

Degree programme	Type	Course
Audiovisual Communication	FB	1

Contact lecturer

Name : Sandra Alvaro Sanchez

Email : sandra.alvaro@uab.cat

Prerequisites

Interest in visual culture and art are not essential but recommended

Group languages

You can consult this information at the [end](#) of the document.

Objectives

This course aims to provide a historical analysis of contemporary societies and their political, economic, social, and cultural evolution, enabling students to critically assess content and create audiovisual productions with strong narrative and aesthetic quality. To this end, students will be introduced to the social and artistic transformations that have taken place from the mid-twentieth century to the beginning of the twenty-first century, with particular attention to the social impact and expressive potential of New Media.

Through the analysis of artistic works, assigned readings, and practical exercises, students will learn to:

- Use sources appropriately and develop terminological rigour.
- Understand contemporary cultural trends and develop critical thinking skills.
- Identify ideological, cultural, and gender biases.
- Foster creativity.
- Develop aesthetic sensitivity and narrative skills.
- Understand the characteristics of different media formats and their potential applications.

Learning outcomes

- CM16 (To construct artistically relevant (relevance may be measured in the form of social impact) and industrially competitive (art belongs to the masses and is consumed) audiovisual products.) To construct artistically relevant (relevance may be measured in the form of social impact) and industrially competitive (art belongs to the masses and is consumed) audiovisual products.
- CM17 (To assess the communicative capacity of a particular audiovisual artwork (cultural icon or landmark or cult artwork).) To assess the communicative capacity of a particular audiovisual artwork (cultural icon or landmark or cult artwork).
- KM20 (To draw aesthetic connections between artistic images and audiovisual images.) To draw aesthetic connections between artistic images and audiovisual images.
- KM21 (To identify contemporary art movements.) To identify contemporary art movements.

- SM21 (To apply resources related to artistic design and expression to audiovisual creation.) To apply resources related to artistic design and expression to audiovisual creation.
- SM22 (To demonstrate the acquisition of the artistic skills specific to contemporary culture through the combination of aesthetic sensibility and forms of audiovisual communication.) To demonstrate the acquisition of the artistic skills specific to contemporary culture through the combination of aesthetic sensibility and forms of audiovisual communication.

Contents

Following a brief introduction to the artistic avant-gardes and the emergence of the post-media era, the course explores key contemporary cultural trends through the semiotic-material analysis of artistic works and the reading of relevant theoretical texts.

These trends will be examined through the following contemporary transformations:

- Introduction: Art at the end of the twentieth century: beyond aesthetic autonomy.
- The network society: globalization and participation.
- The aesthetics of code and the power of algorithms: interactivity and control.
- The transformation of the image: ubiquity and operativity.
- Post-digital aesthetics: tangible interaction and software beyond the screen.
- Environmental aesthetics.
- Aesthetics and other transformations of Artificial Intelligence.

The course highlights the andro-Eurocentric bias that has traditionally shaped art history and promotes a critical analysis of alterity by emphasizing the contributions of women and non-European artists within artistic networks and cultural production. It also examines the mechanisms that have contributed to the historical invisibilization of cultural diversity.

*A detailed schedule of topics and activities will be presented during the first class session and will also be available on the Virtual Campus. Students will find all required learning materials and relevant information necessary for the successful completion of the course.

*Should teaching arrangements need to be modified due to force majeure and in accordance with the directives issued by the relevant authorities, students will be informed of any changes affecting the course schedule, contents, or teaching methodologies.

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Tutorial sessions	23	0.92	CM16, CM17, KM20, KM21, SM21, SM22
Readings, study, visits to exhibitions, analysis of texts and images, preparation of essays.	90	3.6	CM16, CM17, KM20, KM21, SM21, SM22
Lectures supported by audiovisual materials and in-class practical exercises	37	1.48	CM16, CM17, KM20, KM21, SM21, SM22

The course methodology emphasises collaborative practices and positive interdependence among students. Accordingly, several activities and exercises will be designed to be carried out in groups.

Teaching activities will include:

- Lectures supported by audiovisual materials and in-class practical exercises.
- Critical reading of texts and visual materials.
- Visits to exhibitions, where appropriate.

- Tutorials and individual consultations.

The course content and learning activities will be developed with attention to gender perspectives and the use of inclusive language.

Annotation: within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continuous assessment activities

Title	Weight	Hours	ECTS	Learning outcomes
Tasks and attendance	10 %	0	0	CM16, CM17, KM20, KM21, SM21, SM22
Individual work	30 %	0	0	CM16, KM20, SM21, SM22
Teamwork	30 %	0	0	CM16, SM21, SM22
Exam	30 %	0	0	CM17, KM20, KM21

Assessment activities are designed to evaluate students' ability to:

- Recognise contemporary cultural trends.
- Identify the communicative potential, aesthetic quality, and narrative value of an artistic work.
- Establish connections between artistic productions, culture, and contemporary crises.
- Apply aesthetic resources to audiovisual creation.

Continuous Assessment

The final grade will be calculated according to the weighted average of the following assessment components:

- Assignments and attendance: 10%
- Group project: 30%
- Individual project: 30%
- Final examination: 30%

*A detailed description of each assessment activity will be provided on the first day of class and will be available on the Virtual Campus, together with detailed instructions, required materials, and assessment rubrics.

To pass the course, students must complete all assessment activities and obtain an overall final grade of at least 5 out of 10.

Assessment activities will only contribute to the final grade if they receive a mark of 4 or higher. Therefore, if any assessment activity receives a mark below 4, the final course grade will be a fail, and the student must complete the reassessment process to pass the course.

Reassessment

Students will be eligible for reassessment if they meet any of the following conditions:

a) They have not achieved the minimum passing grade for the course, that is, they have obtained a final grade below 5 out of 10.

b) They have received a grade below 4 in any assessment activity.

c) They have previously completed assessment activities whose combined weight represents at least two-thirds of the total course grade.

Students enrolled in the course for a second time may complete a single comprehensive assessment consisting of a final examination. The grade obtained in this examination will constitute the final course grade.

Single Assessment

The final grade will be calculated according to the weighted average of the following assessment components:

- Critical analysis of an exhibition related to the course topics: 25%
- Examination covering the course contents: 50%
- Hybrid textual/audiovisual project based on one of the required readings: 25%

Reassessment

Students will be eligible for reassessment if they meet any of the following conditions:

a) They have not achieved the minimum passing grade for the course, that is, they have obtained a final grade below 5 out of 10.

b) They have received a grade below 4 in any assessment activity.

Not Assessable

Students who have not completed more than 30% of the assessment activities will receive the grade "Not Assessable."

Penalties for Academic Misconduct

Any student who commits an irregularity in an assessment activity (including plagiarism, cheating, impersonation, or any other form of academic misconduct) will receive a grade of 0 for that activity.

In cases involving multiple irregularities, the final grade for the course will be 0.

Artificial Intelligence

The use of Artificial Intelligence (AI) technologies is permitted in this course as part of the development of academic work, provided that the final submission demonstrates a substantial contribution by the student in terms of analysis and personal reflection.

Students must clearly identify any content generated with AI technologies, specify the tools used, and include a critical reflection on how these technologies influenced both the working process and the final outcome.

Failure to disclose the use of AI tools will be considered a breach of academic integrity and may result in grade penalties or more severe disciplinary measures in cases of serious misconduct.

Bibliography

Required Readings

The textual and audiovisual materials required for the preparation of each session will be made available through the Virtual Campus.

Reference Bibliography Organised by Topic

- Introduction: Art at the End of the Twentieth Century: Beyond Aesthetic Autonomy

-Krauss, R. E., Gómez Cedillo, A., & Fons Xavier Miserachs. (1996). La originalidad de la vanguardia y otros mitos modernos. Alianza

-Foster, Hal., and Alfredo Brotons Muñoz.(2021). El rretorno de lo real: la vanguardia a finales de siglo / Hal Foster; traducción Alfredo Brotons Muñoz. Madrid: Akal,

-Huyssen, Andreas. (2011). Modernismo después de la posmodernidad. Madrid: Gedisa. ISBN: 8497842863

Rancière, Jacques, Francisco López Martín. (2026). Los viajes del arte, Akal, ISBN: 978-84-460-5784-0

- The Network Society: Globalization and Participation

-Deleuze and Guattari. (1977) Rizoma. Introducción. Pre-textos. ISBN: 9788485081028

-McLuhan, M., Powers, B. R., & Ferrari, C. (2015). McLuhan, Marshall, 1911-1980, The global village. Espanyol. La aldea global: transformaciones en la vida y los medios de comunicación mundiales (1st ed.). Gedisa Editorial. el siglo XXI

-McLuhan, M., & Fons Francisco Rico. (1966). Understanding media: the extensions of man. McGraw-Hill Books.

-Guattari, F. (1990). Las tres ecologías. Pre-Textos.

-Guattari, Félix. (1995) Chaosmosis. An ethico-aesthetic paradigm. Indiana University Press

- The Aesthetics of Code and the Power of Algorithms: Interactivity and Control

-Hayles, N. K. (2005). My mother was a computer: digital subjects and literary texts (1st ed.). University of Chicago Press. <https://doi.org/10.7208/9780226321493>

-Hayles, K. (2002). Writing machines. MIT.

-Levin, G., & Brain, T. (2021). Code as creative medium: a handbook for computational art and design. The MIT Press

-Popper, Franck. From Technological to Virtual Art. Cambridge, MA: MIT University Press, 2006. ISBN: 9780262162302

-Wark, McKenzie. A Hacker Manifesto McKenzie Wark. Cambridge, MA: Harvard University Press, 2004. Web.

- The Transformation of the Image: Ubiquity and Operativity

-Grau, Oliver .(2004). Virtual Art from Illusion to Immersion. MIT Press

-Krauss, R. E. (2002). Lo fotográfico : por una teoría de los desplazamientos. Gustavo Gili.

-Latour, Bruno. (2011). Pensando con los ojos y con las manos. La Balsa de la Medusa, ISSN 0214-9982, Nº 45-46, 1998, págs. 77-128

-Latour, B., & Weibel, P. (2002). Iconoclash. ZKM.

-Parikka, Jussi. (2025). Imágenes Operativas. La caja negra. ISBN: 978-987-8272-37-5

-Weizman, Eyal. (2020). Arquitectura Forense. Violencia en el umbral de la detectabilidad. Bartlebooth.

- Post-Digital Aesthetics: Tangible Interaction and Software Beyond the Screen

-Fuller, Matthew. Behind the Blip: Essays on the Culture of Software / Matthew Fuller. Brooklyn, NY: Autonomedia, 2003. Print.

-Ryan Bishop, Kristoffer Gansing, Jussi Parikka, and Elvia Wilk (eds.), across & beyond - A transmediale Reader on Post-digital Practices, Concepts, and Institutions (Sternberg Press, 2016)

- Environmental Aesthetics

-Heather Davis and Etienne Turpin. Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies/ Edited by Heather Davis and Etienne Turpin. Open Humanities Press. 2014 PDF ISBN: 978-1-78542-000-9
On-line: <http://www.openhumanitiespress.org/books/titles/art-in-the-anthropocen>

-Klein, Naomi, and Albino Santos Mosquera. Esto lo cambia todo: el capitalismo contra el clima / Naomi Klein; traducción de Albino Santos Mosquera. 1a edición. Barcelona: Paidós, 2015. Print.

-Latour, Bruno & Weibel, Peter. Critical Zones: The Science and Politics of Landing on Earth/ Edited by Bruno Latour and Peter Weibel. Cambridge, MA: The MIT Press. 2020 ISBN: 0262044455

-Maria Ptqk, Teresa Castro, Paula Bruna, Susana Jiménez Carmona, Marisol de la Cadena, Santiago Martínez Medina, Helen Torres, Maria Arnal, Irene Solà, María Sánchez. Science Friction. Life Among Companion Species/ CCCB and Direcció de Comunicació de la Diputació de Barcelona. 2021. 978-84-9803-980-1 (Català / English)

- Aesthetics and Other Transformations of Artificial Intelligence

-Arielli, E., & Manovich, L. (2026). Arielli, Emanuele, Artificial Aesthetics: Generative AI, art and visual media. Castellà: Estética artificial : IA generativa, arte y medios visuales. Akal. (disponible en línea)

-Whittaker, Meredith . (2025). La plantación y la computadora. Tres ensayos sobre IA, trabajo y esclavitud. Akal

-Zylinska, Joanna. (2024). La máquina de percepción. Nuestro futuro fotográfico entre la visión y la IA. Akal

-Zuboff, Shoshana. (2020). La era del capitalismo de la vigilancia. Ediciones Paidós

Online Resources

www.macba.cat/

www.museoreinasofia.es/

<https://zkm.de/>

www.tate.org.uk/

www.centrepompidou.fr/

www.moma.org/

www.nga.gov/

www.metmuseum.org/

Software

Moodle (Campus virtual)

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TE) Theory	4	Catalan	second semester	morning-mixed