



Universitat de Lleida

DEGREE CURRICULUM
**ARTISTIC LANGUAGES AND
PRODUCTION**

Coordination: ALONSO MADRID, CHRISTIAN

Academic year 2020-21

Subject's general information

Subject name	ARTISTIC LANGUAGES AND PRODUCTION			
Code	100133			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in History of Art and Artistic Heritage Management	1	COMMON	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	3		3
	Number of groups	1		1
Coordination	ALONSO MADRID, CHRISTIAN			
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			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
ALONSO MADRID, CHRISTIAN	christian.alonso@udl.cat	6	

Subject's extra information

PROFESSORS

Jésica Martí Egea

jesica.marti@udl.cat

Sandro Machetti Sánchez

sandro.machetti@udl.cat

OFFICE AND HOUR OF ATTENTION

Professor Sandro Machetti. From 1-10-2020 to 06-11-2020. Wednesday 9:30-10:30h (by videoconference).

Professor Jésica Martí. From 09-11-2020 to 15-01-2021. Wednesday 16:00-17:00h (by videoconference).

DESCRIPTION

Approach to artistic objects as products determined by rules linked to the concept of art itself. Critical approach to this concept in the different historical contexts. General knowledge about artistic forms, their different modes of representation and their production contexts.

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 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 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

Professors 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:

-- Biblioteca de Letras de la UdL.

-- Biblioteca Pública. Maternidad.

-- Libraries of the different Catalan universities.

-- UdL catalogues and other Catalan or Spanish universities. Consult **CCUC** and **REBIUN** and other online resources offered by the Biblioteca de Letras, such as:

<https://biblioguies.udl.cat/>

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.

Learning objectives

O1 To understand creativity and artistic activity in relation to its production context.

O2 To understand and to interpret the formal conditions of art works and the general characteristics of their production.

O3 To analyze the significant elements of the art works and contextualize them.

Competences

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.

CG2 Develop instrumental skills applied to Art History

CG4 Critically recognize the spatio-temporal axes (diachrony and synchrony) and the limits and geographical and cultural interrelations of the History of Art

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.

CT5 To acquire essential notions of scientific thought

Subject contents

1. Introduction: Art forms and their context of production. (S.Machetti / 4 sessions including presentation of the subject)
2. Performing arts and ephemeral art. (S.Machetti / 3 sessions)
3. Technological and audiovisual arts. (S.Machetti / 3 sessions)
4. Architecture. (J.Martí / 3 sessions)
5. Sculpture. (J.Martí / 3 sessions)
6. Object arts. (J.Martí / 2 sessions)
7. Painting. (J.Martí / 3 sessions)
8. Graphic arts (J.Martí / 2 sessions)
9. Music. (J.Martí / 1 session)

(The number of sessions is indicative)

Methodology

Activity	Description	O	G	HP	HNP	HNPa
Theoretical class (C)	Theory	O1 O2 O3	GG	14t	14t	--
Practices (P)	Room practices: Viewing, analysis and comment of examples and questions about practical works	O1 O2 O3	GG	5,5p	5,5p	--
Works (T)	Practical course works (T1) Review (T2) Convergences and divergences between artistic languages and resources	O1 O2 O3	Ind	--	--	64p
Tutorials (Tut)	Individual or small group tutorials	O1 O2 O3	Ind GP	2t	1t	--
Exam (EX)	Test (relating to C and P)	O1 O2 O3	GG	--	2t	42t

TOTAL	150 hours (6 ECTS)					
	Distribution: HP & HNPs / HNPa \approx 40 / 60 % t / p = 50 / 50 %			24,5	25,5	100

O: Learning objectives. G: Groups. HP: Attendance-based hours. HNPs: Non-attendance based hours (synchronous). HNPa. Non-attendance based hours (student's autonomous work). GG: Big group. Ind: Individual. GP: Small group. t: theoretical. p: practices

Development plan

(C) & (P):

Theoretical and practical classes. Monday & Tuesday from 05-10-2020 to 15-01-2020,

11:30-13:00 (Monday room 1.03 / Tuesday, videoconference).

(T):

Practical works.

(T1) Review: Delivery date, Friday 06-11-2020 at 23.55h (via Activities Virtual Campus).

(T2) Work: Convergences and divergences between artistic languages and resources. Delivery date, Tuesday 22-12-2020 at 23.55h (via Activities Virtual Campus).

(EX):

Test relating to C & P:

22-01-2021 (16.00h.). Aula 0.10.2

Second-chance examination:

11-02-2021 (12.00h.). Aula 3.17.1

Important: Depending on the health evolution, the final exam and recovery will be carried out in person (indicated classrooms) or remotely (via virtual campus). These issues will be reported in due course.

(C) & (PA) by videoconference. 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

Evaluation

Evaluation mechanisms	Activity	O	%
Exam (EX)	Test relating to C & P	O1, O2, O3	50 %
Works (T1)	Practical work 1: Reveiw	O1, O2, O3	21 %
Works (T2)	Practical work 2: Convergences and divergences between artistic languages and resources	O1, O2, O3	29 %
TOTAL			100 %

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@lletres.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 (T1 & T2) and the exam (EX).

GRADES

Value of the parts	<p>The parts will be scored on the percentages indicated above (100 global points). That is:</p> <p>TEST = 50 points WORK T1 = 21 points WORK T2 = 29 points</p> <p>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)</p> <p>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.</p>
Calculation of the final grade on 10 points	<p>TEST + WORK T1+ WORK T2</p> <p>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</p>
Assumptions that involve to obtain a NOT PRESENTED in the subject	<p>- When there are parts not presented and a score equivalent to 50% of the possible score of the presented parts is reached.</p>

Assumptions that involve to FAIL the subject	<ul style="list-style-type: none"> - 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	<ul style="list-style-type: none"> - Obtain, with all the parts submitted, a final grade greater than or equal to 4.5 points 	
Recovery	<ul style="list-style-type: none"> - 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 T1 and T2, 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	<p>Professors reserves the right to round up the grades in some cases, according to criteria that take into account attitude, attendance and general results.</p>	
	0 to 4,4	Fail
	4,5 to 6,4	Pass (between 4,5 and 4,9 will be 5 points in official record)
Final ratings system	6,5 to 8,4	Notable (between 6,5 and 6,9 will be 7 points in official record)
	8,5 to 10	Excellent (between 8,5 and 8,9 will be 9 points in official record. Honor's Registration option above 9 points)

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.

Barbieri, D. (1993) *Los lenguajes del cómic*, Barcelona, Paidós.

Bell, J. (2008), *El espejo del mundo*, Barcelona, Paidós.

Belting, H. (2007), *Antropología de la imagen*, Buenos Aires, Katz.

Bordwell, D., Thompson, K. (1995), *El arte cinematográfico. Una introducción*, Paidós, Barcelona.

Borrás Gualis, G. et al. (1988), *Introducción General al Arte*, Madrid, Istmo.

Burke, P. (2001), *Visto y no visto. El uso de la imagen como documento histórico*, Barcelona, Crítica.

Darley, A. (2003), *Cultura visual digital. Espectáculo y nuevos géneros en los medios de comunicación*, Paidós, Barcelona.

Dorfles, G. (1973), *El diseño industrial y su estética*, Barcelona, Labor.

Dormer, P. (1993), *El diseño desde 1945*, Barcelona, Destino.

Eco, U. (1985), *La definición del arte. Lo que hoy llamamos arte ¿ha sido y será siempre arte?*, Barcelona,

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Faerna García-Bermejo, J.M., Gómez Cedillo, A. (2000), *Conceptos fundamentales de Arte*, Madrid, Alianza.

Fernández Arenas, J. (coord.) (1988), *Arte efímero y espacio estético*, Barcelona, Anthropos.

Fernández Arenas, J. (1982) *Teoría y Metodología de la Historia del Arte*, Barcelona, Anthropos.

Ferro, M. (1995), *Historia contemporánea y cine*, Ariel, Barcelona.

Freixa, M., Carbonell, E., Furió, V., Vélez, P., Vila, F., Yarza, J. (1991), *Introducción a la Historia del Arte. Fundamentos teóricos y lenguajes artísticos*, Barcelona, Barcanova. Temas Universitarios.

Furió, V. (1995), *Sociología de l'Art*, Publicacions Universitat de Barcelona, Barcanova, Barcelona,

Furió, V., (1991), *Ideas y formas en la representación pictórica*, Barcelona, Anthropos.

Giannetti, C. (ed.) (1997), *Arte en la era electrónica. Perspectivas de una nueva estética*, L'Angelot, Goethe Institut, Barcelona.

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Haskell, F. (1994), *La historia y sus imágenes. El arte y la interpretación del pasado*, Madrid, Alianza.

Lévy, P. (1999), *¿Qué es lo virtual?*, Paidós, Barcelona.

Moralejo, S. (2004), *Formas elocuentes. Reflexiones sobre la teoría de la representación*, Madrid, Akal.

Moreno, I. (2002), *Musas y nuevas tecnologías. El relato hipermedia*, Paidós, Barcelona.

Panofsky, E. (2000), *Sobre el estilo. Tres ensayo inéditos*, Paidós, Barcelona.

Pavis, P. (2000), *El análisis de espectáculos (Teatro, mimo, danza, cine)*, Paidós, Barcelona.

Plazaola, J. (2003), *Modelos y teorías de la Historia del Arte*, San Sebastián, Universidad de Deusto.

Porter, M., González, P., Casanovas, A. (1994), *Las claves del cine y otros medios audiovisuales*, Barcelona, Planeta.

Ramírez, J. A. (1996), *Cómo escribir sobre arte y arquitectura*, Barcelona, Del Serbal.

Rodríguez Mattalia, L. (2009), *Arte videográfico: Inicio, polémicas y parámetros básicos de análisis*, Universidad Politécnica de Valencia, Valencia.

Rueda i Roigé, F.J. (coord.), (1999), *Introducció a la Història de l'Art*, Barcelona, Pòrtic.

Salvat, R. (1988), *El teatro como texto, como espectáculo*, Barcelona, Montesinos.

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Saxl, F. (1989), *La vida de las imágenes*, Madrid, Alianza.

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Summerson, J. (1978), *El lenguaje clásico de la arquitectura. De L.B. Alberti a Le Corbusier*, Barcelona, Gustavo Gili.

Wittkower, R. (1980), *La escultura: procesos y principios*, Madrid, Alianza.

Zevi, B. (1976), *Saber ver la arquitectura. Ensayo sobre la interpretación espacial de la arquitectura*, Barcelona, Poseidón.

