

Guia Docent del Grau en Disseny

1S_FB_History of art and design 1

Qualification: Degree in Higher Artistic Education in Design in the specialties of graphic design, interior design, fashion design and product design.

Subject: History of arts and design

Type: Training Basic

Credits: 4 ECTS

Total hours: 100h

Course: 1

Hours/week: 6.3 hours

Semester: 1r

Face-to-face hours/week: 3h

Language in which it is taught: Catalan / Spanish

Self-employed hours/week: 3.3h

Prerequisites: Cap

1. Presentation of the subject

The subject History of Art and Design 1 introduces students to the conceptual and ideological framework, and to the most important facts and evidence of design throughout the 19th century. It begins with the following objectives:

Contextualize, based on history, the emphasis on political demands resulting from the French Revolution, the social changes produced by the Industrial Revolution and the emergence of important technological innovations.

To establish the facts that will be crucial in a new aesthetic that will presuppose the beginnings of modernity and that will pave the way for all the changes in styles that art and design will have in the 20th century.

Learn about their constant influences and interrelationships through the joint and parallel study of art and design.

The training activities are focused on the study of topics, works, theories and/or phenomena susceptible to documentary research to work on aspects of comparison, review, chronological order and, mainly, an introduction to critical reasoning.

2. Course contents

Methodology

Art and revolution: The Industrial Revolution, the American War of Independence and the French Revolution. Neoclassicism as a style that represents a new political power.

Reactions to tradition: Romanticism, Realism, Pre-Raphaelite movement and Symbolism, William Morris and the Arts & Crafts.

Art, science and technology: Scientific advances. The technical image: photography. Impressionism and Post-Impressionism. A new urbanism and a new architecture for the big cities. The apogee of technology in the

Guia Docent del Grau en Disseny

USA. The European success of Thonet furniture and the great international exhibitions.

Modernisms at the turn of the century: Art Nouveau and Catalan Modernism. The Glasgow School and the Viennese Secession.

3. Skills worked on in the subject(Real Decret 633/2010)

Transversal skills		Subject	Subject
CT-02	Collect significant information, analyze it, synthesize it and manage it appropriately.	X	X
CT-08	Develop ideas and arguments in a reasoned and critical manner.	X	X

General skills		Subject	Subject
CG-03	Establish relationships between formal language, symbolic language and specific functionality.	X	X
CG-06	Promote knowledge of the historical, ethical, social and cultural aspects of design.	X	X
CG-12	Delve deeper into the history and tradition of arts and design.	X	X
CG-13	Understand the economic, social and cultural context in which design takes place.	X	X

4. Learning outcomes

RA	Description of the learning outcome	Skills
RA1	Identify and analyze elements of art and design from a given period, reasonably relating them to the period that produced them.	CG-06, CG-12, CG-13
RA2	Manage information appropriately	CT-02, CT-08
RA3	Recognize aesthetic references and needs related to design.	CG-03, CG-12, CG-13
RA4	Increase attention to different perceptual stimuli, and organize their significance.	CG-03
RA5	Use the informative, expressive and communicative capacity of language.	CT-02, CT-08, CG-06
RA6	Establish perceptual connections for the creation and analysis of design.	CG-03, CG-12
RA7	Value and recognize aesthetic references and design-related needs regarding the function and role of art and design in society.	CG-12, CG-13
RA8	Have a critical sense. Reasonably expose your own and others' ideas (towards design culture)	CT-08
RA9	Show an optimal level in terms of verbal and written expression in Catalan-Spanish (spelling and syntax).	CT-02, CT-08
RA10	Work independently and in a team.	CT-02, CT-08, CG-12
RA11	Consult bibliographical sources in a third language.	CT-02

Non-Catalan versions of this document are translated using Google Translate, which automatically translates the published text. The translation is not reviewed and may contain errors.

This document may be out of date once printed.

1S_FB_History of art and design 1

Printed 2026-4-7

2

Guia Docent del Grau en Disseny

RA12	Know and apply research methodology.	CT-02, CT-08
------	--------------------------------------	--------------

5. Teaching methodologies of the subject

Code	Typology	Description	Apply
MD1	Conference and/or master class	The teacher presents and transmits knowledge to the entire group of students, the student has a passive role, that of a receiver.	X
MD2	Debate and/or discussion	The teacher encourages and moderates debates and/or discussions that promote reflection, critical thinking and active participation of students in the classroom.	X
MD3	Readings and/or comments	Use of selected texts or materials as a starting point to promote reflection, critical understanding and debate among students.	X
MD4	Tests and/or exams	Formal and structured activity to collect evidence on the degree of achievement of knowledge, skills or competencies by students. This can be written, oral or practical and includes a variety of formats: questionnaires, problems, open questions, practical exercises, etc.	X
MD5	Workshops and/or internships	Carrying out practical activities applied in a controlled environment, oriented towards learning through experience and/or the transfer of theoretical knowledge to real or simulated situations.	X
MD6	Presentations and/or defenses	Publicly presenting the results of a work, project or research in front of an audience.	X
MD7	Case study	Analysis of situations or problems within the specialty with the aim of reflecting, analyzing and discussing different intervention or solution proposals through examples or references.	X
MD8	Project work	Project or problem based on the real or professional world that needs to be solved independently or in a group.	X
MD9	Guided practice	The teacher presents and transmits theoretical knowledge applied to practical activities that take place in the classroom. The teacher guides, supervises and gives active feedback during the practice.	X
MD10	Flipped classroom	Transfer part of the theoretical learning outside the classroom, through online materials or resources prepared by the teacher, to dedicate face-to-face time to practical, participatory activities and knowledge application.	X
MD11	Collaborative work	Joint construction of knowledge through interaction and collaboration between students. The teacher has a guiding and dynamizing role.	X
MD12	Agile methodologies	Type of teamwork in which work is carried out in several short periods of time.	X
MD13	Role-playing games	Role play with the aim of illustrating a situation and the different points of view on it.	X
MD14	Others		X

Non-Catalan versions of this document are translated using Google Translate, which automatically translates the published text. The translation is not reviewed and may contain errors.

This document may be out of date once printed.

Printed 2026-4-7

1S_FB_History of art and design 1

3

Guia Docent del Grau en Disseny

6. Training activities of the subject

Code	Description	Duration	Percentage
AF1	Individual critical essay.	5 weeks	20-40%
AF2	Critical essay in group.	5 weeks	20-40%
AF3	Exercises of different types.	5 weeks	0-20%
AF4	Trial.	1 week	0-40%

7. Evaluation systems

Due to their typology and educational program, all subjects in the ESDAPC undergraduate design studies include continuous assessment as a procedure to regulate and qualify the learning achieved by students during the semester.

In the event of not achieving the level of sufficiency in the evaluation activities within the closing milestones set out in the subject's schedule, the activities not passed may be corrected and/or completed within the recovery procedure defined by the teaching staff in their schedule.

7.1. Continuous evaluation

General evaluation criteria

The ESDAPC sets some **general evaluation criteria** which are common to all teaching guides, without prejudice to the specific evaluation and grading criteria of each subject:

- Subject grading: A weighted average of the grades obtained in each of the training activities will be made in accordance with the percentages described in the teaching guide and classroom schedule. The subject will be passed with a grade of 5.0 (Pass). All assessment activities can be corrected and/or completed within the recovery procedure within the continuous assessment that the teaching staff defines in their classroom schedule.
- Class attendance is essential in order to guarantee that learning is progressive, flexible and allows feedback and adjustments in its achievement within the continuous assessment. For this reason, class attendance is mandatory. The teaching staff establishes the mechanisms to control it. The student who does not attend a minimum of 80% of the face-to-face hours of the subject loses the right to continuous assessment and may present for remediation outside of the continuous assessment defined in the teaching guide and classroom schedule for the subject. In cases of serious absenteeism, with attendance of less than 60% of the face-to-face hours of the subject, the student will lose the right to be evaluated and will have a grade of "Not Presented".
- The ability to organize and plan tasks is part of the learning outcomes that the student must achieve within the training process, therefore the deliverables of the evaluation activities must conform to the deadlines, the format and contents defined in the activity statement in order to be qualified. Activities submitted after the deadline, format and/or minimum content will be considered outside

Guia Docent del Grau en Disseny

the continuous assessment process, will not be evaluated within it and may be resubmitted as a retake.

- In the event of a submission or exam coinciding with a force majeure situation, the student may request to submit an activity after the deadline or repeat an exam, without being considered out of continuous assessment. This submission or exam will be carried out according to the conditions and calendar determined by the teaching staff.
 - Force majeure is understood to mean: serious illness or temporary incapacity (hospitalization) of the student or a first-degree relative, coincidence with an official language level or driving license exam, inexcusable duties before the administration or death of a first- or second-degree relative. It must be requested in an argued and justified manner in the form of [generic application](#), addressed to the campus management, and must necessarily include the original with a stamp of the document proving the major cause alleged.
- The evaluation process is based on the student's personal work and presupposes the authenticity of the authorship and originality of the exercises carried out. Any act of copying and/or plagiarism or irregular use of Artificial Intelligence (AI) will result in the immediate and irrevocable suspension of the assessable activity, without the right to recovery.

However, and without contradicting these general criteria, each teacher may define other specific complementary conditions, which are included in this teaching guide.

These complementary conditions cannot in any case result in a penalty or limitation of the qualification of an activity, nor the loss of the right to recover an activity.

Specific evaluation criteria within continuous evaluation

Prepare a coherent speech following the work guidelines given.

Apply critical thinking.

Objective and correct answer to the proposed questions.

Identify and describe the main idea and the secondary ideas.

Identification and description of facts about movements, authors and/or works related to the text and classroom explanations.

Correct use of language and specific terminology.

Correctly interrelate formal and symbolic languages.

Ability to develop a coherent speech.

Reference bibliographic sources using APA criteria.

Evaluation instruments within continuous evaluation

Rubrics.

Written/practical tests.

Questionnaires.

Application exercises.

Individual and/or group feedback: written or oral.

Monitoring reports.

Non-Catalan versions of this document are translated using Google Translate, which automatically translates the published text. The translation is not reviewed and may contain errors.

This document may be out of date once printed.

1S_FB_History of art and design 1

Printed 2026-4-7

5

Guia Docent del Grau en Disseny

Direct observations.
Observation records.
Self-assessment.
Co-evaluation.

7.2. Recovery

General recovery criteria

The ESDAPC sets general recovery criteria that are common to all teaching guides, without prejudice to the specific evaluation and grading criteria of each subject:

- The ESDAPC provides for a single recovery per activity. The recovery of suspended activities will be done within the deadlines defined by the teachers in their classroom schedule within the same semester. In the event that the teachers have not established a recovery calendar, students may submit the recovery activities during the last school week of the semester.

Specific recovery criteria within continuous assessment

Students must submit the course activities plus the tasks requested by the teacher during the recovery period at the end of the semester or on the date established by the teaching staff within the semester. In the event of failing the subject, they must submit a complementary activity.

If the student wants to improve their grade, they must submit a complementary activity within the deadline established by the teacher.

The evidence of this recovery is collected with:

Rubric
Written/practical tests.
Questionnaires.
Application exercises.
Individual and/or group feedback: written or oral.
Direct observations.
Observation records.
Self-assessment.
Co-evaluation.

Specific recovery criteria outside of continuous assessment

Students who are excluded from continuous assessment (do not meet minimum attendance, do not meet the format and submission deadline conditions) must submit all course activities at the end of the semester (60-80%), and do a complementary activity established by the teaching staff and valued with the percentage established by them (20-40%).

Subject recovery instruments outside of continuous assessment

Rubric
Written/practical tests.
Questionnaires.
Application exercises.

Guia Docent del Grau en Disseny

Individual and/or group feedback: written or oral.
Direct observations.
Observation records.
Self-assessment.
Co-evaluation.

8. Educational care within the framework of an inclusive education system

This Teaching Guide takes into account educational care within the framework of an inclusive educational system that includes two reference frames that support it:

- MISU: Universal Measures and Supports to promote personal and social development in equity and equality.
- DUA: Universal Learning Design, which allows flexible learning situations to be created based on a design that detects and minimizes the barriers of the context, from the beginning, and that considers variability.

However, to ensure freedom of thought and opportunities in relation to the gender perspective, a co-educational dynamic is carried out that avoids the predisposition of differential treatment, role attributions or assumptions of abilities determined by gender.

The MISU and DUA will be applied to all ESDAPC students. Those students in need of additional measures and support will be included through an Individualized Support Plan.

9. Copying, plagiarism, and academic honesty

From a legal point of view, plagiarism is an infringement of copyright.

The ESDAPC NOFC describes in section 5.4 irregular conduct in the evaluation procedure, which includes copying or plagiarism in any academic activity.

10. Use of Artificial Intelligence (AI)

The ESDAPC recognizes the value of Artificial Intelligence (AI) in the educational field, while highlighting the risks it entails if it is not used ethically, critically and responsibly. The use of AI in the teaching and evaluation context is governed by the principles, criteria and recommendations established in the ESDAPC Guide to the Ethical and Responsible Use of Artificial Intelligence, which constitutes the institutional reference document in this matter.

In this sense, in each assessment activity, students will be informed about the AI tools and resources that can be used and under what conditions, recommending their use as an assistance tool during the research, analysis or conceptual exploration process, but not as a replacement for their own work or professional judgment.

For their part, students undertake to follow the instructions of the ESDAPC when carrying out the assessment

Guia Docent del Grau en Disseny

activities, as well as the criteria included in the Guide for the Ethical and Responsible Use of AI. Within this framework, students must transparently cite the AI tools used and explicitly identify texts, images or other content generated with AI systems, which may not be presented as their own production.

Misuse of Artificial Intelligence can seriously affect the evaluation of assessment activities. In case of doubt, it is recommended that students consult the teacher responsible for the subject before submitting.

The specifics of the use of Artificial Intelligence in each subject—including the authorized tools, conditions of use and associated evaluation criteria— will be defined in the classroom programming, where teachers will contextualize the Teaching Guide and the Guide for the Ethical and Responsible Use of AI based on the objectives, skills and methodologies of the subject.

In all cases, students are responsible for any possible errors, omissions or biases that may be generated by the Artificial Intelligence used in the work process.

11. Sources of information and teaching resources

Basic bibliography

Reference bibliography and other resources

- Argan, G. C. (2004). Modern art. Madrid: Akal (Art and aesthetics).
- Barnicoat, J. (2006). Artistic posters. A Posters, their history and their language. (pp. 7-72) Barcelona: GG Diseño.
- Campi, I. (2003). The Industrial Revolution, Vices and Virtues of Design in the 19th Century, IV The Change of Century. In Introduction to the History of Industrial Design (pp. 25-68) Barcelona: Ed. 62.
- Campi, I. (2007). The idea and matter. Barcelona: GG.
- Fiell, CH.; i Fiell, P. (ed.), (2005). History of 20th Century Design. China: Taschen.
- Hernando, J. (2010). Architecture and urbanism of the 19th century. In Ramírez, J. A. (ed.). History of art. The contemporary world (p. 1-201). Volume 4. Madrid: Alianza Editorial.
- Massey, A. (1996). The reform of Victorian taste, The search for a new style to Interior design in the 20th century (p. 7-62). Barcelona: Destino.
- Meggs, P. & Purvis, A. (2000). The bridge to the 20th century: The Industrial Revolution. The impact of industrial technology on visual communication. History of Graphic Design (pp. 131-233). Mexico: Ed. McGraw Hill.
- Pevsner, N. (1992). Origins of modern architecture and design / Pioneers of modern design. Barcelona: GG Diseño.
- Ramírez, J. A. (2010). The beginning of the avant-garde; from Impressionism to Fauvism. In Ramírez, J. A. (ed.), History of art. The contemporary world (pp. 157-201). Volume 4. Madrid: Alianza Editorial.

Guia Docent del Grau en Disseny

Raquejo, T. (2010). Nineteenth-century painting. In J. A. Ramírez (ed.). History of art. The contemporary world (p. 55-107). Volume 4. Madrid: Alianza Editorial.

Reyero, C. (2010). Nineteenth-century sculpture. In J. A. Ramírez (ed.). History of art. The contemporary world (pp. 109-155). Volume 4. Madrid: Alianza Editorial.

Satué, E. (2003). London and Paris, the capitals of commercial graphic design in the 19th century, From Arts & Crafts to the Werkbund Institut, twenty years of homogeneous style to History of graphic design (p. 67-122). Madrid: Ed. Alianza.

Some websites of interest:

ajuntament.barcelona.cat/museudeldisseny/ca

www.designmuseum.org/ www.metmuseum.org

www.moma.com

www.musee-orsay.fr

www.museunacional.cat

www.nationalgalley.org.uk

www.vam.ac.uk

www.vitra.com

Audiovisuals

González, I. (2013). The Vienna Post Office. Otto Wagner. Architectures (1903 - 1906). Georges Pompidou Museum. Paris. You Tube. Retrieved from: <https://www.youtube.com/watch?v=OltsPDdWoCQ>

Guia Docent del Grau en Disseny

12. Training activity sheets

ACTIVITY 1	Duration: 5 weeks	Weighting: 20-40%
-------------------	-------------------	-------------------

Description of the activity

Individual critical essay.

Study of themes, works, theories and/or perceptual phenomena with documentary research of various types: commentary, reflection, comparative, documentary, article, review, chronological frieze, video, podcast...

Contents

Methodology

Art and revolution: The Industrial Revolution, the American War of Independence and the French Revolution. Neoclassicism as a style that represents a new political power.

Reactions to tradition: Romanticism, Realism, Pre-Raphaelite movement and Symbolism, William Morris and the Arts & Crafts.

Art, science and technology: Scientific advances. The technical image: photography. Impressionism and Post-Impressionism. A new urbanism and a new architecture for the big cities. The apogee of technology in the USA. The European success of Thonet furniture and the great international exhibitions.

Modernisms at the turn of the century: Art Nouveau and Catalan Modernism. The Glasgow School and the Viennese Secession.

Skills

CT-02	Collect significant information, analyze it, synthesize it and manage it appropriately.
CT-08	Develop ideas and arguments in a reasoned and critical manner.
CG-03	Establish relationships between formal language, symbolic language and specific functionality.
CG-06	Promote knowledge of the historical, ethical, social and cultural aspects of design.
CG-12	Delve deeper into the history and tradition of arts and design.
CG-13	Understand the economic, social and cultural context in which design takes place.
CG-02	Master the languages and expressive resources of representation and communication.

Applied teaching methodologies

MD1	Conference and/or master class
MD2	Debate and/or discussion
MD3	Readings and/or comments
MD4	Tests and/or exams
MD5	Workshops and/or internships
MD6	Presentations and/or defenses
MD7	Case study
MD8	Project work
MD9	Guided practice
MD10	Flipped classroom
MD11	Collaborative work

Non-Catalan versions of this document are translated using Google Translate, which automatically translates the published text. The translation is not reviewed and may contain errors.

This document may be out of date once printed.

1S_FB_History of art and design 1

Printed 2026-4-7

10

Guia Docent del Grau en Disseny

MD12	Agile methodologies
MD13	Role-playing games
MD14	Others

Learning outcomes

RA1	Identify and analyze elements of art and design from a given period, reasonably relating them to the period that produced them.
RA2	Manage information appropriately
RA3	Recognize aesthetic references and needs related to design.
RA4	Increase attention to different perceptual stimuli, and organize their significance.
RA5	Use the informative, expressive and communicative capacity of language.
RA6	Establish perceptual connections for the creation and analysis of design.
RA7	Value and recognize aesthetic references and design-related needs regarding the function and role of art and design in society.
RA8	Have a critical sense. Reasonably expose your own and others' ideas (towards design culture)
RA9	Show an optimal level in terms of verbal and written expression in Catalan-Spanish (spelling and syntax).
RA10	Work independently and in a team.
RA11	Consult bibliographical sources in a third language.
RA12	Know and apply research methodology.

Continuous evaluation

Specific evaluation criteria within continuous evaluation

1. Prepare a coherent speech following the work guidelines given:

Plan, index, organize content, document works and distribute tasks evenly, all with a critical sense.
Identify and describe the main idea and the secondary ideas.
Research content of interest, establishing criteria for formal and conceptual quality.
Cite bibliographical sources with APA criteria and style
Correct use of language (spelling and syntax) and specific terminology.
Correctly interrelate formal and symbolic languages.
Ability to synthesize information.
Formal presentation of quality.

2. Apply critical thinking:

Establishes qualitative and quantitative relationships between the contents of documents (documentaries, texts, knowledge taught in the classroom and/or from conferences, visits to exhibitions, debates, etc.)
Presents own, well-argued ideas and those of reference authors in a coherent and well-structured discourse.
critical sense.

Evaluation instruments within continuous evaluation

Non-Catalan versions of this document are translated using Google Translate, which automatically translates the published text. The translation is not reviewed and may contain errors.

This document may be out of date once printed.

1S_FB_History of art and design 1

Printed 2026-4-7

11

Guia Docent del Grau en Disseny

Rubrics.
Written/practical tests.
Questionnaires.
Application exercises.
Individual and/or group feedback: written or oral.
Monitoring reports.
Direct observations.
Observation records.
Self-assessment.
Co-evaluation.

Specific recovery criteria within continuous assessment

Students must submit the course activities plus the tasks requested by the teacher during the recovery period at the end of the semester or on the date established by the teaching staff within the semester. In the event of failing the subject, they must submit a complementary activity.

If the student wants to improve their grade, they must submit a complementary activity within the deadline established by the teacher.

Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

Students who are excluded from continuous assessment (do not meet minimum attendance, do not meet the format and submission deadline conditions) must submit all course activities at the end of the semester (60-80%), and do a complementary activity established by the teaching staff and valued with the percentage established by them (20-40%).

Recovery instruments outside of continuous assessment

Rubric
Written/practical tests.
Questionnaires.
Application exercises.
Individual and/or group feedback: written or oral.
Direct observations.
Observation records.
Self-assessment.
Co-evaluation.

Guia Docent del Grau en Disseny

ACTIVITY 2	Duration: 5 weeks	Weighting: 20-40%
-------------------	-------------------	-------------------

Description of the activity

Critical essay in group.

Study of themes, works, theories and/or perceptual phenomena with documentary research, of various types: commentary, reflection, comparative, documentary, article, review, chronological frieze, video, podcast...

Contents

Methodology

Art and revolution: The Industrial Revolution, the American War of Independence and the French Revolution. Neoclassicism as a style that represents a new political power.

Reactions to tradition: Romanticism, Realism, Pre-Raphaelite movement and Symbolism, William Morris and the Arts & Crafts.

Art, science and technology: Scientific advances. The technical image: photography. Impressionism and Post-Impressionism. A new urbanism and a new architecture for the big cities. The apogee of technology in the USA. The European success of Thonet furniture and the great international exhibitions.

Modernisms at the turn of the century: Art Nouveau and Catalan Modernism. The Glasgow School and the Viennese Secession.

Skills

CT-02	Collect significant information, analyze it, synthesize it and manage it appropriately.
CT-08	Develop ideas and arguments in a reasoned and critical manner.
CG-03	Establish relationships between formal language, symbolic language and specific functionality.
CG-06	Promote knowledge of the historical, ethical, social and cultural aspects of design.
CG-12	Delve deeper into the history and tradition of arts and design.
CG-13	Understand the economic, social and cultural context in which design takes place.
CG-02	Master the languages and expressive resources of representation and communication.

Applied teaching methodologies

MD1	Conference and/or master class
MD2	Debate and/or discussion
MD3	Readings and/or comments
MD4	Tests and/or exams
MD5	Workshops and/or internships
MD6	Presentations and/or defenses
MD7	Case study
MD8	Project work
MD9	Guided practice
MD10	Flipped classroom
MD11	Collaborative work

Non-Catalan versions of this document are translated using Google Translate, which automatically translates the published text. The translation is not reviewed and may contain errors.

This document may be out of date once printed.

1S_FB_History of art and design 1

Printed 2026-4-7

13

Guia Docent del Grau en Disseny

MD12	Agile methodologies
MD13	Role-playing games
MD14	Others

Learning outcomes

RA1	Identify and analyze elements of art and design from a given period, reasonably relating them to the period that produced them.
RA2	Manage information appropriately
RA3	Recognize aesthetic references and needs related to design.
RA4	Increase attention to different perceptual stimuli, and organize their significance.
RA5	Use the informative, expressive and communicative capacity of language.
RA6	Establish perceptual connections for the creation and analysis of design.
RA7	Value and recognize aesthetic references and design-related needs regarding the function and role of art and design in society.
RA8	Have a critical sense. Reasonably expose your own and others' ideas (towards design culture)
RA9	Show an optimal level in terms of verbal and written expression in Catalan-Spanish (spelling and syntax).
RA10	Work independently and in a team.
RA11	Consult bibliographical sources in a third language.
RA12	Know and apply research methodology.

Continuous evaluation

Specific evaluation criteria within continuous evaluation

1. Prepare a coherent speech following the work guidelines given:

Plan, index, organize content, document works and distribute tasks equitably, all with a critical sense.

Identify and describe the main idea and the secondary ideas.

Research content of interest, establishing criteria for formal and conceptual quality.

Cite bibliographical sources with APA criteria and style

Correct use of language (spelling and syntax) and specific terminology.

Correctly interrelate formal and symbolic languages.

Ability to synthesize information.

Formal presentation of quality.

2. Apply critical thinking:

Establishes qualitative and quantitative relationships between the contents of documents (documentaries, texts, knowledge taught in the classroom and/or from conferences, visits to exhibitions, debates, etc.)

Presents his/her own well-argued ideas and those of reference authors in a coherent and critical discourse.

Guia Docent del Grau en Disseny

Evaluation instruments within continuous evaluation

Rubrics.
Written/practical tests.
Questionnaires.
Application exercises.
Individual and/or group feedback: written or oral.
Monitoring reports.
Direct observations.
Observation records.
Self-assessment.
Co-evaluation.

Specific recovery criteria within continuous assessment

Students must submit the course activities plus the tasks requested by the teacher during the recovery period at the end of the semester or on the date established by the teaching staff within the semester. In the event of failing the subject, they must submit a complementary activity.

If the student wants to improve their grade, they must submit a complementary activity within the deadline established by the teacher.

Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

Students who are excluded from continuous assessment (do not meet minimum attendance, do not meet the format and submission deadline conditions) must submit all course activities at the end of the semester (60-80%), and do a complementary activity established by the teaching staff and valued with the percentage established by them (20-40%).

Recovery instruments outside of continuous assessment

Rubric
Written/practical tests.
Questionnaires.
Application exercises.
Individual and/or group feedback: written or oral.
Direct observations.
Observation records.
Self-assessment.
Co-evaluation.

Guia Docent del Grau en Disseny

ACTIVITY 3	Duration: 5 weeks	Weighting: 0-20%
-------------------	-------------------	------------------

Description of the activity

Exercises of different types.

Contents

Methodology

Art and revolution: The Industrial Revolution, the American War of Independence and the French Revolution. Neoclassicism as a style that represents a new political power.

Reactions to tradition: Romanticism, Realism, Pre-Raphaelite movement and Symbolism, William Morris and the Arts & Crafts.

Art, science and technology: Scientific advances. The technical image: photography. Impressionism and Post-Impressionism. A new urbanism and a new architecture for the big cities. The apogee of technology in the USA. The European success of Thonet furniture and the great international exhibitions.

Modernism at the turn of the century: Art Nouveau and Catalan Modernism. The Glasgow School and the Viennese Secession.

Skills

CT-02	Collect significant information, analyze it, synthesize it and manage it appropriately.
CT-08	Develop ideas and arguments in a reasoned and critical manner.
CG-03	Establish relationships between formal language, symbolic language and specific functionality.
CG-06	Promote knowledge of the historical, ethical, social and cultural aspects of design.
CG-12	Delve deeper into the history and tradition of arts and design.
CG-13	Understand the economic, social and cultural context in which design takes place.
CG-02	Master the languages and expressive resources of representation and communication.

Applied teaching methodologies

MD1	Conference and/or master class
MD2	Debate and/or discussion
MD3	Readings and/or comments
MD4	Tests and/or exams
MD5	Workshops and/or internships
MD6	Presentations and/or defenses
MD7	Case study
MD8	Project work
MD9	Guided practice
MD10	Flipped classroom
MD11	Collaborative work
MD12	Agile methodologies
MD13	Role-playing games
MD14	Others

Non-Catalan versions of this document are translated using Google Translate, which automatically translates the published text. The translation is not reviewed and may contain errors.

This document may be out of date once printed.

1S_FB_History of art and design 1

Printed 2026-4-7

16

Guia Docent del Grau en Disseny

Learning outcomes

RA1	Identify and analyze elements of art and design from a given period, reasonably relating them to the period that produced them.
RA2	Manage information appropriately
RA3	Recognize aesthetic references and needs related to design.
RA4	Increase attention to different perceptual stimuli, and organize their significance.
RA5	Use the informative, expressive and communicative capacity of language.
RA6	Establish perceptual connections for the creation and analysis of design.
RA7	Value and recognize aesthetic references and design-related needs regarding the function and role of art and design in society.
RA8	Have a critical sense. Reasonably expose your own and others' ideas (towards design culture)
RA9	Show an optimal level in terms of verbal and written expression in Catalan-Spanish (spelling and syntax).
RA10	Work independently and in a team.
RA11	Consult bibliographical sources in a third language.
RA12	Know and apply research methodology.

Continuous evaluation

Specific evaluation criteria within continuous evaluation

Objective and correct answer to the proposed questions.
Identify and describe the main idea and the secondary ideas.
Identification and description of facts about movements, authors and/or works related to the text and classroom explanations.
Correct use of language and specific terminology.
Correctly interrelate formal and symbolic languages.
Reference bibliographic sources using APA criteria.

Evaluation instruments within continuous evaluation

Rubrics.
Written/practical tests.
Questionnaires.
Application exercises.
Individual and/or group feedback: written or oral.
Monitoring reports.
Direct observations.
Observation records.
Self-assessment.
Co-evaluation.

Specific recovery criteria within continuous assessment

Non-Catalan versions of this document are translated using Google Translate, which automatically translates the published text. The translation is not reviewed and may contain errors.

This document may be out of date once printed.

1S_FB_History of art and design 1

Printed 2026-4-7

17

Guia Docent del Grau en Disseny

Students must submit the course activities plus the tasks requested by the teacher during the recovery period at the end of the semester or on the date established by the teaching staff within the semester. In the event of failing the subject, they must submit a complementary activity.

If the student wants to improve their grade, they must submit a complementary activity within the deadline established by the teacher.

Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

Students who are excluded from continuous assessment (do not meet minimum attendance, do not meet the format and submission deadline conditions) must submit all course activities at the end of the semester (60-80%), and do a complementary activity established by the teaching staff and valued with the percentage established by them (20-40%).

Recovery instruments outside of continuous assessment

Rubric
Written/practical tests.
Questionnaires.
Application exercises.
Individual and/or group feedback: written or oral.
Direct observations.
Observation records.
Self-assessment.
Co-evaluation.

Guia Docent del Grau en Disseny

ACTIVITY 4	Duration: 1 week	Weighting: 0-50 %
-------------------	------------------	-------------------

Description of the activity

Trial/is.

Contents

Methodology

Art and revolution: The Industrial Revolution, the American War of Independence and the French Revolution. Neoclassicism as a style that represents a new political power.

Reactions to tradition: Romanticism, Realism, Pre-Raphaelite movement and Symbolism, William Morris and the Arts & Crafts.

Art, science and technology: Scientific advances. The technical image: photography. Impressionism and Post-Impressionism. A new urbanism and a new architecture for the big cities. The apogee of technology in the USA. The European success of Thonet furniture and the great international exhibitions.

Modernisms at the turn of the century: Art Nouveau and Catalan Modernism. The Glasgow School and the Viennese Secession.

Skills

CT-02	Collect significant information, analyze it, synthesize it and manage it appropriately.
CT-08	Develop ideas and arguments in a reasoned and critical manner.
CG-03	Establish relationships between formal language, symbolic language and specific functionality.
CG-06	Promote knowledge of the historical, ethical, social and cultural aspects of design.
CG-12	Delve deeper into the history and tradition of arts and design.
CG-13	Understand the economic, social and cultural context in which design takes place.
CG-02	Master the languages and expressive resources of representation and communication.

Applied teaching methodologies

MD1	Conference and/or master class
MD2	Debate and/or discussion
MD3	Readings and/or comments
MD4	Tests and/or exams
MD5	Workshops and/or internships
MD6	Presentations and/or defenses
MD7	Case study
MD8	Project work
MD9	Guided practice
MD10	Flipped classroom
MD11	Collaborative work
MD12	Agile methodologies
MD13	Role-playing games

Non-Catalan versions of this document are translated using Google Translate, which automatically translates the published text. The translation is not reviewed and may contain errors.

This document may be out of date once printed.

1S_FB_History of art and design 1

Printed 2026-4-7

19

Guia Docent del Grau en Disseny

MD14

Others

Learning outcomes

RA1	Identify and analyze elements of art and design from a given period, reasonably relating them to the period that produced them.
RA2	Manage information appropriately
RA3	Recognize aesthetic references and needs related to design.
RA4	Increase attention to different perceptual stimuli, and organize their significance.
RA5	Use the informative, expressive and communicative capacity of language.
RA6	Establish perceptual connections for the creation and analysis of design.
RA7	Value and recognize aesthetic references and design-related needs regarding the function and role of art and design in society.
RA8	Have a critical sense. Reasonably expose your own and others' ideas (towards design culture)
RA9	Show an optimal level in terms of verbal and written expression in Catalan-Spanish (spelling and syntax).
RA10	Work independently and in a team.
RA11	Consult bibliographical sources in a third language.
RA12	Know and apply research methodology.

Continuous evaluation

Specific evaluation criteria within continuous evaluation

Objective and correct answer to the proposed questions.
Identify and describe the main idea and the secondary ideas.
Identification and description of facts about movements, authors and/or works related to the text and classroom explanations.
Correct use of language and specific terminology.
Correctly interrelate formal and symbolic languages.
Ability to develop a coherent speech.

Evaluation instruments within continuous evaluation

Rubrics.
Written/practical tests.
Questionnaires.
Application exercises.
Individual and/or group feedback: written or oral.
Monitoring reports.
Direct observations.
Observation records.
Self-assessment.
Co-evaluation.

Specific recovery criteria within continuous assessment

Non-Catalan versions of this document are translated using Google Translate, which automatically translates the published text. The translation is not reviewed and may contain errors.

This document may be out of date once printed.

1S_FB_History of art and design 1

Printed 2026-4-7

20

Guia Docent del Grau en Disseny

Students must submit the course activities plus the tasks requested by the teacher during the recovery period at the end of the semester or on the date established by the teaching staff within the semester. In the event of failing the subject, they must submit a complementary activity.

If the student wants to improve their grade, they must submit a complementary activity within the deadline established by the teacher.

Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

Students who are excluded from continuous assessment (do not meet minimum attendance, do not meet the format and submission deadline conditions) must submit all course activities at the end of the semester (60-80%), and do a complementary activity established by the teaching staff and valued with the percentage established by them (20-40%).

Recovery instruments outside of continuous assessment

Rubric
Written/practical tests.
Questionnaires.
Application exercises.
Individual and/or group feedback: written or oral.
Direct observations.
Observation records.
Self-assessment.
Co-evaluation.