



Universitat de Lleida

DEGREE CURRICULUM  
**ARTISTIC LANGUAGES AND  
PRODUCTION**

Coordination: ALONSO MADRID, CHRISTIAN

Academic year 2022-23

**Subject's general information**

<b>Subject name</b>	ARTISTIC LANGUAGES AND PRODUCTION			
<b>Code</b>	100133			
<b>Semester</b>	1st Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	<b>Degree</b>	<b>Course</b>	<b>Character</b>	<b>Modality</b>
	Bachelor's Degree in History of Art and Artistic Heritage Management	1	COMMON/CORE	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA		TEORIA
	<b>Number of credits</b>	3		3
	<b>Number of groups</b>	1		1
<b>Coordination</b>	ALONSO MADRID, CHRISTIAN			
<b>Department</b>	ART HISTORY AND SOCIAL HISTORY			
<b>Teaching load distribution between lectures and independent student work</b>	60 contact hours. 90 hours of autonomous work.  This distribution is subject to changes that may result from the Covidien-19 pandemic.			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			
<b>Language</b>	Catalan			
<b>Distribution of credits</b>	1 credit is equivalent to 25 hours of student work. Total: 150 hours (6 credits).			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
ALONSO MADRID, CHRISTIAN	christian.alonso@udl.cat	6	Monday, 10-11 am. To request tutoring, it is necessary to previously send a message to the professor through the virtual campus messaging tool.

## Subject's extra information

### SCHEDULE

Monday, 11-1pm.

Tuesday, 11-1pm.

### CLASSROOM NUMBER

1.03

### DESCRIPTION

This course approaches, from a theoretical and historiographical point of view, the formal, typological, techniques and iconography that have governed the main artistic languages over time. In turn, it poses a critical analysis of the different representation systems and production contexts.

\*This guide should be considered in conjunction with the teaching program posted on the virtual campus at the beginning of the course.

## Learning objectives

1. Understand the phenomenon of creativity and art in relation to its context of production.
2. Understand and interpret the formal, iconographic and typological characteristics of works of art, as well as conditions of its production.
3. Analyze the representative and experimental elements of the work of art, placing it in its context.
4. Obtain theoretical knowledge about the nature, function and significance of the notions of art, artist, history of art and public
5. Acquire a practical knowledge of the basic processes of scientific methodology in art history.
6. Acquire tools that allow to assess and interpret works of art properly

7. Cultivate visual observation, as well as their analytical, reflective, critical and creative capacity.

8. Acquire an integrated and at the same time differentiated vision of the different artistic languages, of the techniques of artistic production and analytical tools applied to the history of art.

## Competences

### COMPETENCES

CB3 Ability to gather and interpret relevant data to make judgments that include reflection on relevant social, scientific or ethical issues

CG1 Develop a critical vision of the basic processes of scientific methodology in Art History

CG2 Develop instrumental skills applied to Art History

CG3 Develop a general diachronic vision of the general and / or universal History of Art

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

CE6 Acquire a systematic and integrated knowledge of the artistic fact: different languages, procedures and techniques of artistic production throughout history, as well as aesthetic theory and thought

CE7 Identify, distinguish and evaluate or assess the main literary and documentary sources of Art History

CE8 Develop and handle basic concepts about iconography, as key to the interpretation of images

CE12 Develop and handle basic concepts on documentation, composition of materials and techniques of movable and immovable artistic property

CT5 Acquire essential notions of scientific thought

### LEARNING OUTCOMES

Use the iconographic method in the analysis and comments of works of art.

Know how to recognize the great themes of Greco-Latin and Judeo-Christian iconography.

Analyze the significant elements of an image and place it in context.

Relate images with literary texts that may have served as a basis.

Assess the methodological rigor in the analysis of a work Know how to recognize the various artistic and construction techniques.

## Subject contents

1. The nature of the artwork
2. The history of art as an academic discipline
3. The figure of the artist
4. The figure of the public

5. Art a form of language
6. The classification of the arts over time
7. Materials and techniques. Formal, iconographic and typological aspects
  - 7.1. Paint
  - 7.2. Sculpture
  - 7.3. Architecture
  - 7.4. Design and arts of the object
  - 7.5. Photography
  - 7.6. Art and digital technologies

## Methodology

**The program of the subject consists of:**

Introductory sessions (of the subject, of the teacher, of the students)

Theoretical sessions (of the subject syllabus)

Practical sessions (in and out of class, including the methodology workshop)

Group work sessions (to carry out the work)

Individual work sessions

Tutorial sessions (for support and performance monitoring)

Assessment sessions (such as exams)

**The training activities and their distribution in working hours (face-to-face and non-face-to-face) will be as follows (Legend: HP: contact hours / HNP: non-contact hours):**

Theoretical classes (in the classroom and virtual): 35 HP / 47 HNP

2. Supervised activities:

Methodology workshop: 2HP / 5 HNP

Tutorials in class: 4 HP

3. Evaluation activities:

Work 1 + Evaluation test 1 + Work 2 + Evaluation test 2 + Presentation work 2: 19 HP / 38 HNP

TOTAL HOURS of dedication of the students: 60 HP / 90 HNP

## Development plan

**Theoretical and practical classroom classes:** Monday and Tuesday, 11-1pm

**Activities outside the classroom:** they will be specified in the program posted on the virtual campus by the teacher at the beginning of the course

**Group work:** it will be specified in the program posted on the virtual campus by the teacher at the beginning of the course

**Methodology workshop:** it will be specified in the program posted on the virtual campus by the teacher at the beginning of the course

**Exams:** they will be specified in the program posted on the virtual campus by the teacher at the beginning of the course

## **Note on data protection (recording of virtual sessions):**

Videoconferencing classes will be recorded.

Information on data protection in the audiovisual register in the subject Artistic languages and production.

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

- The person responsible for the recording and use of your 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 delegate: dpd@udl.cat).
- Your recorded image and voice will be used exclusively for the purposes inherent in the teaching of the subject.
- Your recorded image and voice will be kept until the end of the current academic year, and will be destroyed in the terms and conditions provided in the regulations on conservation and disposal of administrative documents of the UdL, and the document evaluation tables approved by the Generalitat of Catalonia (<http://www.udl.cat/ca/serveis/arxiu/>).
- Your voice and image is essential to teach in this subject, and teaching is a right and a duty of the teaching staff of the Universities, which must exercise with freedom of chair, as provided in article 33.2 of Organic Law 6/2001, December 21, of universities. For this reason, the UdL does not need your consent to record your voice and image for this exclusive purpose, to teach in this subject.
- The UdL will not transfer the data to third parties, except in the cases strictly provided for in the Law.
- You can access your data; request its rectification, deletion or portability; oppose the treatment and request the limitation, provided that it is compatible with the purposes of teaching, by writing to the address dpd@udl.cat. You can also submit a complaint to the Catalan Data Protection Authority, through the Authority's electronic office (<https://seu.apd.cat>) or by 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 on all websites owned by the UdL.

## Evaluation

1. Methodology workshop and associated work: 10% of the grade
2. Work 1: 25% of the grade
3. Evaluation test 1: 15% of the mark
4. Work 2: 25% of the grade

5. Assessment test 2: 15% of the mark
6. Oral presentation of work 2: 10% of the grade

## PLEASE BEAR IN MIND

1. Class attendance is essential for students to carry out effective monitoring of the syllabus and adequately prepare for exams. Likewise, attendance at outings scheduled by the teacher is recommended, to which you can link assignments.
2. It falls on the students to know the evaluable activities necessary to be able to pass the subject. At all times they must refer to the teaching guide published on the UdL website, as well as the detailed subject program that the professor will post on the virtual campus at the beginning of the course. The teacher reserves the right to make changes to the subject program, as long as the student is notified in advance.
3. As a general rule, assessment at the UdL is continuous. Students who combine their studies with a part-time or full-time job have the right to request an alternative evaluation, presenting the corresponding documentation, within a period of 5 days from the beginning of the semester. For more information, send an email to [academic@lletres.udl.cat](mailto:academic@lletres.udl.cat), or contact the Secretary of the Faculty of Arts. In the case of not being in the situation of labor incompatibility, students who repeat the subject must follow the continuous evaluation.
4. It will be necessary to have obtained at least a grade of 5 in each of the two evaluation tests in order to pass the subject. Since the two assessment tests have a value lower than 30%, in application of the UdL assessment regulations, there is no recovery. Click on this link to learn about the UdL qualification system.
5. It is necessary that students carry out the required and recommended readings with care and attention.
6. In order to achieve a grade of 5, it will be necessary for the students to systematically and regularly apply the APA bibliographic citation regulations to the works (intertextual citation, paraphrase, footnotes and bibliographic compilation). Click on this link to access the UdL APA manual.
7. In order to achieve an excellent grade, the student must carry out complementary work previously agreed with the teacher.
8. It will be necessary for students to demonstrate good reading comprehension and written expression skills. Special care must be taken with spelling, syntax, grammar, and semantics. Poor use of spelling will be penalized.
9. If the professor detects plagiarism in any of the works, according to the "Regulations of the evaluation and the Teaching Qualification in the Degrees and Masters in the UdL", the work will be marked with a 0 and it will not be possible to recover it.
10. Any work presented on the day of final delivery that has not been monitored by the teacher will not be evaluated. The delivery dates established by review of the work will be indicated in the subject program posted on the virtual campus and available from the beginning of the semester.
11. It is the responsibility of the students to request tutorials from the professor to resolve any issue that affects the understanding of the agenda or the completion of the assignments and tests. Students are expected to work autonomously, respectfully, committed, and responsibly. Tutorials can be done individually or in small groups.
12. The teacher will guide the most appropriate bibliographical selection to carry out practical work or to expand the syllabus. It is important for students to familiarize themselves with the tools and resources available in the UdL Literature Library, the UdL catalogue, the CCUC and REBIUN, as well as the rest of the resources offered by the online Literature Library, such as : <https://biblioguies.udl.cat/>
13. The professor will respond to emails and virtual campus messages by the same procedure, in order of arrival and within a period not exceeding fifteen days from receipt.
14. It is recommended that Erasmus students and other mobility programs have a good level of Catalan to be able

to follow the syllabus of the subject. These students will not be applied to these students any specific evaluation criteria. Consequently, they will have to carry out the same exercises, practices and tests as the local students. The students of any mobility program can answer the 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).

15. Any disrespectful attitude towards any member of the university community will not be tolerated.

## Bibliography

- Barbieri, D. (1993). *Los lenguajes del cómic*. Barcelona: Paidós.
- Belting, H. (2007). *Antropología de la imagen*. Buenos Aires: Katz.
- Bordwell, D., Thompson, K. (1995). *El arte cinematográfico*. Paidós: Barcelona.
- 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: Martínez Roca.
- Esteban Lorente, J. G. ; Álvaro Zamora, M. I.; Borrás Gualis, G. M. (1980). *Introducción general al arte: Arquitectura, escultura, pintura, artes decorativas*. Madrid: Istmo.
- 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.
- Furió, V. (1995), *Sociología de l'art*. Barcelona: Edicions de la Universitat de 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*. Barcelona: Goethe Institut.
- Gombrich, E.H. (1979). *Historia del arte*. Madrid: Alianza.
- Haskell, F. (1994). *La historia y sus imágenes. El arte y la interpretación del pasado*. Madrid: Alianza.
- Lévy, P. (1999), *¿Qué es lo virtual?* Barcelona: Paidós.
- 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.



- Plaza Escudero, L. (coord.) (2008). *Diccionario visual de términos arquitectónicos*. Madrid: Cátedra.
- 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: Serbal.
- Rodríguez Mattalia, L. (2009). *Arte videográfico: Inicio, polémicas y parámetros básicos de análisis*. Valencia: Universitat Politècnica de Valencia.
- Roth, Leland M., (2014). *Entender la arquitectura*. Barcelona: Gustavo Gili.
- 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.
- Satué, E. (1993), *El diseño gráfico (desde los orígenes hasta nuestros días)*. Madrid: Alianza.
- Saxl, F. (1989). *La vida de las imágenes*. Madrid: Alianza.
- Solà Morales, I. (2001). *Introducció a l'arquitectura. Conceptes fonamentals*. Barcelona: Edicions de la Universitat Politècnica de Catalunya.
- Scharf, A. (1994). *Arte y fotografía*. Madrid: Alianza.
- Stelzer, O. (1981). *Arte y fotografía (contactos, influencias y efectos)*. Barcelona: Gustavo Gili.
- 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.