# Syllabus
# Course description

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| **Course title** | STUDIO IMAGE<br>**The End of Global World?**<br>**Visual (Counter-)Narratives of Territory and Identity** |
| **Course code** | 97072 (for studs enrolled before 2018/19); 97122 (for students enrolled from 2018/19 onward) |
| **Scientific sector** | For students enrolled before 2018/19<br>Module 1: L-ART/06 formazione umanistica di base<br>Module 2: ICAR/13 design e comunicazioni multimediali<br>Module 3: L-ART/06 formazione umanistica di base<br><br>For students enrolled from 2018/19 onwards<br>Module 1: ICAR/13 disegno industriale<br>Module 2: ICAR/13 disegno industriale<br>Module 3: M-FIL/04 estetica |
| **Degree** | Bachelor in Design and Art (L-4) – Major in Art |
| **Semester** | Summer semester 2019/20 |
| **Year** | 1st, 2nd, 3rd |
| **Credits** | 20 for students enrolled before 2018/19<br>19 for students enrolled from 2018/19 onwards |
| **Modular** | Yes |

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| **Teaching language** | Module 1: English<br>Module 2: Italian<br>Module 3: English |
| **Total lecturing hours** | 180 (Module 1: 90, Module 2: 60, Module 3: 30) |
| **Total hours of self-study and / or other individual educational activities** | For 20 ECTS about 370 (Module 1: about 210, Module 2: about 65, Module 3: about 95)<br>For 19 ECTS about 295 (Module 1: about 110, Module 2: about 90, Module 3: about 95) |
| **Attendance** | Not compulsory but recommended |
| **Prerequisites** | to have passed the WUP project and for students enrolled before 2018/19 to also have passed all WUP courses |

| Studio description and specific educational objectives | The course belongs to the class "caratterizzante" (module 1, 2 and 3) in the curriculum in Art for students enrolled before 2018/19.<br>It belongs to the class "caratterizzante" (module 1 and 2) and "affine o integrativa" (module 3) in the curriculum in Art for students enrolled from 2018/19 onwards.<br><br>**STUDIO DESCRIPTION**<br>**Course description module 1 –**<br>**Photography/Video:**<br>Although initially developed by the US military, the World Wide Web of the 1990s ironically seemed to promise the ultimate utopia of a globally connected world with no restrictions. Most diverse communities emerged, beyond concepts of a jus soli or a jus sanguinis. The place of birth seemed to become as irrelevant as the question where one's parents were citizens of. In the meantime, the Internet has become the space for hate speech, offensive imagery and nationalistic narratives. In addition to the side effects of globalization, the availability of extensive information (although not equally accessible anywhere in the world) has not made our society into spheres of enlightenment but has caused phenomena of isolationism and anti-democratic tendencies.<br><br>Images shared thousands of times on social media play an important role in commenting, questioning and constructing social and political reality. A photograph of a contemporary Italian politician posing on a historically loaded balcony or a video of young male migrants that seem threatening: Images have the potential to shape cultural and territorial identities by implementing, strengthening or counteracting cultural, social and political narratives. At the same time, the production, selection, appropriation and interpretation of images and their potential for action are continuously shaped and changed by cultural influences and identity politics. The mechanisms of the Internet reinforce the visualisation, distribution and commenting of pictures and stories.<br><br>With the project The End of the Global World? Visual (Counter-)Narratives of Territory and Identity Studio Image invites students to explore the interplay of images, cultures and identities. Erna Lendvai-Dircksen's Das deutsche Volksgesicht (1932), Robert Frank's The Americans (1958), Martin Parr's Think of England (2000) and Taryn Simon's An American Index of the Hidden and the Unfamiliar (2007) will be equally subject to our investigation as Doug Rickard's National Anthem (2014) or Wolfgang Tillman's Anti-Brexit Campaign (2016) to name just |

a few examples of photographic projects. In addition, we will investigate contemporary representative and operational image practices that promote or counteract populist and nationalist visual narratives: the representation of minorities in various media or the creation of racial profiles within policing, for example, will be the subject of our investigation.

The central questions of our summer semester 2020 are: Can artistic practices help to balance populist ideas of homogeneity? How can art strengthen liberal democracy and the idea of a shared Europe/world?
Through the lens of diverse local and national issues we will investigate how art processes can set in motion, subvert and transform social, political and media discourses. Historical and contemporary image strategies, intense theoretical explorations, a film program and discussions with invited artists and curators supply inputs as participants develop their very own artistic ideas and concepts. In the course of the semester students will realize these in a photographic and/or video-based project for the exhibition space as well as in the form of an individual artist's book.

**Educational objectives module 1 – Photography/Video**

**Creation:**
- Advanced ability to transfer individual concepts into strong, surprising works of art
- Inventiveness concerning subject, approach and materials
- Playful and sophisticated use of language/text/sound in relation to images
- Profound knowledge of contemporary technical skills such as (digital) photo, video, light and sound systems and development of personal formal criteria in relation to each project
- Refined artistic practice of different forms of analysis, expression and presentation

**Contexts and concepts:**
- Strong awareness of socially relevant discourses, their contexts and implications
- Advanced ability to develop a personal idea into a concept

- Advanced understanding of the coherence of intentions, choice of means, process and result
- Advanced ability to relate conceptually to the public/viewer as well as different communities
- Refined ability to locate personal work/strategies/methods within larger contexts
- Growing ability to theoretically explore own and others' ideas and concepts
- Development of an independent and challenging study path

**General skills:**
- Ability to give, receive and process constructive criticism
- Ability to integrate reviews and critique in the work process
- Assumption of responsibility
- Investigative attitude
- Development of long-term interests/endurance
- Communication/presentation skills
- Proactive attitude/behaviour

**Course description module 2 – Visual Communication**

Every project is a political act. Every choice we make, even the most trivial, is a consequence of a certain worldview and the cause of a potential transformation of someone else's point of view. This makes design a powerful tool to produce social and political change. Throughout history, maps have shaped our worldview and our place in it. Maps are inevitably partial and subjective descriptions, intimately linked to power systems and the authority of particular times and places, and in this sense cartographers do not merely depict the world, but they build it on the basis of ideas in force in their time.

During the first part of the semester, various artistic experiences using maps as an expressive tool will be analyzed (just to name a few artists: Alighiero Boetti, David Adjaye, Tim Berners-Lee, Olafur Eliasson, Mona Hatoum, Susan Hiller, Damien Hirst, Anish Kapoor, Ed Ruscha, Bruce Sterling, Christopher Stringer, J. Craig Venter) up to modern digital representations where the dominant perspective of the contemporary gaze on the territory

has become the vertical one (with drones and satellite maps), combined with the possibility of an infinite zoom and the continuous updating of information on a carto-graphic basis provided by the constellation of satellites orbiting the planet. We will start from local experiences to open ourselves to the international and contemporary panorama of how modern digital tools have radically changed our relationship with maps.

In the first part of the semester students will be asked to collectively develop a subjective atlas that will be elabo-rated through a series of classroom exercises. At the end of the semester each student will have to present individ-ually an artist's publication that complements the main project.

**Educational objectives Module 2 – Visual Communication**

- The acquisition of the essential basic knowledge to carry out a project in the field of visual com-munication, with a focus on books and editorial design.
- Correct use of graphic design elements, typogra-phy and graphic syntax.
- Ability to analyze, design and develop visual and textual outputs.
- Ability to communicate and argue the reasons of choices and justify them from a formal, tech-nical, scientific and theoretical point of view. Ad-vanced understanding of the coherence of inten-tions, choice of means, process and result.
- Aware attitude to articulate and argue well-structured projects and to build relationships be-tween different topics and subjects.
- Advanced ability to transfer individual concepts to develop a personal idea into a concept.

**Course description module 3 – Media Theory:**

During the last years of the millennium diverse academic disciplines as well as the members of social communities have witnessed the spread of a phenomenon already iden-tified within the field of philosophy, a phenomenon that could be summarize as follows: "any force of deterritorial-ization generates an equal force of territorialization". The force of deterritorialization was certainly exerted by the

irruption and popularization of the digital technology and, above all, by the incipient **World Wide Web**, the global embrace already theorized and popularized by McLuhan's concept of 'Global Village'. In fact, the internet of the end of the millennium allowed at understanding on the one hand that the space is a pure set of relationships – and not a container of elements – and, on the other, that the **World Wide Web** was a non-territory exerting the strongest force of universal deterritorialization that our species can remember. The creation of this non-territory, which was perceived and developed as a free space, generated this deterritorialization especially through the global trade and the free sharing of information. However, the same period saw the emergence a contrary force and the growth of some movements and claims moving in the opposite direction to deterritorialization. This territorialization force progressively became no only a threat to liberal democracies, but also to the basic civil rights and liberties and even to rule of law.

Through the lens of different media theories, this course will analyze the complex relationship between technologies, ways of communication and forces of territorialization. In other words, through a comparative approach, the course aims at highlighting the tight relationship between technologies, the organization of the social space and role played by communication mechanisms in the generation of cultural and collective memory and identities within specific socio-technological contexts.

The course will provide students with the fundamental tools to approach the analysis, the history, and the criticism of media. During the lessons, we will compare and discuss diverse theories and examine the socio-technological context that generated diverse ways of constructing collective imaginary. Every theory will be examined as a product of a specific socio-political, technological and cultural context in order to better understand the close-knit relationship that exists between media, technology, culture, ways of production of value and social structures. Particular emphasis will be placed on the generation of social imaginary and the contemporary phenomena that transformed this into a collective act.

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| | **Educational objectives module 3 – Media Theory:**<br><br>• The acquisition of the essential basic knowledge of looking critically at their own work and to deal with the complexities of the contemporary media society<br>• The acquisition of the knowledge and understanding of different media context as well as theoretical subjects<br>• To have the ability to grasp the main phenomena that characterizes our hypermedia society and to analyze them from a social and ethical perspective<br>• The acquisition of the basic knowledge concerning the culture of design in all its aspects<br>• Knowledge of the important aspects of the history and analysis of Media Theory<br>• Know how to apply the research methods and results in the project and to the various areas of the project itself<br>• To develop independent judgments in the critical evaluation of their work by using appropriate interpretive tools with respect to different contexts<br>• Communicate at a professional level and argue the reasons for their choices from a formal, technical scientific, and theoretical point of view |

| **Module 1** | **Photography/Video** |
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| **Lecturer** | Eva Leitolf<br>Office F1.04,<br>Eva.Leitolf@unibz.it,<br>Tel. +39 0471 015327<br>Webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/37228-eva-leitolf |
| **Scientific sector of the lecturer** | ICAR/13 |
| **Teaching language** | English |
| **Office hours/Assistance** | Mo 14:00 – 18:00. In order to avoid overlapping the exact time of the appointment will be arranged by email. |
| **List of topics covered** | Artistic practice; conceptual and theoretical framework for individual projects |

| Teaching format | Frontal lectures, assignments/exercises, group and one to one critiques, presentations |
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| Module 2 | **Visual Communication** |
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| **Lecturer** | Giulia Cordin<br>office C1.06.a,<br>Giulia.Cordin@unibz.it,<br>webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/31248-giulia-cordin |
| **Teaching language** | Italian |
| **Office hours/Assistance** | Monday 09:00–12:30 |
| **List of topics covered** | Graphic and editorial design |
| **Teaching format** | Exercises, in-group discussions, frontal lectures, workshops |

| Module 3 | **Media Theory** |
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| **Lecturer** | German Duarte Peñaranda<br>office C1.06a,<br>GDuarte@unibz.it,<br>webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/37717-german-a-duarte |
| **Scientific sector of the lecturer** | M-FIL/04 |
| **Teaching language** | English |
| **Office hours** | Mo – Tu: 12:30 – 14:00. In order to avoid overlapping the exact time of the appointment will be arranged by email. |
| **List of topics covered** | Media Theory, Media History |
| **Teaching format** | Frontal lectures, in-group discussions. |

| Learning outcomes | Learning outcomes for module 1 – Photography/Video |
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| | Knowledge and understanding<br>Students will understand the photographic image as a medium related to different historical and contemporary contexts within a changing framework of politics of representation. They will deepen their understanding of different forms of image narratives as well as comprehend various visual strategies. They will acquire an individual project methodology in the field of visual art.<br><br>Applying knowledge and understanding<br>Students will be able to apply their acquired technical, theoretical and practical knowledge to produce own strong artistic projects from concept to realization as well as to develop methods to document their own formation processes. Students will acquire the ability to recognize and critically evaluate socially relevant phenomena and transfer them constructively into an individual artistic project.<br><br>Making judegments<br>Through constant constructive critical discourse, students will be able to critically question own concepts/work as well as the concepts/works of others and start to develop individual criteria for quality. Students will learn to experience and evaluate their own artistic approach in relation to historical and contemporary artistic practices.<br><br>Communication skills<br>Students will learn to give and receive constructive critique as well as to explain and defend own ideas and decisions from a conceptual, formal and technical point of view in plenary presentations and discussions. They will be able to present their personal project orally, in writing as well as in the form of a spatial presentation.<br><br>Learning skills<br>Students will be able to independently research and conceptually follow own interests/ideas and represent them within a personal artistic process. They will develop an individual creative methodology to identify, explore and realize artistic solutions for complex formal and conceptual challenges.<br><br>**Learning outcomes for module 2 – Visual Communication**<br><br>Knowledge and understanding |

| Assessment | **Assessment details for module 1 – Photography/Video** |
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| | - Production of artistic work (e.g. photographic prints, video, digital formats etc.) |
| | - Several presentations of own artistic work in plenary critique sessions as well as one to one meetings with teacher |
| | - Presentation of researched topics to class |
| | - End of semester presentation in individual form of presentation/exhibition, (self-)/evaluation of results |
| | **Assessment details for module 2 – Visual Communication** |
| | In the first part of the semester students will be asked to collectively develop a subjective atlas that will be elaborated through a series of classroom exercises. At the end of the semester each student will have to present individually an artist's publication that complements the main project. The examination will have as its object the discussion of the topics dealt with in class, the bibliography and the presentation of the projects. The latter will have to be accompanied by an extensive discussion about their realization process, the reference models adopted and the possibilities discarded during the course. Each material produced must be collected and presented during the examination. |
| | **Assessment details for module 3 – Media Theory** |
| | 1. Short essay (max. 5 pages) |
| | 2. Oral examination at the end of the semester. |
| **Assessment language** | The same as the teaching language |

| Evaluation criteria and criteria for awarding marks | The evaluation of the single modules does not result in three separate marks, but will add up to the overall project evaluation. There is only one final overall mark for the project, which is defined by the average of the three marks, weighted according to the credits of the individual modules. The professors evaluate the project according to the following criteria: |
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**Evaluation criteria and criteria for awarding marks for module 1 – Photography/Video**

- Strength and clarity of artistic concepts
- Coherence of concept, choice of means and resulting art work
- Innovativeness/inventiveness concerning subject, approach and materials
- Virtuosity of technical skills
- Mastery of oral presentation: ability to summarize, evaluate, and establish relationships between topics and own artistic practice
- Ability to work in a team
- Capability of integrating reviews and crits in the work process
- Skills in critical thinking and adequate communication to peers
- Creativity of artistic processes and presentation of results
- Proactive attitude/behavior
- Taking on responsibilities
- Development of long-term interests

**Evaluation criteria and criteria for awarding marks for module 2 – Visual Communication**

- Strength and clarity of concepts
- Completeness and coherence of concept, choice of means and resulting art work.
- Clarity in the presentation of the process that leads to the final choices.
- Inventiveness concerning subject, approach and materials.
- Correct use of new tools and competences.
- Ability to summarize, evaluate, and establish relationships between topics and own practice.
- Capability of integrating reviews and critics in the work

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| | process.<br>- Skills in critical thinking.<br>- Taking on responsibilities.<br>- Active participation and quality of contributions.<br><br>**Evaluation criteria and criteria for awarding marks for module 3 – Media Theory**<br><br>- Ability to summarize and present concepts and theories presented in the required readings<br>- Ability to establish relationships between theories and socio-technological contexts<br>- Clarity in presenting and structuring ideas |

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| **Required readings** | **Module 1 – Photography/Video**<br>Susan Sontag: Regarding the Pain of Others. 2003. London and New York.<br>Readings will be made available during the course in the reserve collection<br><br>**Module 2 – Visual Communication**<br>The New Art of Making Books, Ulises Carrión<br>Readings will be made available during the course in the reserve collection<br><br>**Module 3 – Media Theory**<br>Jay David Bolter and Ricard Grusin, Remediation. Understanding New Media, MIT Press, 2000.<br>Supplementary readings: Supplementary readings will be informed during the semester. |
| **Supplementary readings** | **Module 1 – Photography/Video**<br>-<br>**Module 2 – Visual Communication**<br>-<br>**Module 3 – Media Theory**<br>Readings will be made available during the course in the reserve collection |

# Syllabus
# Descrizione del corso

| Titolo del corso | STUDIO IMAGE<br>**The End of Global World?**<br>**Visual (Counter-)Narratives of Territory and**<br>**Identity** |
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| **Codice del corso** | 97072 (per studenti immatricolati prima del 2018/19);<br>97122 (per studenti immatricolati dal 2018/19) |
| **Settore scientifico disciplinare del corso** | Per studenti immatricolati prima del 2018/19<br>Modulo 1: L-ART/06 formazione umanistica di base<br>Modulo 2: ICAR/13 design e comunicazioni multimediali<br>Modulo 3: L-ART/06 formazione umanistica di base<br><br>Per studenti immatricolati a partire dal 2018/19<br>Modulo 1: ICAR/13 disegno industriale<br>Modulo 2: ICAR/13 disegno industriale<br>Modulo 3: M-FIL/04 estetica |
| **Corso di studio** | Bachelor in Design and Art (L-4) |
| **Semestre** | Semestre estivo 2019/20 |
| **Anno del corso** | 1°, 2°, 3° |
| **Crediti formativi** | 20 per studenti immatricolati prima del 2018/19<br>19 per student immatricolati dal 2018/19 |
| **Modulare** | Si |

| Numero totale di ore di lezione | 180 (Modulo 1: 90, Modulo 2: 60, Modulo 3: 30) |
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| **Monte ore totale di studio individuale o di altre attività didattiche individuali inerenti** | Per 20 ECTS circa 370 (Modulo 1: circa 210, Modulo 2: circa 65, Modulo 3: circa 95)<br>Per 19 ECTS circa 295 (Modulo 1: circa 110, Modulo 2: circa 90, Modulo 3: circa 95) |
| **Corsi propedeutici** | avere superato tutti il progetto WUP; per gli studenti immatricolati prima del 2018/19 aver anche superato tutti i corsi wup |
| **Frequenza** | Non obbligatoria ma raccomandata |

| Descrizione progetto ed obiettivi formativi specifici | Il corso si inserisce nell'area di apprendimento dei corsi "caratterizzante" (modulo 1, 2 e 3) del curriculum in Arte per gli studenti immatricolati prima del 2018/19. Si inserisce nell'area di apprendimento dei corsi "caratterizzante" (modulo 1 e 2) e "affine o integrativa" (modulo 3) per gli studenti immatricolati dal 2018/19. |
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| | **Descrizione del corso modulo 2 – Comunicazione visiva** |
| | Ogni progetto è un atto politico. Ogni scelta che facciamo, anche la più banale, è conseguenza di una certa visione del mondo e causa di una potenziale trasformazione del punto di vista di qualcun altro. Questo fa del design uno strumento potente per produrre cambiamenti sociali e politici. |
| | Nel corso della storia le carte geografiche hanno modellato la nostra visione del mondo e il posto che vi occupiamo. Le mappe sono inevitabilmente descrizioni parziali e soggettive, intimamente legate ai sistemi di potere e all'autorità di tempi e luoghi particolari e in questo senso i disegnatori di mappe non si limitano a raffigurare il mondo, lo costruiscono sulla base delle idee vigenti nella loro epoca. |
| | Durante la prima parte del semestre verranno analizzate diverse esperienze artistiche che hanno fatto proprio lo strumento della carta geografica (solo per nominarne alcuni: Alighiero Boetti, David Adjaye, Tim Berners-Lee, Olafur Eliasson, Mona Hatoum, Susan Hiller, Damien Hirst, Anish Kapoor, Ed Ruscha, Bruce Sterling, Christopher Stringer, J. Craig Venter) fino a moderne rappresentazioni digitali dove la prospettiva dominante dello sguardo contemporaneo sul territorio è diventata quella verticale (con droni e mappe via satellite), abbinata alla possibilità di uno zoom infinito e al continuo aggiornamento di informazioni su base cartografica fornito dalla costellazione di satelliti orbitanti attorno al pianeta. Partiremo da esperienze locali per aprirci al panorama internazionale e contemporaneo di come i moderni strumenti digitali abbiano cambiato radicalmente il nostro rapporto con le mappe. |
| | In una prima fase del semestre agli studenti verrà chiesto di sviluppare collettivamente un atlante soggettivo che verrà elaborato attraverso una serie di esercitazioni in classe. Alla fine del semestre ogni studente dovrà presentare individualmente una propria pubblicazione d'artista che complementi il progetto principale. |

|  | **Obiettivi formativi modulo 2 - Comunicazione visiva**<br><br>- L'acquisizione delle conoscenze di base essenziali per realizzare un progetto nel campo della comunicazione visiva, con particolare attenzione al libro e alla progettazione editoriale.<br>- Uso corretto degli elementi di progettazione, della tipografia e sintassi grafica.<br>- Capacità di analizzare, progettare e sviluppare output visivi e testuali.<br>- Capacità di comunicare e argomentare le ragioni delle proprie scelte e giustificarle da un punto di vista formale, tecnico, scientifico e teorico.<br>- Attitudine consapevole di articolare e discutere progetti ben strutturati e di costruire relazioni tra diversi argomenti e soggetti.<br>- Capacità avanzata di analizzare concetti individuali per sviluppare un'idea personale in un progetto |
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| **Modulo 1** | -> vedi syllabus in lingua inglese |
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| **Modulo 2** | **Comunicazione visiva** |
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| **Docente** | Giulia Cordin<br>Office C0.05.b,<br>e-mail Giulia.Cordin@unibz.it,<br>tel. +39 0471 015333,<br>webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/31248-giulia-cordin |
| **Lingua ufficiale del corso** | Italiano |
| **Orario di ricevimento** | Lunedì dalle 9 alle 12.30 |
| **Lista degli argomenti trattati** | Comunicazione visiva e grafica editoriale |
| **Attività didattiche previste** | Lezioni frontali, esercitazioni, discussioni |

| **Modulo 3** | -> vedi syllabus in lingua inglese |
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| Risultati di apprendimento attesi | Risultati di apprendimento attesi relativi al modulo 2 – Comunicazione visiva: |
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| | - Gli studenti si relazioneranno alla comunicazione visiva come un media inserito in diversi contesti storici e contemporanei al fine di acquisire una metodologia di progetto individuale nel campo dell'arte visiva.<br><br>- Gli studenti saranno in grado di applicare le loro conoscenze tecniche, teoriche e pratiche per produrre i propri progetti, dall'ideazione alla realizzazione e sviluppare metodi per documentare il loro lavoro.<br><br>- Gli studenti saranno in grado di mettere in discussione criticamente i propri concetti e progetti, e il lavoro degli altri al fine di sviluppare criteri individuali di analisi e valutazione. Gli studenti acquisiranno la capacità di riconoscere e valutare criticamente stili e fenomeni contemporanei rilevanti e trasferirli in modo costruttivo in un progetto personale.<br><br>- Gli studenti impareranno a presentare, spiegare e difendere le proprie idee e decisioni da un punto di vista concettuale, formale e tecnico. Saranno in grado di presentare il loro progetto personale oralmente, per iscritto e sotto forma di una presentazione espositiva nello spazio.<br><br>- Gli studenti saranno in grado di ricercare e approfondire autonomamente i propri interessi e sviluppare idee e progetti partendo da queste. |

| Metodo d'esame | Metodo d'esame relativo al modulo 2 – Comunicazione visiva |
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| | In una prima fase del semestre agli studenti verrà chiesto di sviluppare collettivamente un atlante soggettivo che verrà elaborato attraverso una serie di esercitazioni in classe. Alla fine del semestre ogni studente dovrà presentare individualmente una propria pubblicazione d'artista che complementi il progetto principale. L'esame avrà come oggetto la discussione dei temi trattati a lezione, la bibliografia e la presentazione dei progetti. Questi ultimi dovranno essere accompagnati da un'estesa discussione circa il loro processo di realizzazione, i modelli di riferimento adottati e le possibilità scartate durante il percorso. Ogni materiale prodotto dovrà essere raccolto e presentato in sede d'esame. |

| Lingua dell'esame | Corrisponde alla lingua d'insegnamento |
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| **Criteri di misurazione e criteri di attribuzione del voto** | - Forza e chiarezza dei concetti presentati<br>- Completezza e coerenza del lavoro, scelta degli strumenti e supporti e risultato finale.<br>- Chiarezza nella presentazione del processo che porta alle scelte finali.<br>- Inventiva su soggetto, approccio e materiali.<br>  Uso corretto dei nuovi strumenti e competenze acquisite.<br>- Capacità di sintetizzare, valutare e stabilire relazioni tra gli argomenti trattati e la propria pratica.<br>- Capacità di integrare revisioni e critiche nel processo di lavoro.<br>- Pensiero critico.<br>- Capacità di assumersi responsabilità.<br>- Partecipazione attiva e qualità dei contributi.<br><br>**Criteri di misurazione e criteri di attribuzione del voto relativi al modulo 2 – Comunicazione visiva** |

| Bibliografia fondamentale | **Modulo 2 – Comunicazione visiva**<br>· The New Art of Making Books, Ulises Carrión |
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| **Bibliografia consigliata** | **Modulo 2 – Comunicazione visiva**<br>Ulteriori letture saranno caricate durante il corso nella reserve collection online. |