**SAGRADO**

Universidad del Sagrado Corazón

**SYLLABUS**

**TITLE:**              Visual Language and Thinking
**CODE:**           ART 116
**PREREQUISITE:**    N/A
**CREDITS:**         3 credits | 45 contact hours | 1 term

**DESCRIPTION**
Introductory workshop in which the fundamentals of visual communication and the expressive resources of design are studied using manual and digital procedures. Students are introduced to the understanding and solution of problems in the visual and functional fields of art, providing key tools to develop creativity and conceptualize artistic proposals.

**JUSTIFICATION**
Visual arts can be seen as a language with a specific vocabulary whose understanding serves as a tool to create aesthetical products and understand their meaning. Knowing the elements and principles of design, as well as other resources of communication that govern visuality in all areas, serves as a tool in the formation of a personal expressive language. The effective application of these structural pillars of art enhances a sense of the image that guarantees its functionality and communicative clarity, which is applicable to every two-dimensional and three-dimensional aesthetic expression.

**COMPETENCIES**
The course develops the following competencies in students:
- **Critical questioning**
- **Communication**
- **Research and exploration**

**OBJECTIVES**
After completion of the course, students will be able to:
1. Know in practice the elements and principles of visual language.
2. Solve design problems using manual and digital expression media.
3. Adopt various creative stances, aware of the communicative function of visual expressions.
4. Make aesthetic decisions based on a logical process of visual thinking exploration.
5. Understand the process of perceiving, transforming, and transmitting visual language.
6. Understand visual communication and analyze its kinds of representation in terms of form and content.

7. Understand visual language as a resource applicable to the visual arts and other communication media.
8. Integrate into their artistic proposals criteria that promote inclusivity, respect, and social awareness.

**CONTENTS**
  I.   Introduction to Visual Communication
 II.   Visual Language
       A. Image and Reality
       B. Denotative/Connotative
III.   Resources of Visual Language
       A. Basic Elements of Design
            1. Form
            2. Size
            3. Illumination
            4. Color
            5. Texture
       B. Basic Principles of Design
            1. Unity/Variety
            2. Contrast
            3. Balance
            4. Emphasis
            5. Rhythm
IV.   Visual Medium and Representation
       A. Two-dimensional Expression
       B. Three-dimensional Expression
 V.   Visual Representations According to their Function
       A. Informative
       B. Commercial
       C. Artistic
VI.   Visual Creation and Rhetoric
       A. Origins of Visual Rhetoric
       B. Figures of Visual Rhetoric
            1. Addition
            2. Suppression
            3. Substitution
            4. Exchange

**METHODOLOGY**
The following strategies from the active learning methodology are recommended:
- Flipped classroom
- Analysis of audiovisual content and field-related readings
- Walking gallery
- Visits to cultural and artistic spaces
- Visits to digital museums
- Socialized recitation

- Interaction with mobile art apps
- Practical works and exercises
- Portfolio
- Rubrics for project evaluation and field studies

## EVALUATION

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|---|---|
| Participation | 20% |
| Oral presentations | 20% |
| Partial assignments | 30% |
| Final project or exam | 30% |
| **TOTAL** | 100% |

## LEARNING ASSESSMENT

The institutional assessment rubric is applied to the course's core activity.

## BIBLIOGRAPHY

Acaso, M. (2009). El lenguaje visual. Barcelona. Paidós.

Aparici, R. G. (2013). La imagen: análisis y representación de la realidad. Gedisa.

Arnheim, R. (1984). El poder del centro. Alianza.

Arnheim, R. (2011). El pensamiento visual. Paidós.

Arnheim, R., Balseiro, M. L. (2015). Arte y percepción visual: psicología del ojo creador.

Alianza Editorial.

Aumont, J. (2013). La imagen. Paidós.

Dondis, D. A., Beramendi, J. G. (1976). La sintaxis de la imagen: introducción al

alfabeto visual. Gustavo Gili.

Freedberg, D. (1992). El poder de las imágenes: estudios sobre la historia y la teoría de

la respuesta. Cátedra.

Freeland, C., & Condor, M. (2010). Pero ¿esto es arte? Una introducción a la teoría del

arte. Cátedra.

Gage, J. (1984). Color y cultura: La práctica y el significado del color de la antigüedad a

la abstracción. Siruela.

Jiménez, J. (2010). Teoría del arte. Tecnos.

Moles, A. A., Medina, G. M. (1991). La imagen: Comunicación funcional. Trillas.

Villafañe, J. (2012). Introducción a la teoría de la imagen. Pirámide.

Vitta, M., Marti, M. (2003). El sistema de las imágenes: estética de las representaciones

      cotidianas. Paidós.

Zelanski, P., Fisher, M. P. (2010). Color. Upper Saddle River. Prentice Hall.

**SPECIALIZED MAGAZINES**
ARTnews
ArtNexus
Artforum
LAPIZ
Masdearte.com
Art in America
Artnet
Flash Art
Frieze

**ELECTRONIC RESOURCES**
Juxtapoz     https://www.juxtapoz.com/news/page/2/
Hi-Fructose  https://hifructose.com

For more information resources related to the course's topics, access the library's webpage http://biblioteca.sagrado.edu/

**REASONABLE ACCOMMODATION**
For detailed information on the process and required documentation you should visit the corresponding office. To ensure equal conditions, in compliance with the ADA Act (1990) and the Rehabilitation Act (1973), as amended, any student in need of reasonable accommodation or special assistance must complete the process established by the Vice Presidency for Academic Affairs.

**ACADEMIC HONESTY, FRAUD, AND PLAIGARISM**
Any student who fails to comply with the Honesty, Fraud, and Plagiarism Policy is exposed to the following sanctions: receive a zero in the evaluation and/or repetition of the assignment, an F(*) in the course, suspension or expulsion as established in the document *Política de Honestidad Académica* (DAEE 205-001) effective in August 2005.