



# UNIVERSITÀ DEGLI STUDI DI PALERMO

<b>DEPARTMENT</b>	Scienze Umanistiche		
<b>ACADEMIC YEAR</b>	2019/2020		
<b>BACHELOR'S DEGREE (BSC)</b>	ARTS, MUSIC AND PERFORMING ARTS		
<b>INTEGRATED COURSE</b>	SEMIOTICS OF ARTS		
<b>CODE</b>	06415		
<b>MODULES</b>	Yes		
<b>NUMBER OF MODULES</b>	2		
<b>SCIENTIFIC SECTOR(S)</b>	M-FIL/05		
<b>HEAD PROFESSOR(S)</b>	MARRONE GIOVANNI	Professore Ordinario	Univ. di PALERMO
<b>OTHER PROFESSOR(S)</b>	MARRONE GIOVANNI	Professore Ordinario	Univ. di PALERMO
<b>CREDITS</b>	12		
<b>PROPAEDEUTICAL SUBJECTS</b>			
<b>MUTUALIZATION</b>			
<b>YEAR</b>	3		
<b>TERM (SEMESTER)</b>	1° semester		
<b>ATTENDANCE</b>	Not mandatory		
<b>EVALUATION</b>	Out of 30		
<b>TEACHER OFFICE HOURS</b>	<b>MARRONE GIOVANNI</b> Thursday 11:00 13:00 edificio 15, stanza 307 Friday 11:00 13:00 edificio 15, stanza 307		

**DOCENTE:** Prof. GIOVANNI MARRONE

<b>PREREQUISITES</b>	
<b>LEARNING OUTCOMES</b>	
<b>ASSESSMENT METHODS</b>	
<b>TEACHING METHODS</b>	

**MODULE  
SEMIOTICS OF ARTS MODULE B**

*Prof. GIOVANNI MARRONE*

**SUGGESTED BIBLIOGRAPHY**

- D. Mangano, Che cos'è la semiotica della fotografia, Carocci
- R. Barthes, La camera chiara, Einaudi
- J. M. Floch, Forme dell'impronta, Meltemi

Dispense a cura del docente

I testi potranno subire variazioni in base a novità editoriali non prevedibili al momento della stesura della scheda di trasparenza e potranno essere eventualmente integrati con dispense a cura del docente.

<b>AMBIT</b>	50155-Discipline critiche, semiologiche e socio-antropologiche
<b>INDIVIDUAL STUDY (Hrs)</b>	120
<b>COURSE ACTIVITY (Hrs)</b>	30

**EDUCATIONAL OBJECTIVES OF THE MODULE**

The aim of this class is to develop a reflexion on the semiotic processes implied in photography. There will be addressed both the products of the photographic act, i.e. the meaning pictures produce and the ways they do it, but also the process of production, with particular regard to technology implied in cameras. Photographic equipment will be analysed using semiotics of design to highlight the close relationship between aesthetics and technology.

**SYLLABUS**

<b>Hrs</b>	<b>Frontal teaching</b>
15	Fundamentals of Semiotics of Photography. The photographic act as a semiotic act. Photographic aesthetics as meaning production strategies. Plastic and figurative language Fundamentals
15	Analysis of the productive processes of photography. The role of the camera. Photography and Lomography. The meaning of the interface. New tendencies in photography: from vintage to aisthesis.

**MODULE  
SEMIOTICS OF ARTS MODULE A**

*Prof. GIOVANNI MARRONE*

**SUGGESTED BIBLIOGRAPHY**

- G. Marrone, Introduzione alla semiotica del testo, Laterza
- G. Marrone, La Cura Ludovico, Einaudi

<b>AMBIT</b>	50155-Discipline critiche, semiologiche e socio-antropologiche
<b>INDIVIDUAL STUDY (Hrs)</b>	120
<b>COURSE ACTIVITY (Hrs)</b>	30

**EDUCATIONAL OBJECTIVES OF THE MODULE**

The course will provide a wide and complete overview of all the theories, models and instruments useful to analyse contemporary society communication processes, with particular regards to the relation between communication and internationalization and to written texts and other media.

An overview of the main semiotic models and categories useful for understanding and explaining several communication phenomena will be provided. The course will focus on the textual approach to artistic and aesthetical communication that characterizes semiotics. Afterwards the course will be focused on some specific arts and their relations with media.

**SYLLABUS**

<b>Hrs</b>	<b>Frontal teaching</b>
10	semiotics of the text
10	the Ludovico Cure
10	semiotics of arts