

4S_FB_History of art and design 3

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: Basic Training

Credits: 4 ECTS

Total hours: 100 h

Course: 2

Hours/week: 6,3 h

Semester: 4

Face-to-face hours/week: 3 h

Language in which it is taught: Catalan / Spanish

Self-employed hours/week: 3,3 h

Prerequisites: It is recommended to have passed HAD 1 and HAD 2.

1. Presentation of the subject

The subject History of Art and Design 3 introduces students to the conceptual, ideological framework and the most important facts and evidence of mass culture, from Pop Art to the present day.

The subject has the following main objectives:

Know and value the great design references of recent years and today.

Know how to establish common threads that relate art and design creations, taking into account their historical context, social and cultural events, technological innovations, etc., that have had the most impact on the contemporary world.

Manage information on works and documents: classification, documentation, identification and selection with criteria.

Apply bibliographical references using APA style and cite according to the given models.

Analyze and identify central and secondary ideas and indicators of the historical context.

Value the function and significance of art and design in society.

Argue and use one's own and others' ideas expressively in written language.

Develop and deepen critical reasoning.

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2. Course contents

The History of Art and Design 3 subject develops the following contents:

- Research methodology.
- Consumerism and mass culture. Pop Art and other artistic and design manifestations of the 60s.
- The history of art and design in postmodernity.
- Contemporary references and trends.

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-05	Act as mediators between technology and art, ideas and purposes, culture and commerce.	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. Subject learning outcomes

SUN	Description of the learning outcome	Skills
RA-01	Properly manage information on the history of art and design of a given period. - Identify and select documents and works with criteria. - Classify and document works of different types. - Apply bibliographical references using APA style. - Apply direct, indirect quotes and paraphrases following the established model.	CT-02, CG-06, CG-12, CG-13
RA-02	Analyze texts and audiovisuals. - Identify the authorship and origin of a text or audiovisual. - Identify the theme or central idea of a document. - Identify and break down the secondary ideas of a document. - Distinguish indicators of the historical context of a document.	CT-02, CT-08, CG-06, CG-12, CG-13
RA-03	Increase attention to different perceptual stimuli, and organize their significance. - Value and demonstrate sensitivity towards the function and role of art and design in society. - Establish perceptual connections for the creation and analysis of design.	CT-02, CG-05, CG-06, CG-12, CG-13
RA-04	Appreciate teamwork and value the group's contribution. - Argue your own and others' ideas and opinions. - Raise and raise relevant doubts. - Review and validate activities	CT-08

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	carried out.	
RA-05	Compare, contrast and interpret works and texts. - Identify, interpret and relate formal and symbolic languages. - Establish relationships and connections between formal and symbolic languages and their historical period. - Outline and plan a script for an essay. - Demonstrate critical judgment or sense.	CT-08, CG-06, CG-12, CG-13
RA-06	Use the informative, expressive and communicative capacity of written language. - Show an optimal level in terms of written expression in Catalan-Spanish (spelling and syntax).	CG-06

5. Teaching methodologies applied to the subject

Get up	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
MD6	Presentations and/or defenses	Publicly presenting the results of a work, project or research in front of an audience.	X
MD11	Collaborative work	Joint construction of knowledge through interaction and collaboration between students. The teacher has a guiding and dynamizing role.	X
MD14	Others	Visit museums, galleries...	X

6. Training activities of the subject

Get up	Description	Duration	Weighting
AF1	Individual critical essay	4/5 weeks	20 - 40%
AF2	Critical essay in group	4/5 weeks	20 - 40%
AF3	Exercises	3/4 weeks	0 - 30%
AF4	Trial	3/ 4 weeks	0 - 30%

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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 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 the continuous assessment process, will not be evaluated within it and will have to be resubmitted as a recovery.
- 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 student or a first-degree relative, coincidence with an official language level or driving license ex

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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 must be informed and published in writing at the beginning of the course to all students enrolled in their subject.

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

Individual critical essay 20-40%

- Selects, uses and cites sources of information according to APA rules. (up to **20%**, RA-01, RA-02)
- Structures and organizes work with communicative correctness. (up to **20%**, RA-05, RA-06)
- Shows good research methodology. (up to **10%**, RA-01, RA-05)
- Establishes relationships between readings and knowledge taught in the classroom and/or from lectures, visits to exhibitions, documentaries, debates, etc. (up to **20%**, RA-02, RA-03, RA-05)
- Performs coherent reasoning with the contribution of own arguments. (up to **30%**, RA-03, RA-04, RA-06)

Critical group essay 20-40%

- Selects, uses and cites sources of information according to APA rules. (up to a **20%**, RA-01, RA-02)
- Structures and organizes work with communicative correctness. (up to **20%**, RA-05, RA-06)
- Relates knowledge and delves into the economic, social and cultural contexts of design. (up to **20%**, RA-02, RA-03, RA-05)
- Demonstrates analytical and research methodology skills. (up to **20%**, RA-01, RA-04, RA-05)
- Reasons critically and coherently, through own and others' arguments. (up to **20%**, RA-03, RA-04, RA-06)

Exercises of various types 0-30%

- Shows autonomy in research and investigation into the history of the specialty. (up to **40%**, RA-01, RA-02 and RA-05)
- Organizes, manages and presents exercises in a clear and attractive way for public display. (up to **30%**, RA-03, RA-04 and RA-06)
- Makes contributions of critical reasoning. (up to **30%**, RA-02 and RA-05)

Written test 0-30%

- Correct answer to the proposed questions. (up to **20%**, RA-02 and RA-05)
- Identify and describe key ideas. (up to **20%**, RA-02 and RA-05)

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- Identifies and analyzes themes, movements, authors and works of design in the specialty. (up to 20%, RA-02 and RA-05)
- Uses language and specific terminology correctly. (up to 20%, RA-06)
- Produces a coherent speech with its own reasoning and argumentation. (up to 20%, RA-03)

Evaluation instruments within continuous evaluation

Evidence for evaluation is collected through the activities delivered and tests or other classroom activities such as oral presentations, debates, among others.

Feedback is given using different instruments according to what is established in each activity:

Examples:

Rubrics and/or evaluation criteria

Comments on written/practical tests

Questionnaires.

Individual and/or group feedback on activities, written or oral.

Monitoring reports.

Direct observations and observation records.

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 teaching staff in their teaching guide and classroom schedule within the same semester. In the event that the teaching staff has not established a recovery calendar, the student may submit the recovery activities during the last school week of the semester.

Specific recovery criteria within continuous assessment

Retakes within the continuous assessment will consist of submitting the activities that were failed during the retake period at the end of the semester or on the date established by the teaching staff within the semester.

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, others scheduled for the occasion (60 - 80%), and do a complementary activity established by the teachers and valued with the percentage established by them (20 - 40%)

Subject recovery instruments outside of continuous assessment

Evidence will be collected through course activities not submitted within the established deadline and complementary activities that may take the form of written/practical tests; questionnaires; complementary exercises/extension activities.

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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)

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. 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, recommended whenever it is used as an assistant during the research process or as another source. In both cases, it must comply with the [citation regulations established by the APA](#).

For their part, students undertake to follow the instructions of the ESDAPC when carrying out the evaluation activities and citing the tools used and, specifically, to identify the texts or images generated by AI systems, which they may not present as their own.

Misuse of this tool can seriously affect the evaluation of the assessment activities. If in doubt, it is recommended that, before submitting the activity, a consultation be sent to the teacher.

For the evaluation, students are responsible for any possible errors that Artificial Intelligence may make.

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11. Sources of information and teaching resources

Basic bibliography

- Barnicoat, J. (2006). *Posters: their history and language*. Barcelona: GG Diseño.
- Baudot, F. (2008). *20th Century Fashion*. Barcelona: Gustavo Gili.
- Fields, I. (2003). *Introduction to the history of industrial design*. Barcelona: Ed.62. Carol, M. (1989). *One hundred years of industrial design in Catalonia*. Barcelona: Gustavo Gili.
- Guasch, A.M. (2009). *The art of the 20th century in its exhibitions, 1945 - 2007*. Barcelona: The Rowan.
- (2016). *Art in the Age of Globalization 1989-2015*. Madrid: Alianza Forma.
 - (2017). *The final art of the 20th century. From post-minimalism to multiculturalism*. Madrid: Alianza Forma.
- Fiell, P. and Fiell, Ch. (ed.), (2005). *20th century design*. Cologne: Taschen.
- Foster, H., Krauss, J., Bois, Y-A, Buchloh, B. (2006). *Art since 1900. Modernity, anti-modernity and postmodernity*. Madrid: Akal Editions.
- Hollis, R. (2000). *History of graphic design*. Barcelona: Destination.
- Marchán Friz, S. (2012). *From object art to conceptual art*. Madrid: Reason.
- Lehnert, Gertrud (2000). *History of 20th Century Fashion*. Cologne: Könemann.
- Massey, A. (1995). *Interior design in the 20th century*. Barcelona: Destino (The World of Art). RM Verlag.
- Chapter VII. Consumer culture (pp. 163-187).
 - Chapter VIII. The postmodern era (pp. 188-2010).
- Meggs, P. B. i Purvis, A. W. (2009). *History of graphic design*. Barcelona: RM Publishing.
- Chapter 20. Corporate identity and visual systems (pp. 374-398).
 - Chapter 21. The conceptual image (pp. 424-446).
- Mortero, E. (2009). *Design: From 1950 to the present*. Madrid: Electa.
- Ramírez, J.A. (2010). Latest trends: The plastic arts since 1945. *The contemporary world. History of art*. Volume 4 (pp. 337-374). Madrid: Alianza Editorial.
- Pery, C. L. (1990). *Fashion: An Image of History*. Barcelona: IDEP.
- Pile, J. (2005). *A History of interior design*. London: Laurence King.
- Satué, E. (1987). *Graphic design in Catalonia*. Barcelona: Border Books.
- (2006). *Graphic design. From its origins to the present day*. Madrid: Alianza Forma.
 - (1997). *Graphic design in Spain*. Alliance Forms.
- Seeling, C. (2002). *Fashion. The century of designers. 1900 – 1999*. Cologne: Könemann.
- Sparke, P. (1999). *Design in the 20th Century: The Pioneers of the Century*. Barcelona: Blume.
- (2011). *Design and culture, an introduction. From 1900 to the present*. Barcelona: GG.
 - Stangos, N. (1991). *Concepts of Modern Art*. No. 5. Madrid: Alianza Forma
- Thomas, K. (1988). *Up to the present day. Styles of the visual arts in the 20th century*. Barcelona: Ediciones el Serbal.

Reference bibliography and other resources

Documentation Center of the Barcelona Design Museum
<https://ajuntament.barcelona.cat/museudeldisseny/ca/centredoc>
FHD / Design History Foundation - <https://historiadeldisseny.org/ca/activitats/recursos/>
Barcelona Design Museum - <https://ajuntament.barcelona.cat/museudeldisseny/ca/centredoc>
Barcelona Museum of Contemporary Art, MACBA - <https://www.macba.cat/ca>
Museo Reina Sofia (Madrid) - <https://www.museoreinasofia.es/en>
The Design Museum (London) - <https://designmuseum.org/>

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Victoria & Albert Museum (London) - <https://www.vam.ac.uk/>
Vitra Design Museum (Weil am Rhein, Germany) - <https://www.design-museum.de/en/information.html>
Museum of Decorative Arts (Paris) - <https://madparis.fr/>
Museum of Arts and Crafts [Museu d'Arts i Oficis] (Hamburg) - <https://www.mkg-hamburg.de/en>
Triennale Design Museum - <https://triennale.org/>
Museum of Design (Zurich) - <https://museum-gestaltung.ch/en/> Museum of
Design Zurich - eMuseum <https://www.emuseum.ch/>
Museum of Fine Arts (Montreal) - <https://www.mbam.qc.ca/fr/>
Cooper-Hewitt National Design Museum (Nova York) - <https://www.cooperhewitt.org/>
Museum of Modern Art, MOMA (Nova York) - <https://www.moma.org/>
Center Pompidou (Paris) - <https://www.centrepompidou.fr/es/>
Tate Modern (London) - <https://www.tate.org.uk/visit/tate-modern>
Museum of Design (Lisbon) - <https://www.mude.pt/>

Audiovisuals

The history of cinema, by Marc Cousins. Retrieved from:
<https://www.documaniatv.com/documentales/la-historia-del-cine-de-mark-cousins/>
YouTube. *The 60s, the decade of the Beatles* (01). Teen Rebels 1960-1961. Retrieved from:
<https://www.youtube.com/watch?v=fOINA2eLK0Yv>
YouTube. *The 60s, the decade of the Beatles* (03). Britain, a country, a change 1965-1966. Retrieved from:
<https://www.youtube.com/watch?v=yHHH8k6IHRw>

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12. Training activity sheets

ACTIVITY 1	Duration: 4/5 weeks	Weighting: 20 - 40 %
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Activity description

Individual critical essay

Documentary research on topics, works, theories and/or perceptual phenomena of the subject. (Commentary, comparative analysis, argumentative proposal, opinion article, review, critical reflection, concept map, podcast or others)

It must show research skills (selection of sources, keywords, summary, quotes), as well as a personal opinion argued in the form of a critical conclusion. (Extension of 10 to 15 pages in the case of a written document).

Contents

- Research methodology.
- Consumerism and mass culture. Pop Art and other artistic and design manifestations of the 1960s.
- The history of art and design in postmodernity.
- Contemporary references and trends.

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.
CT-14	Master the research methodology in the generation of viable projects, ideas and solutions.
CG-02	Master the languages and expressive resources of representation and communication.
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.

Applied teaching methodologies

MD2	Debate and/or discussion
MD3	Readings and/or comments
MD6	Presentations and/or defenses
MD7	Case study
MD8	Project work
MD9	Guided practice
MD12	Agile methodologies

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Learning outcomes

RA-01	- Properly manage information on the history of art and design of a given period. - Identify and select documents and works with criteria. - Classify and document works of different types. - Apply bibliographical references using APA style. - Apply direct, indirect quotes and paraphrases following the established model.
RA-02	- Analyze texts and audiovisuals. - Identify the authorship and origin of a text or audiovisual. - Identify the theme or central idea of a document. - Identify and break down the secondary ideas of a document. - Distinguish indicators of the historical context of a document.
RA-03	- Increase attention to different perceptual stimuli, and organize their significance. - Value and demonstrate sensitivity towards the function and role of art and design in society. - Establish perceptual connections for the creation and analysis of design.
RA-04	- Arguing ideas and opinions of one's own and others. - Raising and presenting pertinent doubts. - Reviewing and validating activities carried out.
RA-05	- Compare, contrast and interpret works and texts. - Identify, interpret and relate formal and symbolic languages. - Establish relationships and connections between formal and symbolic languages and their historical period. - Outline and plan a script for an essay. - Demonstrate critical judgment or sense.
RA-06	- Use the informative, expressive and communicative capacity of written language. - Show an optimal level in terms of written expression in Catalan-Spanish (spelling and syntax).

Continuous evaluation

Specific evaluation criteria within continuous evaluation

20-40%

- Selects, uses and cites sources of information according to APA standards. (up to 20% - LO1, LO2)
- Structure and organize the work with communicative correctness. (up to 20% - RA5, RA6)
- Shows good research methodology. (up to 10% - LO1, LO5)
- Establishes relationships between readings and knowledge taught in the classroom and/or from lectures, visits to exhibitions, documentaries, debates, etc. (up to 20% - RA2, RA3, RA5)
- Makes coherent reasoning with the contribution of own arguments. (up to 30% - LO3, LO4, LO6)

Evaluation instruments within continuous evaluation

Evidence for evaluation is collected through the activities delivered and tests or other classroom activities such as oral presentations, debates, among others.

Feedback is given using different instruments according to what is established in each activity:

Examples:

Rubrics and/or evaluation criteria

Comments on written and/or practical tests.

Questionnaires.

Individual and/or group feedback on activities, written or oral.

Reports and/or follow-up tutorials.

Direct observations and/or observation records.

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Specific recovery criteria within continuous assessment

Specific evaluation criteria are followed within the continuous assessment described in the subject's Teaching Guide.

Make-up work within the continuous assessment will consist of submitting the suspended activities, or others scheduled for the occasion, during the make-up period at the end of the semester or on the date established by the teaching staff within the semester.

Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

Students who are excluded from continuous evaluation (do not meet minimum attendance, do not meet the format and deadline conditions) must submit all course activities at the end of the semester, others scheduled for the occasion (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

Evidence will be collected through course activities not submitted within the established deadline and complementary activities that may take the form of written/practical tests; questionnaires; complementary exercises/extension activities.

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ACTIVITY 2	Duration: 4/5 weeks	Weighting: 20 - 40 %
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Activity description

Critical essay in group

Documentary research on topics, works, theories and/or perceptual phenomena of the subject. (Commentary, comparative analysis, argumentative proposal, opinion article, review, critical reflection, concept map, podcast or others)

It must show research skills (selection of sources, keywords, summary, quotes), as well as a personal opinion argued in the form of a critical conclusion. (Extension of 10 to 15 pages in the case of a written document).

Contents

- Research methodology.
- Consumerism and mass culture. Pop Art and other artistic and design manifestations of the 1960s.
- The history of art and design in postmodernity.
- Contemporary references and trends.

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.
CT-14	Master the research methodology in the generation of viable projects, ideas and solutions.
CG-02	Master the languages and expressive resources of representation and communication.
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.

Applied teaching methodologies

MD2	Debate and/or discussion
MD3	Readings and/or comments
MD6	Presentations and/or defenses
MD7	Case study
MD8	Project work
MD9	Guided practice
MD12	Agile methodologies

Learning outcomes

RA-01	- Properly manage information on the history of art and design of a given period. - Identify and select documents and works with criteria. - Classify and document works of different types. - Apply bibliographical references using APA style. - Apply direct, indirect quotes and paraphrases following the established model.
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RA-02	- Analyze texts and audiovisuals. - Identify the authorship and origin of a text or audiovisual. - Identify the theme or central idea of a document. - Identify and break down the secondary ideas of a document. - Distinguish indicators of the historical context of a document.
RA-03	- Increase attention to different perceptual stimuli, and organize their significance. - Value and demonstrate sensitivity towards the function and role of art and design in society. - Establish perceptual connections for the creation and analysis of design.
RA-04	- Arguing ideas and opinions of one's own and others. - Raising and presenting pertinent doubts. - Reviewing and validating activities carried out.
RA-05	- Compare, contrast and interpret works and texts. - Identify, interpret and relate formal and symbolic languages. - Establish relationships and connections between formal and symbolic languages and their historical period. - Outline and plan a script for an essay. - Demonstrate critical judgment or sense.
RA-06	- Use the informative, expressive and communicative capacity of written language. - Show an optimal level in terms of written expression in Catalan-Spanish (spelling and syntax).

Continuous evaluation

Specific evaluation criteria within continuous evaluation

20-40%

- Selects, uses and cites sources of information according to APA rules (up to a **20%** - RA1, RA2).
- Structure and organize work with communicative correctness (up to **20%** - RA5, RA6).
- Relates knowledge and deepens in the economic, social and cultural contexts of design (up to **20%** - RA2, RA3, RA5).
- Demonstrates analytical and research methodology skills (up to **20%** - RA1, RA4, RA5).
- Reasons critically and coherently, through own and others' arguments (up to **20%** - RA3, RA4, RA6).

Evaluation instruments within continuous evaluation

Evidence for evaluation is collected through the activities delivered and tests or other classroom activities such as oral presentations, debates, among others.

Feedback is given using different instruments according to what is established in each activity:

Examples:

Rubrics and/or evaluation criteria.

Comments on written and/or practical tests.

Questionnaires.

Individual and/or group feedback on activities, written or oral.

Reports and/or follow-up tutorials.

Direct observations and observation records.

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Specific recovery criteria within continuous assessment

Make-up work within the continuous assessment will consist of submitting the suspended activities, or others scheduled for the occasion, during the make-up period at the end of the semester or on the date established by the teaching staff within the semester.

Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

Students who are excluded from continuous evaluation (do not meet minimum attendance, do not meet the format and deadline conditions) must submit all course activities at the end of the semester, others scheduled for the occasion (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

Evidence will be collected through course activities not submitted within the established deadline and complementary activities that may take the form of written/practical tests; questionnaires; complementary exercises/extension activities.

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ACTIVITY 3	Duration: 3/4 weeks	Weighting: 0 - 30 %
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Activity description

Exercises of various types

Documentary research, readings, comments or analyses of works, criticism...

Contents

- Research methodology.
- Consumerism and mass culture. Pop Art and other artistic and design manifestations of the 1960s.
- The history of art and design in postmodernity.
- Contemporary references and trends.

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.
CT-14	Master the research methodology in the generation of viable projects, ideas and solutions.
CG-02	Master the languages and expressive resources of representation and communication.
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.

Applied teaching methodologies

MD2	Debate and/or discussion
MD3	Readings and/or comments
MD6	Presentations and/or defenses
MD7	Case study
MD8	Project work
MD9	Guided practice
MD12	Agile methodologies

Learning outcomes

RA-01	- Properly manage information on the history of art and design of a given period. - Identify and select documents and works with criteria. - Classify and document works of different types. - Apply bibliographical references using APA style. - Apply direct, indirect quotes and paraphrases following the established model.
RA-02	- Analyze texts and audiovisuals. - Identify the authorship and origin of a text or audiovisual. - Identify the theme or central idea of a document. - Identify and break down the secondary ideas of a document. - Distinguish indicators of the historical context of a document.

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RA-03	- Increase attention to different perceptual stimuli, and organize their significance. - Value and demonstrate sensitivity towards the function and role of art and design in society. - Establish perceptual connections for the creation and analysis of design.
RA-04	- Arguing ideas and opinions of one's own and others. - Raising and presenting pertinent doubts. - Reviewing and validating activities carried out.
RA-05	- Compare, contrast and interpret works and texts. - Identify, interpret and relate formal and symbolic languages. - Establish relationships and connections between formal and symbolic languages and their historical period. - Outline and plan a script for an essay. - Demonstrate critical judgment or sense.
RA-06	- Use the informative, expressive and communicative capacity of written language. - Show an optimal level in terms of written expression in Catalan-Spanish (spelling and syntax).

Continuous evaluation

Specific evaluation criteria within continuous evaluation

Exercises of various types 0-30%

- Shows autonomy in research and investigation into the history of the specialty. (up to **20%- 40%**, RA-01, RA-02 and RA-05)
- Organizes, manages and presents exercises in a clear and attractive way for public display. (up to **20%- 30%**, RA-03, RA-04 and RA-06)
- Makes contributions of critical reasoning. (up to **20% -30%**, RA-02 and RA-05)

Evaluation instruments within continuous evaluation

Evidence for evaluation is collected through the activities delivered and tests or other classroom activities such as oral presentations, debates, among others.

Feedback is given using different instruments according to what is established in each activity:

Examples:

Rubrics and/or evaluation criteria

Comments on written and/or practical tests

Questionnaires.

Individual and/or group feedback on activities, written or oral.

Reports and/or follow-up tutorials.

Direct observations and/or observation records.

Specific recovery criteria within continuous assessment

Make-up work within the continuous assessment will consist of submitting the suspended activities, or others scheduled for the occasion, during the make-up period at the end of the semester or on the date established by the teaching staff within the semester.

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Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

Students who are excluded from continuous evaluation (do not meet minimum attendance, do not meet the format and deadline conditions) must submit all course activities at the end of the semester, others scheduled for the occasion (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

Evidence will be collected through course activities not submitted within the established deadline and complementary activities that may take the form of written/practical tests; questionnaires; complementary exercises/extension activities.

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ACTIVITY 4	Duration: 3/4 weeks	Weighting: 0 - 30 %
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Description of the activity

Written test

Written test in different formats.

Contents

- Consumerism and mass culture. Pop Art and other artistic and design manifestations of the 1960s.
- The history of art and design in postmodernity.
- Contemporary references and trends.

Skills

CT-08	Develop ideas and arguments in a reasoned and critical manner.
CG-02	Master the languages and expressive resources of representation and communication.
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.

Applied teaching methodologies

MD4	Tests and/or exams
MD6	Readings and/or comments
MD12	Agile methodologies

Learning outcomes

RA-02	- Analyze texts and audiovisuals. - Identify the authorship and origin of a text or audiovisual. - Identify the theme or central idea of a document. - Identify and break down the secondary ideas of a document. - Distinguish indicators of the historical context of a document.
RA-04	- Arguing ideas and opinions of one's own and others. - Raising and presenting pertinent doubts. - Reviewing and validating activities carried out.
RA-05	- Compare, contrast and interpret works and texts. - Identify, interpret and relate formal and symbolic languages. - Establish relationships and connections between formal and symbolic languages and their historical period. - Outline and plan a script for an essay. - Demonstrate critical judgment or sense.
RA-06	- Use the informative, expressive and communicative capacity of written language. - Show an optimal level in terms of written expression in Catalan-Spanish (spelling and syntax).

Continuous evaluation

Specific evaluation criteria within continuous evaluation

Written test 0-30%

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- Correct answer to the proposed questions. (up to **20%**, RA-02 and RA-05)
- Identify and describe key ideas. (until **20%**, RA-02 and RA-05)
- Identifies and analyzes themes, movements, authors and works of design in the specialty. (up to **20%**, RA-02 and RA-05)
- Uses language and specific terminology correctly. (up to **20%**, RA-06)
- Produces a coherent speech with its own reasoning and argumentation. (up to **20%**, RA-03)

Evaluation instruments within continuous evaluation

Evidence for evaluation is collected through the activities delivered and tests or other classroom activities such as oral presentations, debates, among others.

Feedback is given using different instruments according to what is established in each activity:

Examples:

Rubrics and/or evaluation criteria.

Comments on written and/or practical tests.

Direct observations and/or records observation.

Specific recovery criteria within continuous assessment

Recovery within the continuous assessment will consist of taking another test with similar characteristics during the recovery period at the end of the semester or on the date established by the teaching staff within the semester.

Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

Students who are excluded from continuous evaluation (do not meet minimum attendance, do not meet the format and deadline conditions) must submit all course activities at the end of the semester, others scheduled for the occasion (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

Take the practice and/or written test.