

7S_OPT_TCH_Overview of contemporary art

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

Subject: Electives in theory, criticism and humanities

Type: Training Optional

Credits: 4 ECTS

Total hours: 100h

Course: 4

Hours/week: 6.3 hours

Semester: 7

Face-to-face hours/week: 2.5h

Language in which it is taught: Catalan / Spanish

Self-employed hours/week: 3.8h

Prerequisites:

1. Presentation of the subject

The subject is aimed at deepening the theoretical and/or practical understanding of the transformations of the contemporary world and the understanding of the context of design and art.

Designers need to position themselves in the face of the challenges of society, design and art, of the present and the future in order to achieve critical thinking.

The optional Panorama of Contemporary Art is presented as a tour of the aesthetic manifestations and artistic behaviors that occurred at the end of the 20th and beginning of the 21st century.

Interpretative keys will be provided to address the avant-garde artistic and aesthetic phenomenon by analyzing the phenomenon of plastic expression in the temporal evolution of contemporary culture. The diversity of proposals or trends, critical debates, the relationships between art and politics, the position of artists, major exhibitions and the role played by the art market will be studied.

The focus of the subject is not only on the acquisition of theoretical knowledge, but also on considering the potential of references, links, contacts and influences that these analyzed ethical and aesthetic proposals can contribute to the practice of different contemporary design projects.

2. Course contents

Study, analysis and reflection on theoretical environments of art and design.

Theoretical bases of art as a tool for social transformation.

Understanding and deepening the transformations of the contemporary world and the context we live in.

Research and transformation methodologies (social intervention, collaborative projects, etc.).

Aesthetics and criticism of contemporary art.

Art market and the world of galleries.

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International exhibition events of conceptual, ideological and aesthetic side. Documenta Kassel, Venice Biennale, Manifesto...

Art and technology (art and cybernetics, bio-art, art and robotics, media art, art and virtuality) in international artists of current reference.

Art and social criticism, gender, ecology, politics in international artists of current reference. Artistic manifestations linked to art as an object of consumption and spectacle.

Street Art and anti-system artistic demonstrations.

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-06	Promote knowledge of the historical, ethical, social and cultural aspects of design.	X	X
CG-09	Investigate the intangible and symbolic aspects that affect quality.	X	X
CG-12	Delve deeper into the history and tradition of arts and design.	X	X
CG-19	Demonstrate critical thinking skills and know how to propose research strategies.	X	X
CG-21	Mastering research methodology.	X	X

Specific skills in Graphic, Interior, Fashion and Product Design		Subject	Subject
GRA-15	Reflect on the positive social influence of design, assess its impact on improving the quality of life and the environment and its capacity to generate identity, innovation and quality in production.	X	X
INT-15	Reflect on the positive social influence of design, assess its impact on improving the quality of life and the environment and its capacity to generate identity, innovation and quality in production.	X	X
MOD-15	Reflect on the positive social influence of design, assess its impact on improving the quality of life and the environment and its capacity to generate identity, innovation and quality in production.	X	X
PRO-15	Reflect on the positive social influence of design, assess its impact on improving the quality of life and the environment and its capacity to generate identity, innovation and quality in production.	X	X

4. Learning outcomes

SUN	Description of the learning outcome	Skills
RA1	Demonstrate analytical and systematic criteria to develop arguments and/or ideas.	CT-08, CG-06,
RA2	Know historical and/or aesthetic and/or ethical and/or social and/or cultural aspects taught in the subject.	CG-12

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RA3	Establish historical, aesthetic, ethical, social or cultural relationships with the context.	CG-09, CG-12
RA4	Develop reflective and critically argued speeches based on the fact of designing.	CG-19, GRA-15, INT-15, MOD-15, PRO-15
RA5	Develop research and innovation strategies.	CG-19, CG-21

5. Teaching methodologies of 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
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

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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

6. Training activities of the subject

Get up	Description	Duration	Percentage
AF1	Individual and/or group theoretical or practical activity.	4-5 weeks	20-40%
AF2	Individual and/or group theoretical or practical activity.	4-5 weeks	0-40%
AF3	Individual critical essay	4-5 weeks	20-40%
AF4	Exam	Week 16/16	0-20%

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,

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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 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

These specific evaluation criteria within continuous assessment apply directly to activities 1, 2, 3.

Documentation (35%)

20% - Makes good use of information sources (bibliography and APA citations).

10%- Delves into the historical, creative, aesthetic, ethical, social or cultural relationships with the context.

5%- Carefully apply the proposed methodology.

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Critical essay: (40%)

5% - Ideas and/or carries out a coherent proposal.

15%- Shows critical reflection on the topic.

20% Shows good writing and correct use of language and relevant terminology. Demonstrates the ability to generate, evaluate, question and/or judge concepts and ideas.

Exhibition. (25%)

5%- Has the capacity for contextual analysis and relevant communicative resolution.

10%- Prepare a coherent speech following the established guidelines.

10%-Shows oral expression in form and content.

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.

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 assignments requested by the teacher within the established deadline, in the event of suspension

The subject will have to take a written test.

If students want to improve their final grade, they must submit a single complementary activity within the deadline established by the teacher.

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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 do not meet the minimum attendance or the format and submission deadline conditions established in the subject, they will have to carry out **awritten test** of content related to the subject that is equivalent to 70% of the grade and, in addition, an individual theoretical assignment must be submitted, which corresponds to 30% of the grade.

Subject recovery instruments outside of continuous assessment

Written/practical tests.

Rubrics.

Questionnaires.

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

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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 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.

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11. Sources of information and teaching resources

Basic bibliography

- Aliaga, J. (2007). Phallic Order. Androcentrism and Gender Violence in 20th Century Artistic Practices. Madrid: Akal.
- Aliaga, J. (2023). A persecuted world. Madrid: Akal.
- Guash, A.M. (2017). The last art of the 20th century. From post-minimalism to multiculturalism. Madrid: Alianza Forma.
- Marchán, S. (2001). From object art to conceptual art. Madrid: Akal.
- Marzo, J.L., Mayayo, P. (2015). Art in Spain (1939-2015). Practical, political ideas. Madrid: Cátedra.

Reference bibliography and other resources

- Armstrong, S. (2019). Street Art. Barcelona: Blume.
- Beard, M. (2017). The voice and power of women. Two conferences. Barcelona: Arcadia
- Calvo Serraller, F. (2014). Contemporary art. Madrid: Taurus.
- Camerlo, S.I. (2022). Art and sexual dissidence. Buenos Aires: Diseño Editorial. Carrillo, J. (2004). Art on the net. Madrid: Cátedra.
- De Diego, E. (2011). It's not me: autobiography, performance and new spectators. Madrid: Siruela. De Micheli, Mario. (2014). The artistic avant-gardes of the 20th century. Madrid: Alianza Forma.
- Gompertz, W. (2013). What are you looking at? 150 years of modern art in the blink of an eye. Madrid: Taurus.
- Heinich, N. (2017). The paradigm of contemporary art: structures of an artistic revolution. Casimiro Libros.
- Heidegger, M. (2000). Letter on Humanism. Madrid: Alianza Filosofía.
- Hessel, K. (2022). History of Art Without Men. Barcelona: Ático de los libros. Hopkins, D. (2018). After Modern Art: 1945-2017 (Oxford History of Art). Oxford: OUP.
- Anna & Julian, A., Galliot, S., Bagit, P. (2022). Tattoo. Art under the skin. Barcelona: Fundació la Caixa.
- Lyotard, J. F. (2006). The postmodern condition. Madrid: Cátedra.
- Patuel, P. (2021). Media Art. Image and technology. Murcia: University of Murcia.
- Procter, A. (2020). The Big Picture: The Colonial History of Art in Our Museums.
- Ramírez, J.A., Carrillo, J. (2004). Trends in art, art of trends. Madrid: Cátedra. Reckitt, H. (2005). Art and feminism. New York: Phaidon Press Inc.
- Smith, T. (2011): Contemporary Art. World Currents. London: Pearson-Prentice Hall. Vilches, V. (2014). A Brief History of Comics. Madrid: Nowtilus.

Audiovisuals

- Murillo, E. (November 8, 2020). 10 keys to UNDERSTANDING contemporary ART. YouTube [Video]
<https://www.youtube.com/watch?v=0-PAaK8bMKY>
- Casanueva, Y., González, A. (February 7, 2017). INTO THE BRILLO BOX. A contemporary art documentary. Processual Art Video. YouTube [video]. <https://www.youtube.com/watch?v=5gUwzm5kEJ0>
- Thematic Night. (July 13, 2013). The Art Bubble. La 2. YouTube. [video].
<https://www.youtube.com/watch?v=8iduGSHiibw>
- Hughes, Robert (May 9, 2014). Impact of the New. Chanfreiros. YouTube. <https://www.youtube.com/watch?v=UubkD4sSq4M>

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12. Training activity sheets

ACTIVITY 1	Duration: 4-5 weeks	Weighting: 20-40%
Description of the activity		

Individual and/or group theoretical or practical activity.

The activity proposes a research of the contemporary world from a general perspective in the context of the globalized world. The objective is to make known the social, political, economic, cultural and technological reality of today.

This activity allows you to reflect on the main topics of interest in the contemporary artistic landscape.

Methodology: documentation research, concept map, chronological frieze, poster, video, writing an analytical written essay.

Contents

Study, analysis and reflection on theoretical environments of art and design.

Theoretical bases of art as a tool for social transformation.

Understanding and deepening the transformations of the contemporary world and the context we live in.

Research and transformation methodologies (social intervention, collaborative projects, etc.).

Aesthetics and criticism of contemporary art.

Art market and the world of galleries.

International exhibition events of conceptual, ideological and aesthetic side. Documenta Kassel, Venice Biennale, Manifesto...

Art and technology (art and cybernetics, bio-art, art and robotics, media art, art and virtuality) in international artists of current reference.

Art and social criticism, gender, ecology, politics in international artists of current reference. Artistic manifestations linked to art as an object of consumption and spectacle.

Street Art and anti-system artistic demonstrations.

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-06	Promote knowledge of the historical, ethical, social and cultural aspects of design.
CG-09	Investigate the intangible and symbolic aspects that affect quality.
CG-19	Demonstrate critical thinking skills and know how to propose research strategies.
CG-21	Mastering research methodology.

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GRA-15, INT-15, MOD-15, PRO-15 Reflect on the positive social influence of design, assess its impact on improving the quality of life and the environment and its capacity to generate identity, innovation and quality in production.

Applied teaching methodologies

MD1	Conference and/or master class
MD2	Debate and/or discussion
MD3	Readings and/or comments
MD6	Presentations and/or defenses
MD7	Case study
MD9	Guided practice
MD10	Flipped classroom
MD12	Agile methodologies
MD13	Role-playing games

Learning outcomes

RA1	Demonstrate analytical and systematic criteria to develop arguments and/or ideas.
RA2	Know historical and/or aesthetic and/or ethical and/or social and/or cultural aspects taught in the subject.
RA3	Establish historical, aesthetic, ethical, social or cultural relationships with the context.
RA4	Develop reflective and critically argued speeches based on the fact of designing.
RA5	Develop research and innovation strategies.

Continuous evaluation

Specific evaluation criteria within continuous evaluation

Documentation (35%)

20% - Makes good use of information sources (bibliography and APA citations). (R. A. 1)
10%- Deepens the historical, creative, aesthetic, ethical, social or cultural relationships with the context. (R. A. 2, R. A. 3)
5%- Carefully apply the proposed methodology. (R. A. 5)

Critical essay: (40%)

5% - Ideate and/or carry out a coherent proposal. (R. A. 1)
15%- Shows critical reflection on the topic. (R. A. 2, R. A. 3)
20% Shows good writing and correct use of language and relevant terminology. Demonstrates the ability to generate, evaluate, question and/or judge concepts and ideas. (R. A. 4)

Exhibition. (25%)

5%- Has the capacity for contextual analysis and relevant communicative resolution. (R. A. 1)
10%- Produces a coherent speech following the established guidelines. (R. A. 1, R. A. 2)
10%-Shows correct oral expression in form and content. (R. A.1)

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Evaluation instruments within continuous evaluation

Rubrics.
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 assignments requested by the teacher within the established deadline, in the event of suspension
the subject will have to carry out **aactivity to be submitted on Moodle**.
If the student wants to improve their final grade, they must submit a single**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.

Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

Students who do not meet the minimum attendance or the format and submission deadline conditions established in the subject, they will have to carry out a**written test**of content related to l'assignatura (R. A. 1, R. A. 2, R. A. 3 i R. A. 4).

Recovery instruments outside of continuous assessment

Rubric
Written/practical tests.
Questionnaires.

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ACTIVITY 2	Duration: 4-5 weeks	Weighting: 0-40%
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Description of the activity

Individual and/or group theoretical or practical activity.

This activity aims to provide students with an in-depth look at the main contemporary art centers, cultural institutions (museums and galleries), and the most significant artistic events and manifestations at an international level.

Methodology: documentary research, text commentary, guided visit to exhibitions, concept map, chronological frieze, poster, video, debate, writing an analytical written essay.

Contents

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Research and transformation methodologies (social intervention, collaborative projects, etc.).

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Art market and the world of galleries.

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Art and social criticism, gender, ecology, politics in international artists of current reference. Artistic manifestations linked to art as an object of consumption and spectacle.

Street Art and anti-system artistic demonstrations.

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-06	Promote knowledge of the historical, ethical, social and cultural aspects of design.
CG-09	Investigate the intangible and symbolic aspects that affect quality.
CG-12	Delve deeper into the history and tradition of arts and design.
CG-19	Demonstrate critical thinking skills and know how to propose research strategies.
CG-21	Mastering research methodology.
GRA-15, INT-1, MOD-15, PRO-15	Reflect on the positive social influence of design, assess its impact on improving the quality of life and the environment and its capacity to generate identity, innovation and quality in production.

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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

Learning outcomes

RA1	Demonstrate analytical and systematic criteria to develop arguments and/or ideas.
RA2	Know historical and/or aesthetic and/or ethical and/or social and/or cultural aspects taught in the subject.
RA3	Establish historical, aesthetic, ethical, social or cultural relationships with the context.
RA4	Develop reflective and critically argued speeches based on the fact of designing.
RA5	Develop research and innovation strategies.

Continuous evaluation

Specific evaluation criteria within continuous evaluation

Documentation (35%)

- 20% - Makes good use of information sources (bibliography and APA citations). (R. A. 1)
- 10%- Deepens the historical, creative, aesthetic, ethical, social or cultural relationships with the context. (R. A. 2, R. A. 3)
- 5%- Carefully apply the proposed methodology. (R. A. 5)

Critical essay: (40%)

- 5% - Ideate and/or carry out a coherent proposal. (R. A. 1)
- 15%- Shows critical reflection on the topic. (R. A. 4)
- 20% Shows good writing and correct use of language and relevant terminology. Demonstrates ability to generate, evaluate, question and/or judge concepts and ideas. (R. A. 1)

Exhibition. (25%)

- 5%- Has the capacity for contextual analysis and relevant communicative resolution. (R. A. 1)
- 10%- Produces a coherent speech following the established guidelines. (R. A. 1, R. A. 2)
- 10%-Shows an oral expression in form and content. (R. A.1)

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Evaluation instruments within continuous evaluation

Rubrics.
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 assignments requested by the teacher within the established deadline, in the event of suspension
the subject will have to carry out a **written test** (R. A. 1, R. A. 2, R. A. 3 i R. A. 4).
If the student wants to improve their final grade, they must submit a single **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.

Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

Students who do not meet the minimum attendance or the format and submission deadline conditions established in the subject, they will have to take a written test of the contents related to the subject.

Recovery instruments outside of continuous assessment

Rubric
Written/practical tests.
Questionnaires.

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ACTIVITY 3	Duration: 4-5 weeks	Weighting: 20-40%
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Description of the activity

Individual critical essay (personal opinion, critical reflection, presentation of conclusions, etc.)

The activity consists of carrying out a work focused on a contemporary artist or movement. The aim is to analyze their career, analyzing their work and focusing on their concept and creative ideology.

Methodology: Carrying out a critical written essay based on documentary research, guided tour of exhibitions, conceptual map, abstract, key words, chronological frieze, poster, video, debate.

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Art and social criticism, gender, ecology, politics in international artists of current reference. Artistic manifestations linked to art as an object of consumption and spectacle.

Street Art and anti-system artistic demonstrations.

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-06	Promote knowledge of the historical, ethical, social and cultural aspects of design.
CG-09	Investigate the intangible and symbolic aspects that affect quality.
CG-12	Delve deeper into the history and tradition of arts and design.
CG-19	Demonstrate critical thinking skills and know how to propose research strategies.
CG-21	Mastering research methodology.
GRA-15, INT-15, MOD-15, PRO-15	Reflect on the positive social influence of design, assess its impact on improving the quality of life and the environment and its capacity to generate identity, innovation and quality in production.

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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

Learning outcomes

RA1	Demonstrate analytical and systematic criteria to develop arguments and/or ideas.
RA2	Know historical and/or aesthetic and/or ethical and/or social and/or cultural aspects taught in the subject.
RA3	Establish historical, aesthetic, ethical, social or cultural relationships with the context.
RA4	Develop reflective and critically argued speeches based on the fact of designing.
RA5	Develop research and innovation strategies.

Continuous evaluation

Specific evaluation criteria within continuous evaluation

Documentation (35%)

- 20% - Makes good use of information sources (bibliography and APA citations). (R. A. 1)
- 10%- Deepens the historical, creative, aesthetic, ethical, social or cultural relations with the context. (R. A. 2, R. A. 3)
- 5%- Carefully apply the proposed methodology. (R. A. 5)

Critical essay: (40%)

- 5% - Idea and/or make a coherent proposal. (R. A. 1)
- 15%- Shows critical reflection on the topic. (R. A. 2, R. A. 3).
- 20% Shows good writing and correct use of language and relevant terminology. Demonstrates the ability to generate, evaluate, question and/or judge concepts and ideas. (R. A. 4)

Exhibition. (25%)

- 5%- Has the capacity for contextual analysis and relevant communicative resolution. (R. A. 1)
- 10%- Produces a coherent speech following the established guidelines. (R. A. 2, R. A. 3)
- 10%-Shows an oral expression in form and content. (R. A. 1)

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Evaluation instruments within continuous evaluation

Rubrics.
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 assignments requested by the teacher within the established deadline, in the event of suspension
the subject will have to take a written test. (R. A. 1, R. A. 2, R. A. 3 and R. A. 4)
If the student wants to improve their final grade, they must submit a single **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.

Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

Students who do not meet the minimum attendance or the format and submission deadline conditions established in the subject, they will have to carry out a **written test** of content related to the subject.

Recovery instruments outside of continuous assessment

Rubric
Written/practical tests.
Questionnaires.

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ACTIVITY 4	Duration: last week of the course	Weighting: 0-20%
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Description of the activity

This activity aims to check the student's achievement of the topics worked on and assess their ability to reflect on the concepts covered.

The activity can be developed based on a written test or a learning report where the main aspects of the subject are determined.

Contents

Study, analysis and reflection on theoretical environments of art and design.

Theoretical bases of art as a tool for social transformation.

Understanding and deepening the transformations of the contemporary world and the context we live in.

Research and transformation methodologies (social intervention, collaborative projects, etc.).

Aesthetics and criticism of contemporary art.

Art market and the world of galleries.

International exhibition events of conceptual, ideological and aesthetic sides. Documenta Kassel, Venice Biennale, Manifesto...

Art and technology (art and cybernetics, bio-art, art and robotics, media art, art and virtuality) in international artists of current reference.

Art and social criticism, gender, ecology, politics in international artists of current reference. Artistic manifestations linked to art as an object of consumption and spectacle.

Street Art and anti-system artistic demonstrations.

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-06	Promote knowledge of the historical, ethical, social and cultural aspects of design.
CG-09	Investigate the intangible and symbolic aspects that affect quality.
CG-12	Delve deeper into the history and tradition of arts and design.
CG-19	Demonstrate critical thinking skills and know how to propose research strategies.
CG-21	Mastering research methodology.
GRA-15, INT-15, MOD-15, PRO-15	Reflect on the positive social influence of design, assess its impact on improving the quality of life and the environment and its capacity to generate identity, innovation and quality in production.

Applied teaching methodologies

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MD1	Conference and/or master class
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Learning outcomes

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RA3	Establish historical, aesthetic, ethical, social or cultural relationships with the context.
RA4	Develop reflective and critically argued speeches based on the fact of designing.
RA5	Develop research and innovation strategies.

Continuous evaluation

Specific evaluation criteria within continuous evaluation

Shows critical reflection on the topic. (R. A. 4)

It delves into the historical, creative, aesthetic, ethical, social or cultural relationships with the context. (R. A. 2, R. A. 3)

Shows ability to generate, evaluate, question and/or judge concepts and ideas. (R. A. 4)

Shows good writing and correct use of language and relevant terminology. (R. A.1, R. A.2).

Has the capacity for contextual analysis and relevant communicative resolution. (R. A. 1).

Prepare a coherent speech following the established guidelines. (R. A. 1).

Evaluation instruments within continuous evaluation

Rubrics.

Questionnaires.

Written test.

Specific recovery criteria within continuous assessment

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Students must submit the assignments requested by the teacher within the established deadline, in the event of failure

the subject will have to take a written test. R. A. 1, R. A. 2, R. A. 3 and R. A. 4).

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

The evidence of this recovery is collected with:

Rubric

Written/practical tests.

Questionnaires.

Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

Students who do not meet the minimum attendance or the format and submission deadline conditions established in the subject, they will have to carry out a **written test** of content related to the subject.

Recovery instruments outside of continuous assessment

Rubric

Written/practical tests.

Questionnaires.