presentation)

2. To See the world through a hole. Audiovisual representation, reality and memory. (3 sessions)

3. As dreams are made on. Audiovisual expression structure. (9 sessions)
   3.1. Space, framing.
3.2. Time, movement.

3.3. Space-time, editing.

3.4. Sound dimension and visible music.

4. The thousand and one stories. Literature and audiovisual expression. (2 sessions)

5. Architecture and landscapes of imagination. (3 sessions)

6. Painting’s voice. (3 sessions)

7. The ephemeral's redemption. Performing arts, conceptual art and audiovisual expression. (3 sessions)

(The number of sessions is indicative)

Methodology

<table>
<thead>
<tr>
<th>Activity</th>
<th>Description</th>
<th>O</th>
<th>G</th>
<th>HP</th>
<th>HNPs</th>
<th>HNPa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seminars (S)</td>
<td>Seminar introduction to the subject</td>
<td>O1</td>
<td>GG</td>
<td>--</td>
<td>3t</td>
<td>--</td>
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<tr>
<td>Theoretical class (C)</td>
<td>Theory</td>
<td>O1</td>
<td>GG</td>
<td>14t</td>
<td>14t</td>
<td>--</td>
</tr>
<tr>
<td>Practices (P)</td>
<td>Room practices: Viewing, analysis and comment of examples and questions about practical works</td>
<td>O1</td>
<td>GG</td>
<td>5,5p</td>
<td>5,5p</td>
<td>--</td>
</tr>
<tr>
<td>(PC) Field practices. Attendance to sessions SOM CINEMA</td>
<td>O1</td>
<td>GG</td>
<td>3p</td>
<td>--</td>
<td>--</td>
<td></td>
</tr>
<tr>
<td>Works (T)</td>
<td>Practical course works</td>
<td>O1</td>
<td>Ind</td>
<td>--</td>
<td>--</td>
<td>61p</td>
</tr>
<tr>
<td>Tutorials (Tut)</td>
<td>Individual or small group tutorials</td>
<td>O1</td>
<td>Ind</td>
<td>2t</td>
<td>1t</td>
<td>--</td>
</tr>
<tr>
<td>Exam (EX)</td>
<td>Online test (relating to S, C, PA and PC)</td>
<td>O1</td>
<td>GG</td>
<td>--</td>
<td>2t</td>
<td>39t</td>
</tr>
<tr>
<td>TOTAL</td>
<td>150 hours (6 ECTS) Distribution: HP &amp; HNPs / HNPa ≈ 40 / 60 % t / p = 50 / 50 %</td>
<td>24,5</td>
<td>25,5</td>
<td>100</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


Data protection

Videoconference classes will be recorded.

Information on data protection in the audiovisual register in the subject Audiovisual Expression

In accordance with current regulations on the protection of personal data, we inform you that:

- The organisation responsible for the recording and use of the image and voice is the University of Lleida - UdL (contact details of the representative: General Secretariat. Plaza Víctor Siurana, 1, 25003 Lleida; sg@udl.cat; contact details of the data protection officer: dpd@udl.cat).
- The recorded images and voices shall be used exclusively for teaching purposes.

- The recorded images and voices shall be saved and preserved until the end of the current academic year, and shall be destroyed in accordance with the terms and conditions specified in the regulations on the preservation and disposal of administrative documents of the UdL, and the documentary evaluation tables approved by the Generalitat de Catalunya (http://www.udl.cat/ca/serveis/arxiu/).

- The voices and images are considered necessary to teach this subject, and teaching is a right and a duty of the teaching staff of the Universities, which they must exercise under academic freedom, as provided for in article 33.2 of the Organic Law of Universities (Ley Orgánica de Universidades) 6/2001, of December 21. For this reason, the UdL does not need the consent of the students to register their voices and images with the sole and exclusive purpose of teaching in this particular subject.

- The UdL shall not transfer the data to third parties, except in the cases strictly provided for by the Law.

- The student can access their data; request correction, deletion or portability; object to its processing and request its limitation, as long as it is compatible with the purposes of teaching, by writing to dpd@udl.cat. You can also submit a complaint to the Catalan Data Protection Authority, via a mail to its website (https://seu.apd.cat) or other non-electronic means.

- We remind you that the recordings and other contents of the CV are protected by intellectual and industrial property rights of the University of Lleida, in accordance with the clause included in the "Legal notice", visible in all places website owned by the UdL.

### Development plan

**Important:** The students of the Bachelor's Degree in Audiovisual Communication and Journalism must enroll the morning or afternoon group attendance (they can only attend the group in which they have enrolled). The students of the Bachelor's Degree in History of Art and Artistic Heritage Management can not choose a group and must enroll the morning group.

**(S):**

Seminar introduction to the subject.

Morning group: Wednesday 7 & 14-10-2020 11:30-13:00. Videoconference.

Afternoon group: Tuesday 6 & 13-10-2020 16:00-17:30. Videoconference

**(C) & (PA):**

Theoretical and practical classes. Thursday & Friday from 01-10-2020 to 15-01-2020.

Morning group: 11:30-13:00. Thursday, Assembly hall / Friday, videoconference.

Afternoon group: 17:00-18:30. Thursday, Assembly hall / Friday, videoconference.

**(PC):**

Field practices. Attendance at meetings of SOM CINEMA on the 21th, 22th and 23-10-2019 (provisional dates depending on the COVID-19's evolution). The program and the modality of assistance will be specified.

**(T):**

Practical work. The methodology and characteristics of the work will be specified in (S)

**MEDEA 1:** Delivery date – 10th week, Monday 23-11-2020 at 23:55h via Virtual Campus.

**MEDEA 2:** Delivery date – 15th week, Monday 11-01-2021 at 23:55h via Virtual Campus.

**(EX):**
Online test relating to S, C, PA & PC:
20-01-2021 (9.00h.)

Second-chance examination:
10-02-2021 (12.00h.)

Important: Depending on the health evolution, the ordinary test and the second-chance examination will be carried out in person (classrooms 3.48 and 3.49) or remotely (via virtual campus). For either of the two modalities it must be borne in mind that a maximum of two hours and a half will be required to assess all students. These issues will be reported in due course.

Evaluation

<table>
<thead>
<tr>
<th>Evaluation mechanisms</th>
<th>Activity</th>
<th>O*</th>
<th>%*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exam (EX)</td>
<td>Test relating to S,C,PA &amp; PC</td>
<td>O1 &amp; O2</td>
<td>50 %</td>
</tr>
<tr>
<td>Works (T)</td>
<td>Practical work MEDEA 1</td>
<td>O1 &amp; O2</td>
<td>21 %</td>
</tr>
<tr>
<td>Works (T)</td>
<td>Practical work MEDEA 2</td>
<td>O1 &amp; O2</td>
<td>29 %</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td></td>
<td>100 %</td>
</tr>
</tbody>
</table>

O: Learning objectives. %: final grade percent.

Students who combine their degree with a full time job have the right to ask for alternative assessment within 5 days after the beginning of the semester. For information, please send an e-mail to academic@iletres.udl.cat or ask for it at the Faculty’s secretary (Secretaria de la Facultat de Lletres). In relation to this subject, the student who chooses this alternative assessment must complete in all cases the works (T) and the exam (EX, test related to S, C and PA, but with the option to renounce the PC).

GRADES

The parts will be scored on the percentages indicated above (100 global points). That is:
TEST = 50 points
MEDEA 1 = 21 points
MEDEA 2 = 29 points

This is so because the Virtual Campus only lets to qualify with just one decimal. Consequently, if values were calculated on 10 total points, part of the qualification obtained would be lost (for example: 2.45 out of 5, it would be 2.4)

Once obtained the value over a total of 100 points, each note is divided by 10. This is the rating of each of the parts that will be added to the final grade.

TEST + MEDEA 1 + MEDEA 2

It is not necessary to "pass" each of the parts to do the sum of the final grade. The global grade of 10 will indicate if the subject has been passed or not, according to the criteria explained below

Calculations that involve to obtain a NOT PRESENTED in the subject

- When there are parts not presented and a score equivalent to 50% of the possible score of the presented parts is reached.
### Assumptions that involve to FAIL the subject
- With all the parts presented, do not reach 4.5 points out of 10 in the calculation of the final grade.
- When there are parts not presented and a score equivalent to 50% of the possible score of the presented parts is NOT reached.

### Assumptions that involve to PASS the subject
- Obtain, with all the parts submitted, a final grade greater than or equal to 4.5 points

### Recovery
- In application of the regulations of evaluation, the recovery only affects the exam type test (EX), being a theoretical evidence equal to or greater than 30% of the final grade.
- The recovery of the theoretical test can be done by all students who wish to do so. In the final grade only the highest grade obtained will be taken into consideration (either in the ordinary call or in the recovery)
- VERY IMPORTANT: The practical works T (Medea 1 and 2), as a practical evaluation that develops progressively over time and that do not exceed 30% of the grade, are not recoverable. Only in very exceptional cases (at the teacher's discretion) will it be possible to make corrections or amendments to the presentations of the practical works (certain formal problems that can be remedied or other special circumstances).

### Round up
The teacher reserves the right to round up the grades in some cases, according to criteria that take into account attitude, attendance and general results.

<table>
<thead>
<tr>
<th>Grade Range</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 to 4,4</td>
<td>Fail</td>
</tr>
<tr>
<td>4,5 to 6,4</td>
<td>Pass (between 4,5 and 4,9 will be 5 points in official record)</td>
</tr>
<tr>
<td>6,5 to 8,4</td>
<td>Notable (between 6,5 and 6,9 will be 7 points in official record)</td>
</tr>
<tr>
<td>8,5 to 10</td>
<td>Excellent (between 8,5 and 8,9 will be 9 points in official record. Honor's Registration option above 9 points)</td>
</tr>
</tbody>
</table>

### Final ratings system

<table>
<thead>
<tr>
<th>Grade Range</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 to 4,4</td>
<td>Fail</td>
</tr>
<tr>
<td>4,5 to 6,4</td>
<td>Pass (between 4,5 and 4,9 will be 5 points in official record)</td>
</tr>
<tr>
<td>6,5 to 8,4</td>
<td>Notable (between 6,5 and 6,9 will be 7 points in official record)</td>
</tr>
<tr>
<td>8,5 to 10</td>
<td>Excellent (between 8,5 and 8,9 will be 9 points in official record. Honor's Registration option above 9 points)</td>
</tr>
</tbody>
</table>

### Bibliography
All the bibliography to support the subject is of recommended consultation, although it is a guiding guide that allows to initiate multiple routes of approach to the matter that is quite diversified.

All related books can be found in the Library of the UdL or through the inter-university loan PUC and SOD. In the tab "Resources" you can find an expanded thematic bibliography.

The professor will comment on the specific bibliography at the beginning of each topic in the theoretical classes.


Aumont, Jacques; Marie, Michel: Análisis del Film, Paidós, Barcelona, 1990.


Chion, Michel: La audiovisión. Introducción a un análisis conjunto de la imagen y el sonido, Paidós, Barcelona, 1993.


Ferro, Marc: El cine, una visión de la historia, Akal, Madrid, 2008.


Gubern, Romà: Del bisonte a la realidad virtual, Anagrama, Barcelona, 1996.


Hueso Montón, Angel Luis: El cine y el siglo XX, Ariel, Barcelona, 1998.


Porter, Miquel; González, Palmira; Casanovas, Anna: Las claves del cine y otros medios audiovisuales, Ariel, Barcelona, 1994.

Pérez Bowie, José Antonio: Leer el cine. La teoría literaria en la teoría cinematográfica, Ediciones Universidad de Salamanca, Salamanca, 2008.


Sossai, María Rosa: *Film d'artista: percorsi e confronti tra arte e cinema*, Silvana, Cinisello Balsamo, 2008.


