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**COURSE GUIDE**  
**ART HISTORY AND CONTEMPORARY DESIGN**  
**MULTIMEDIA AND DIGITAL ARTS DEGREE**  
**Universidad Católica de Valencia**

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## TEACHING GUIDE SUBJECT AND / OR COURSE

		ECTS
<b>SUBJECT:</b> ART HISTORY AND CONTEMPORARY DESIGN		6
<b>Matter:</b> Art History		6
<b>Module:</b> Fundamentals of art and digital creation		18
<b>Type of learning</b> <sup>1</sup> : FB	<b>Year:</b> 2º <b>Semester:</b> 1º	
<b>Teacher:</b> Catalina Martín Lloris	<b>Department:</b> Multimedia & Digital arts	
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## SUBJECT ORGANIZATION

GRAPHIC DEVELOPMENT				Nº ECTS 18
<b>Duration and temporal location within the curriculum:</b>				
<b>Subjects and Courses</b>				
Subject	ECTS	COURSES	ECTS	Course/ semester
<b>Art</b>	12	Art History	6	1/1
		Art History and Contemporary	6	2/1
<b>Psicology</b>	6	Psychology of Perception	6	2/2

<sup>1</sup> Basic Training (ordinary matter), compulsory, optional, external Practices, Final Project.

**TEACHING GUIDE SUBJECT AND / OR COURSE:****Fundamentals of Creativity**

**Prerequisites:** It must have passed the thematic contents of the history of art of the first quarter at the time of enrollment to the course (see teaching guide of Art History)

**OBJECTIVES**

- a. Acquire basic knowledge: become familiar with the main trends and movements in the History of Art and Design from the 19th century to the present
- b. Develop analytical and observation skills: know how to apply the general knowledge acquired to the particular artistic manifestations of these centuries.
- c. Being able to investigate (search, analyze and synthesize) on artistic heritage and know how to communicate orally and in writing the knowledge acquired.
- d. Knowing how to appreciate and be receptive to different artistic sensibilities and contemporary design to lay the foundations for one's own creative development.

The subject History of Art and Contemporary Design aims to provide students with general and specific knowledge of the History of Art and Contemporary Design -from Impressionism and Post-Impressionism at the end of the 19th century to the latest trends of the 21st century-, dedicating more attention to those movements more linked to the mass media and digital creation itself. At the same time, it proposes to specifically develop the arts applied to design in its different branches and linked to the mass media in order for the student to understand the interrelationships between the cultivation of plastic arts and the development of design in our culture and count on the theoretical background and a wide imaginary for the development of their own creativity.



GENERAL COMPETENCES		Competence measuring scale			
Instrumental		1	2	3	4
01	Capacity for analysis and synthesis				x
03	Oral and written communication in the language			x	
05	Computer skills related to field of study				x
06	Ability to manage information. Knowing information effectively from books and magazines, and other documentation		x		
Interpersonal		1	2	3	4
10	Teamwork		x		
14	Critical Thinking				
15	Ethical commitment				x
Systemic		1	2	3	4

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18	Autonomous learning and motivation for training throughout their careers			x	
23	Recognition of diversity and multiculturalism Knowledge of other cultures and customs. Knowing the social dimension of the human being considering historical and sociocultural factors characteristic of contemporary society.			x	
25	Concern for quality				x
28	Sensitivity to cultural heritage			x	
<b>SPECIFIC COMPETENCES</b>					
		<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
E1	Ability to perform an analysis, oral and written, of an artistic expression, mastering vocabulary, codes, movements and concepts inherent in the artistic field.				x
E2	Artistic sensibility. Develop the ability to see beauty in different forms and artistic creations, applying aesthetic principles and fostering creativity and innovation multidisciplinary				x



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E11	Ability to adequately explain the research results in oral, written, audiovisual or digital, according to the canons of the disciplines of information and communication.			x	
E12	Sensitivity to evaluate the importance of design in the formulation of messages and the impact of transmission in different communication areas			x	
E13	Ability to contribute to the contemporary debate on the arts and digital media practices.				
E14	Understanding communication as a process, and the various constituent elements, comprising the knowledge of the specific discourses and modes of representation peculiar to the various technological and audiovisual media, while discriminating the different theories, methods and audiovisual communication problems and different languages.				x

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E19	Comprehensive understanding of media and artistic practices and the importance of their relationship with their socioeconomic and cultural context.			<b>x</b>	
E20	Ability to develop an articulated knowledge of communication, both from a historical standpoint, and also as a sociological phenomenon in evolution, while the new realities that gives the steady progress in its technological dimension.				



LEARNING OUTCOMES <sup>2</sup>	COMPETENCES
R1. Understanding of the different influences and social Interactions that have influenced Art and Design	<b>C1, 23, 25, 28; CE1, 2, 11, 12, 13, 14, 19, 20</b>
R2. Knowledge of the different historical reflections on beauty and its influence on plastic and visual arts	<b>C23, 28; CE12, 13, 14, 19, 20</b>
R3. Knowledge of contemporary historical though	<b>C23, 25, 28; CE12, 13, 14, 19, 20</b>

<sup>2</sup> List correlative learning outcomes following the nomenclature proposed.

**Important note:** The powers are expressed in a generic sense for what is needed in the teaching guide learning outcomes. These results are a realization of one or more skills, making explicit the degree of mastery or performance that the student must acquire in their formulation containing the standard by which they will be evaluated. Learning outcomes demonstrate what the student will be able to demonstrate at the end of the course or subject and also reflect the degree of acquisition of competence or skill set.



CLASSROOM WORK TRAINING ACTIVITIES			
ACTIVITY	Teaching-Learning Methodology	Relationship With Learning Outcomes for the subject	ECTS <sup>3</sup>
ON-CAMPUS CLASS	Teacher presentation of contents, analysis of competences, explanation and in-class display of skills, abilities and knowledge.	R1, R2, R3, R4	1,5
PRACTICAL CLASSES	Group work sessions supervised by the professor. Case studies, diagnostic tests, problems, field work, computer room, visits, data search, libraries, on-line, Internet, etc. Meaningful construction of knowledge through interaction and student activity.	R1, R2, R3, R4	0,25
GROUP PRESENTATION OF PAPERS	Application of multidisciplinary knowledge	R1, R2, R3, R4	0,25
OFFICE ASSISTANCE	Personalized and small group attention. Period of instruction and/or orientation carried out by a tutor to review and discuss materials and topics presented in classes, seminars, readings, papers, etc.	R1, R2, R3, R4	0,25
ASSESSMENT	Set of oral and/or written tests used in initial, formative or additive assessment of the student	R1, R2, R3, R4	0,15
Total			(2,4*)

<sup>3</sup> The subject and / or material is organized in training PHYSICAL WORKING training activities and self study, students, with an estimated in ECTS. Proper distribution is as follows: 35-40% for Classroom Training Activities and 65-60% for freelance work. (For a course of 6 ECTS: 2.4 and 3.6 respectively).

The teaching-learning methodology described in this guide in a generic way, shape in the teaching units in which the course is organized and / or matter



INDEPENDENT WORK ACTIVITIES			
ACTIVITY	Teaching-Learning Methodology	Relationship of Course with Learning Outcomes	ECTS
GROUP WORK	Group preparation of readings, essays, problem solving, seminars, papers, reports, etc. to be presented or submitted in theoretical lectures, practical and/or small-group tutoring sessions.	R1, R2, R3, R4	1,25
INDEPENDENT WORK	Student study: Group Individual preparation of readings, essays, problem solving, seminars, papers, reports, etc. to be presented or submitted in theoretical lectures, practical and/or small-group tutoring sessions.	R1, R2, R3, R4	2,35
Total			(3,6*)
SYSTEM FOR ASSESSING THE ACQUISITION OF THE COMPETENCES AND ASSESSMENT SYSTEM			
Assessment Tool <sup>4</sup>	LEARNING OUTCOMES ASSESSED		Allocated Percentage

<sup>4</sup> Techniques and tools for evaluation: oral-exam, written tests (multiple choice tests, development, concept maps ...), tutorials, projects, case studies, observation notebooks, portfolio, etc..



Conducting theoretical and practical activities	R1, R2, R3, R4	35%
Attendance to practice sessions	R1, R2, R3, R4	5%
Final Exam	R1, R2, R3, R4	60%

The student must be obtained in the final exam 1st or 2nd call at least approved (50% of the grade in this test) to compute and average scores and attendance practices.

The rating of care, practices and cooperative work of the first call will be to average the examination of the second call should suspend the first call. however, the delivery of a single practice shall be permitted, on second call, an individual exercise, at the discretion of the teacher, which will average with the rest of deliveries of first call. the rating of assistance is final.

Papers submitted late will not be admitted.

Delivering a work copied or forged internet will mean the suspension of the subject.

#### **CRITERIA FOR GRANTING HONORS:**

Clarify specific criteria outlined for the course and faculty that is ascribed the title and in accordance with

the general regulations stating that only you can give an honors degree for every 20 students not by fraction 20, with the exception of groups of fewer than 20 students in total, which can be given a registration.

Should be obtained at least approved (50 % of the grade in this test) to compute and average the scores for the final exam practices and assistance 1st or 2nd call . According to the assessment policy of the UCV it is established by article 8 that any student who has a lower subject attendance of the 50% will not be able to take the first exam call. It will be considered as class absence the justified and unjustified ones. Those students that have informed the professor in advance about their personal situation and it is considered by the professor a justified absence due to working reasons, overlapping subjects, serious illness, second exam calls, etc. will be excluded of this rule and will have the express permission of the professor to take the first call exam. To be excluded from the above mentioned rule it is absolutely indispensable to inform the professor at the beginning of the semestre and to accept the assessment process that the professor establishes and considers more appropriate for every special case. Under no circumstances the student can appeal these situations to break the rule at the end of the semestre. Furthermore the professor can establish as absence the repeated delayed attendance, the lack of attention in class as well as the forbidden use of mobile phones, the lack of participation in class, etc. All the previously mentioned reasons can be considered as breaking the rule and therefore taken into account in order not to be allowed to take the first call exam and to penalize the established percentage on class participation and attendance. The above mentioned rule affects both the assessment percentage on class attendance and class participation as well as



the evaluation of class projects and case studies that have their own assessment percentage which are all included and explained in the present course guide. The scores obtained by practical assistance in the first round are preserved in the second call to average this test should not exceed the first call . The teacher may request theoretical and practical activities in the event of failure to submit the previously requested in the quarter.



DESCRIPTION OF CONTENTS
<b>HISTORY OF CONTEMPORARY ART (FINE ARTS FROM THE SECOND HALF OF XIX century to the present)</b>
1. Approach to the History of Contemporary Art and the new artistic languages.
2. The figurative arts in the second half of the nineteenth century Impressionism and Post-Impressionism
3. The historical avant-garde: Fauvism, Futurism, Cubism, Expressionism, Dadaism, Surrealism ...
4. abstraction to the latest trends. Visual art and mass culture.
<b>HISTORY OF CONTEMPORARY DESIGN</b>
1. The industrial design: from its origins to its current trends
2. The graphic design: history from the nineteenth century to the present; various applications (advertising, music, comics ...)
3. 3D design: from the beginning in the first films to its current developments in the world of animation Pixar.
4. Web Design: the emergence of the Internet, advances in web programs, current trends, websites that have made history.



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- MARCHAN FIZ, S., *Del arte objetual al arte del concepto (1960-1974). Epílogo sobre la sensibilidad "postmoderna". Antología de escritos y manifiestos*, Madrid, Akal, 1986.
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## COMPLEMENTARY BIBLIOGRAPHY

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<b>TEMPORAL ORGANIZATION OF LEARNING:</b>		
	<b>HISTORY OF CONTEMPORARY ART (FINE ARTS FROM THE SECOND HALF OF XIX century to the present)</b>	<b>NUMBER OF PRESENTIAL SESSIONS</b>
1	Approach to the History of Contemporary Art and the new artistic languages.	2
2	The figurative arts in the second half of the nineteenth century Impressionism and Post-Impressionism	3
3	The historical avant-garde: Fauvism, Futurism, Cubism, Expressionism, Dadaism, Surrealism ...	4
4	abstraction to the latest trends. Visual art and mass culture.	4
	<b>HISTORY OF CONTEMPORARY DESIGN</b>	3
5	The industrial design: from its origins to its current trends	6
6	The graphic design: history from the nineteenth century to the present; various applications (advertising, music, comics ...)	
7	3D design: from the beginning in the first films to its current developments in the world of animation Pixar.	2
8	Web Design: the emergence of the Internet, advances in web programs, current trends, websites that have made history.	2

**ADDITIONAL INFORMATION:**



## TEACHING OF THE SUBJECT ON SECOND AND SUBSEQUENT ENROLLMENT:

There will be a group for students who are not of first registration and a teacher in charge of that group.

This group will be a number set by the UCV of monitoring and tutoring sessions (February 6 hours each) in which to reinforce the work on skills that students need to acquire group to pass the course.

These sessions are included in the attached schedule in this guide and are detailed in the description of the teaching units of the course.

TEMPORAL ORGANIZATION OF LEARNING		
	<b>HISTORY OF CONTEMPORARY ART (FINE ARTS FROM THE SECOND HALF OF XIX century to the present) (Prof. Catherine Martin)</b>	<b>NUMBER OF PRESENTIAL SESSIONS</b>
<b>1</b>	Approach to the History of Contemporary Art and the new artistic languages.	<b>0,5</b>
<b>2</b>	The figurative arts in the second half of the nineteenth century Impressionism and Post-Impressionism	<b>0,5</b>
<b>3</b>	The historical avant-garde: Fauvism, Futurism, Cubism, Expressionism, Dadaism, Surrealism ...	<b>1</b>
<b>4</b>	abstraction to the latest trends. Visual art and mass culture.	<b>1</b>
	<b>HISTORY OF CONTEMPORARY DESIGN (Prof. Fernando Tamarit)</b>	<b>0,5</b>
<b>5</b>	The industrial design: from its origins to its current trends	
<b>6</b>	The graphic design: history from the nineteenth century to the present; various applications (advertising, music, comics ...)	<b>1</b>
<b>7</b>	3D design: from the beginning in the first films to its current developments in the world of animation Pixar.	<b>0,5</b>
<b>8</b>	Web Design: the emergence of the Internet, advances in web programs, current trends, websites that have made history.	<b>1</b>