

COMUNICACIO VISUAL

Andrea Perez Fernandez

Supervising Teacher: Andrea Perez Fernandez

Group: 1,2,3,4

Code: 105712

Credits: 6 ECTS

Course: 1

Semester: 2

Typology: Fundamentals

Subject: Communication

Schedules:

| Group | Schedules | Teacher |
|-------|-------------------------|------------------------|
| 1 | Dijous 11:00 - 13:00 | Andrea Perez Fernandez |
| | Dimecres 12:00 - 13:00 | Andrea Perez Fernandez |
| 2 | Divendres 08:30 - 10:30 | Andrea Perez Fernandez |
| | Dimecres 10:45 - 11:45 | Andrea Perez Fernandez |
| 3 | Dijous 08:30 - 10:30 | Andrea Perez Fernandez |
| | Divendres 10:45 - 11:45 | Andrea Perez Fernandez |
| 4 | Divendres 12:00 - 13:00 | Andrea Perez Fernandez |
| | Dimecres 08:30 - 10:30 | Andrea Perez Fernandez |

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Subject Presentation

Brief Description:

Visual Communication is a compulsory subject that introduces first-year students to the study of communication understood as a social practice. In particular, the subject aims to promote and educate an analytical and critical perspective on the generation, uses and readings of images. With the support of practical examples, (1) theories and methods of analysis of communicative elements will be studied – mainly in relation to art and design; (2) the relationship between visual products and their context of production and reception; and (3) the different functions of images, with special attention to advertising and the social and political function.

Training Objectives:

- Be interested in studying images and approach them critically.
- Understand the phenomenon of communication —with special emphasis on visual communication— and learn about its main concepts, models and theoretical approaches.
- Acquire a general perspective on the evolution of the use of images and the role they currently play.
- Identify types of images, analyze their characteristics and evaluate their use in context.
- Develop a plausible discourse with a historical perspective on the contexts of visual communication.
- Incorporate critical tools to analyze discourses about images.
- Incorporate tools to use and reference academic and visual sources in work.

Recommendations

- The Virtual Campus is the main communication tool between teachers and students. Therefore, it is recommended to consult it often and redirect the corporate email address to a regular email address.
- Before each submission, the teacher will provide the rubrics that she will use to evaluate it through the virtual Campus.
- Through the Virtual Campus, the teacher will provide guidance on plagiarism and citation methods, as well as advice on finding academic sources. It is recommended to consult them to avoid plagiarism.
- To pass the subject, it is recommended to carefully read the descriptions and specific recommendations for each exercise, which may include the explicit prohibition of the use of virtual assistants or any type of artificial intelligence.
- It is recommended to avoid the use of mobile devices during plenary sessions; and their use is explicitly prohibited in participatory seminars.
- Regular attendance at sessions ensures adequate monitoring of the course contents and exercises, which assumes face-to-face attendance.

Contents and Methodology

Brief Description:

The subject is structured into three blocks of content, the duration and difficulty of which increases progressively.

1. FUNDAMENTALS FOR THE STUDY OF VISUAL COMMUNICATION

The first block aims to convey to students the basic conceptual tools to analyze the phenomenon of visual communication based on examples from the field of design and art.

2. THE PRODUCTION OF IMAGES IN CONTEMPORARY TIME

The second block focuses on changes in the production, reproduction and reception of images from a historical perspective based on two transitions: the rise of mass media and the beginning of the digital age.

3. APPROACHES TO THE SOCIAL AND POLITICAL IMPACT OF IMAGES

The third block focuses on the study of the social and political impact of images. It does so through two case studies: the development and uses of photomontage at the beginning of the 20th century and reflections on the relevance of photojournalism and graphic humor, among other disciplines, to raise awareness of violence among the population.

Teaching methodology:

The subject combines: (1) plenary sessions (lectures, flipped classroom); (2) guided practical seminars (group exercises, comprehensive reading of texts, collective critical discussion) and (3) tutorials.

The assessment activities are designed to develop diverse and transversal skills, such as: the use of bibliographic databases, consulting documentary sources, improving oral and written expression, the ability to work in groups, independent study, the ability to organize work based on specific and measurable tasks, etc.

The subject consciously and cross-cuttingly incorporates both the gender perspective and the Sustainable Development Goals; in particular, those linked to quality education (SDG4), the reduction of inequalities (SDG1; SDG2; SDG5; SDG10...) and climate justice (SDG12-15).

Training activities:

The continuous assessment consists of 4 activities (6 submissions/presentations):

Activity 1 (20%, re-assessable): Written test in the classroom on block 1.

Activity 2 (10%, non-re-assessable): Preparation (individual or in pairs) of a meme about blocks 1 and 2.

Activity 3 (20%, not re-assessable): Group session on a complementary reading of blocks 2 and 3.

Activity 4 (50%, with 40% re-evaluable): Preparation of an academic essay (individual or in pairs) based on a list of topics proposed by the teacher. This activity consists of three mandatory tasks:

— Delivery of a template specifying the methodology and sources to be consulted (10% non-re-evaluable).

— Submission of the written essay through the Virtual Campus.

— Oral defense of the research process and the results of the essay.

Evaluation

General evaluation regulations

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

Continuous evaluation system

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.

The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

The continuous assessment consists of 4 assessment activities with different weights in the final grade of the subject. 60% of the subject allows for re-assessment, but only if the exercises have been submitted on time and do not violate the rules on plagiarism and the use of artificial intelligence indicated in the instructions. Likewise, a minimum of 3.5 points of overall grade must be obtained to be able to re-assess the activities that allow it.

From the beginning of the course, students will have detailed instructions for the 4 exercises, as well as the rubrics that the teacher will use to evaluate them. The main criteria are explained below:

Activity 1 (20%, re-assessable): Written test in the classroom on block 1. In this activity, it will be assessed that the students have learned and understood the contents taught during the first part of the subject. This is a short test and without notes.

Activity 2 (10%, not re-assessable): Preparation (individual or in pairs) of a meme on blocks 1 and 2. In this activity, it is assessed that the students have understood the contents taught and are able to communicate a concept or theory in a simple way using the "meme" format. A competition will be held in the classroom where the class will decide which is the best.

Activity 3 (20%, not re-assessable): Group session on a complementary reading of blocks 2 and 3. In

this activity, students will be assessed on their ability to understand a reading, search for information about the author and the context, and communicate its main aspects in the format they consider most appropriate to the rest of the students (through group dynamics, video screening, dramatization, etc.). The activity will be based on a reading list proposed by the teacher. The assessment is individual and will focus on understanding the text and the ability to convey it to the class.

Activity 4 (50%, with 40% re-evaluable): Preparation of an academic essay (individual or in pairs) based on a list of topics proposed by the teacher. This activity consists of three mandatory tasks:

— Delivery of a template specifying the methodology and sources to be consulted.

(*This assignment is worth 10% of the final grade and is not re-evaluable)

— Submission of the written essay through the Virtual Campus.

— Oral defense of the research process and the results of the essay.

(These two activities are assessed jointly and have a weight of 40%, re-evaluable).

Students will be assessed on whether they conduct research using quality sources and are able to use and reference them with soundness. Writing will also be assessed (spelling, clarity, ability to synthesize). The oral defense of the research process takes place once the written essay has been submitted, and consists of answering questions posed by the teacher that ensure that the student has prepared the work and knows the sources used.

Single evaluation system

The student can request a single assessment in those subjects that allow it, due to their content and teaching methodologies, as established in the course guide. This implies the submission on a single date of the required evaluative evidences for the subject. A motivated request that justifies it must be submitted within the deadlines set by the center.

From the second enrollment onwards, the assessment of the subject may consist, at the discretion of the teachers, of a synthesis test, which allows the evaluation of the learning outcomes outlined in the course guide of the subject. In this case, the grade for the subject will correspond to the grade of the synthesis test.

If students request a single assessment, they must submit two pieces of evidence on a single date: (1) submission and oral defense of the written essay in individual format (50% of the final grade) and (2) written exam that includes both the contents of block 1 and the readings that the rest of the students have presented in group (50% of the final grade).

Single review process

The place, date and time of the review will be communicated to students together with the publication of the provisional final grades.

Learning outcomes of the subject

Knowledge

Describe the common and specific features of design disciplines in the critical analysis of communicative characteristics and strategies within the field of design. (KT01)

Identify the basic principles of human and social communication at its different stages, as well as the criteria for visual analysis . (KT05)

Skills

Apply appropriate parameters and criteria for the study and evaluation of images and visual content. (ST12)

Competencies

Discuss the visual and communicative suitability in the assessment of a support, piece or informative reality linked to a design -whether one's own or someone else's -or to a design context. (CT06)

Learning outcomes of the degree program

Knowledge

Respond to global issues related to the fields of design and art, cultural industries, their institutional environments, and the agents involved.

Correctly reference documentary sources, the necessary bibliography and knowledge of the heritage environment both for the projection and for the analysis and reasoned criticism of design and/or art.

Reference essential knowledge of the sciences and auxiliary disciplines of design, such as anthropometry, ergonomics, visual communication, evaluation methods, marketing, and prospecting.

Demonstrate a sufficient command of the English (level B1 of MCER), in both general communicative contexts and design-specific contexts, with particular attention to democratic, human, and fundamental rights.

Describe the legal framework and the ethical and deontological values of the design profession, along with the contexts and agents that apply them, with

Skills

Use digital tools and technologies according to creative and production processes in the field of design

Structure visual information hierarchically and apply typographic families and font architecture appropriately.

Apply ethical and aesthetic criteria and values to design practice, taking into account the formal dimensions of environments and their diversity.

Conduct research with a critical spirit in the field of design and related disciplines, considering innovation, experimentation, and the ongoing renewal of the cultural industries, while promoting equality and democratic values.

Synthesize knowledge from diverse sources—studies, fieldwork, literature, direct observation, or practical experience—in the field of design and related disciplines within the cultural industries.

Competencies

Produce academic and professional reports related to design, the arts, and their supporting disciplines.

Bibliography and Resources

The plenary classes are based primarily on the following bibliographical sources:

Acaso, María, *El lenguaje visual*, Paidós, 2009.

Ades, Down, *Photomontage*, Thames & Hudson, 1976.

Azoulay, Ariella A., *Potential History: Unlearning Imperialism*, Verso, 2019.

Baldwin, Jonathan; Roberts, Lucienne, *Comunicación Visual*, Parramón, 2007.

Berger, John, *Para entender la fotografía*, Gustavo Gili, 2015.

Berger, John, *Modos de ver*, Gustavo Gili, 2016.

Caballero, Jorge; Catalán Josep María, *La imaginación artificial*, Cátedra, 2025.

Costa, Juan, *La imagen de marca: un fenómeno social*, Paidós, 2004.

Jardín, Enric, *Pensar con imágenes*, Gustavo Gili, 2012.

Munari, Bruno, *Diseño y comunicación visual*, Gustavo Gili, 1985.

Rodrigo Alsina, Miquel; Alsina Estrada, Anna, *Teories de la comunicació*, FUOC, 2009.

Sontag, Susan, *Ante el dolor de los demás*, Debolsillo, 2010.