

COURSE OUTLINE

• SEMIOTICS IN ARTISTIC EXPRESSION

SCHOOL	SCHOOL OF APPLIED ARTS & CULTURE		
ACADEMIC UNIT	DEPARTMENT OF GRAPHIC DESIGN & VISUAL COMMUNICATION		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	N1-7070	SEMESTER	7 TH
COURSE TITLE	SEMIOTICS IN ARTISTIC EXPRESSION		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		4	6
Add rows if necessary. The organization of teaching and the teaching methods used are described in detail at (d)			
COURSE TYPE <i>general background, special background, specialized general knowledge, skills development</i>	Special background		
PREREQUISITE COURSES			
LANGUAGE OF INSTRUCTION and EXAMINATIONS	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS?	YES (in English)		
COURSE WEBSITE (URL)	https://eclass.uniwa.gr/courses/GRAF166/ https://teams.microsoft.com/l/team/19%3acf3566f4b2754f31843c23d3cd4b82b1%40thread.tacv2/conversations?groupId=3643d93e-101e-49cd-afe9-6e4b7b87fc83&tenantId=0c8943ee-c370-4bb3-ba51-321f406f32ec		

• LEARNING OUTCOMES

Learning outcomes <i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described. Consult Appendix A</i> <ul style="list-style-type: none"> • Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area • Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B • Guidelines for writing Learning Outcomes
<p>After completing the course, students will be able to:</p> <ol style="list-style-type: none"> 1. Distinguish the types of artistic expression in performance art 2. Understand the semiotics of artistic movements 3. Visually analyse an artistic project through the signifier the signified, the denotation and connotation 4. Create integrated performances with a wide range of media 5. Create the conditions and questions for an arts-based research project 6. Further develop the methods of presenting a project 7. Present an integrated visual proposal in a public place

8. Work in groups towards a common goal
9. Link visual communication to interactive projects in which numerous agencies take part

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

Search for, analysis and synthesis of data and information, with the use of the necessary technology	Project planning and management
Adapting to new situations	Respect for difference and multiculturalism
Decision-making	Respect for the natural environment
Working independently	Showing social, professional and ethical responsibility and sensitivity to gender issues
Teamwork	Criticism and self-criticism
Working in an international environment	Fostering free, creative and inductive thinking
Working in an interdisciplinary environment
Generating new research ideas	Others

- Teamwork
- Working in an international environment
- Working in an interdisciplinary environment
- Project planning and management
- Fostering free, creative thinking through research

• SYLLABUS

Theoretical module

Semiotic exploration of examples through modern artistic practices.
 Overview of basic types of artistic expression, including physicality and how these are connected.
 The relationship of performance art to visual communication.
 Semiotic analysis of content in conceptual art. Presentation of international projects through original presentations. Conceptual expansion through performance in a public space. Research on theoretical underpinnings of a conceptual project. Group arts projects using performance approach with originality presented at world art fora. The body as a medium of expression in the visual arts. Performative artistic actions. Art in context. Review of modern artistic practices, works, processes and actions within a number of parameters, conditions and circumstances which surround and define the conceptual framework in the field of the visual arts and modern art.

Workshop module

Case Study. Development of an individual performance on a topic to be given in class. Creation of a group conceptual project after group documentation of the educational, social and personal framework, and its presentation in a public venue.

• TEACHING and LEARNING METHODS – EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face, group project
USE OF INFORMATION AND COMMUNICATIONS	Presentations in Power Point and lectures. Visits to relevant exhibitions.

<p>TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Workshop group project and its presentation using various technological media.	
<p>TEACHING METHODS <i>The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<p>Activity</p> <p>Lectures</p> <p>Group case study</p> <p>Individual performance</p> <p>Presentation</p> <p></p> <p></p> <p></p> <p>Course total</p>	<p>Semester workload</p> <p>20</p> <p>50</p> <p>15</p> <p>40</p> <p></p> <p></p> <p></p> <p>125</p>
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure, Language of evaluation, methods of evaluation, summative or conclusive, multiple-choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation.</i></p> <p><i>Other specifically defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>I. Written final exam to include: -Comparative evaluation of theoretical material.</p> <p>II. Presentation of individual project</p> <p>III. Presentation of group project</p> <p>To be evaluated: Variety of media Originality of idea Presentation Execution Methods of promotion and communication</p>	

• ATTACHED BIBLIOGRAPHY

<p>Greek sources</p> <ol style="list-style-type: none"> Μήτρου, Ιωάννης (2019). Performance Art, ασυνείδητο, σώμα, παραστασιακή πράξη. Θεσσαλονίκη: Εκδ. Μπαρμουνάκη. Χόνδρου, Δανάη (2006). Εικαστικές Δράσεις. Αθήνα: Εκδ. Απόπειρα. <p>International Sources</p> <ol style="list-style-type: none"> Papanikolopoulou, Magdalena (2015). <i>Staging the Alphabet: Text, Performance and the Feminine</i>. Prof Doc Thesis, University of East London Arts and Digital Industries, London: https://doi.org/10.15123/PUB.4469 Auslander, P. (2000). <i>Liveness: Performance in a Mediatized Culture</i>. Oxon: Routledge. Degrés: <i>Revue de synthèse à orientation sémiologique</i> (Belgium), No. 101 Barthes, R. (1968). <i>Elements of Semiology</i>, (trans. Miller, M.). New York: Hill and Wang. Barthes, R. (1975). <i>The pleasure of the text</i>, (trans. Miller, M.). New York: Hill and Wang. Barthes, R. (1977). <i>Image, Music, Text</i>, (trans. Miller, M.). New York: Hill and Wang Bogue, R. (2003). <i>Deleuze on Music, Painting and the Arts</i>. Oxon: Routledge. Baudrillard, J., Blazwick, I., Bois, Y., Brøns, H., Cooke, L., Curiger, B., Frey, P., Krauss, R., Küchler, S.,
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- Magid, J., Morgan, S., Neri, L., Obrist, H., Pincus, R., Sante, L., Storr, R., Tarsia, A., Wagstaff, S., and Weintraub, L. (2009). *Sophie Calle: The reader*. London: Whitechapel Gallery.
9. Calvino, I., (1999), *Why read the Classics (The book of nature in Galileo)*, (trans. from the Italian by McLaughlin, M.). Vintage Classic,
 10. Carson, F. and Pajaczkowska, C. (eds.) (1989). *Feminist visual culture*. Edinburgh: Edinburgh University Press.
 11. Cirlot, J., (1992). *Diccionario de símbolos*, Barcelona: Labor.
 12. Dickinson, A., (2013). *Teaching Men to be Feminists*. London: Quartet Books.