UNIVERSITÀ
DEGLI STUDI DI MILANO-BICOCCA

COURSE SYLLABUS

Integrated Expressive Techniques

2526-1-F5702R011

Course title

The space of creation

Topics and course structure

The course aims to explore the languages of art through a comparative analysis of artistic practices, with the objective of constructing an interpretative framework of codes, techniques, and expressive possibilities. By analyzing and experimenting with the expressive capacities of each artistic medium, osmotic relationships will be established as integral components of a creative communication structure—serving as an extension of language and as a transformative process of thought.
Human beings construct knowledge through multisensory experiences, not solely through intellectual processes. The interaction of diverse disciplines, artistic procedures, and the maieutic potential of creativity fosters a complexity capable of generating a highly engaging and innovative research pathway. In particular, this approach offers access to new forms of understanding that draw from dreamlike, real, and imaginary dimensions.
Different artistic practices—including visual arts, performance, poetry, theater, and multimedia languages—will be examined with attention to sensory interaction, with a particular focus on the body's transformative role in image processing, including in relation to nonverbal language.
Specifically, the course will analyze elements such as line, point, gesture, and sign-based expression in relation to mass phenomena, both from the perspective of two- and three-dimensional spatial organization and from a sociological standpoint. Reference will be made to artists who have combined ethics and aesthetics in their work, investigating the relationship between society and power.
The study of theoretical frameworks, materials, and technological tools will guide the creation of artworks within methodological, design, and operational dimensions. The course will adopt a dynamic structure with hands-on experimental workshops. Each session will include both lecture-based (didactic) instruction and immersive (interactive) learning activities through artistic laboratories. A blended learning component may also be included.

Objectives

The course aims to develop design and operational skills related to the elaboration, understanding, creation, and sharing of artistic works within the context of educational and training professions.

Learning Outcomes – Knowledge and Understanding

- Acquire competencies in designing artistic interventions using methodological and technical tools, including contemporary artistic techniques and digital media;
- Gain knowledge of artistic methods applicable to research and study, as well as to their implementation in educational and artistic contexts;
- Develop an understanding of effective models of communication and relational dynamics within the fields of art and culture.

Learning Outcomes – Applying Knowledge and Understanding

- Apply knowledge and skills to problem-solving in both practical contexts and unforeseen situations, demonstrating an understanding of the relationship between theory and practice;
- Utilize acquired competencies and knowledge to design and implement an artistic intervention;
- Design and coordinate responses to specific needs, leveraging the potential of the arts as transformative and expressive tools.

Learning Outcomes – Making Judgments

- Demonstrate independent judgment and critical learning skills with respect to both theoretical content and methodologies applied to the study of artistic disciplines;
- Independently develop and apply original ideas within the framework of research on artistic practices;
- Promote innovative research based on the synergy between educational and artistic expertise.

Learning Outcomes – Communication Skills

- Use artistic and expressive languages as fundamental tools of communication across educational and cultural settings.

Learning Outcomes – Learning Skills

- Maintain the ability to autonomously and continuously update one's own professional and artistic competencies;
- Apply methodological principles of various artistic disciplines through the study of materials, gestures, and the meanings associated with them.

Methodologies

Grounded in a phenomenological framework and embracing eclecticism as a legitimate expression of the complexity inherent in understanding reality, the methodological structure of the course integrates elements of art history, the history of ideas, and artistic practices, alongside work on perception and embodiment. This integration is aimed at fostering relational skills, project development, and the ability to share and reflect upon lived experiences.
Guest lectures by professionals from the contemporary art world will also be included. The course structure combines both individual and collaborative project work.
The teaching approach equally balances lecture-based instruction ("didattica erogativa") and interactive learning ("didattica interattiva"). The latter includes practical exercises supported by artistic materials, videos, images,

music, and other multimedia resources. Classroom activities will give significant space to dialogue, project development, and hands-on exercises using graphic and pictorial materials under the supervision of the instructor. All teaching activities will take place in person (except where otherwise determined by the organizational needs of the degree program and/or the university, particularly regarding classroom availability). Selected lessons or parts thereof—mainly those pertaining to lecture-based content—will be recorded and made available via the course's e-learning platform (for a minimum of approximately three sessions, depending on context and logistical circumstances).

Online and offline teaching materials

All materials, resources, and tools are made available on the course's e-learning platform.
The instructor provides additional resources to support non-traditional students in their study and exam preparation. These include short recordings (presenting the course syllabus, exam bibliography, and exam organization procedures; guidelines for the oral examination; summaries of key topics and concepts covered during lectures). The instructor also indicates online video resources (such as artist interviews, lectures, documentaries, and relevant websites).
Upon request, the instructor is available to organize an end-of-course online session to review the main topics covered, reiterate exam preparation guidelines, and respond to students' questions or concerns.

Programme and references

Elias Canetti, *Massa e potere*. Adelphi, Milano, 1981
Claire Bishop, Inferni Artificiali. *La politica della spettatorialità nell'arte partecipativa, edizione aggiornata.* Luca Sossella editore 2024
Nicoletta Braga, *Attualità del corpo nella performance. Una riflessione su corpo, natura e spazio urbano*. Stampa Alternativa, Roma 2010
John Berger, *Sul disegnare*, Il Saggiatore, Milano 2017

Assessment methods

The final examination consists of the presentation of an original artistic work—developed in one or more expressive forms—and an oral interview conducted in Italian. The interview aims to assess the student's ability to critically rework the topics covered during the course and in the assigned bibliography. Students are expected to respond to questions in a clear, relevant, accurate, and well-argued manner, demonstrating appropriate use of critical terminology.

For Erasmus students: A good command of the Italian language is required, as the texts must be read in their original language and the oral examination will be conducted in Italian.

Assessment Criteria – Based on the Dublin Descriptors

1. Low Level (0–17/30): Fail
Knowledge and Understanding: The student demonstrates limited and fragmented knowledge of the texts and topics covered, with a weak ability to plan an artistic intervention.
Applying Knowledge and Understanding: The student is largely unable to design and reflect upon an artistic intervention in a way that results in a coherent and technically sound work. Their ability to summarize the contents

of the texts is very limited.
Making Judgments: The student lacks critical thinking skills and autonomous judgment; they rely entirely on information provided by the instructor or found in the bibliography.
Communication Skills: Oral expression is hesitant, approximate, and stereotypical, showing poor command of the discipline-specific language.
Learning Skills: The student demonstrates limited ability to rework knowledge and relate it to personal experience. Their ability to work collaboratively and share experiences is also limited.

2. Intermediate Level (18–24/30): Satisfactory – Good
Knowledge and Understanding: The student demonstrates a general understanding of the topics discussed, although there may be minor inaccuracies or misinterpretations of non-essential aspects of the texts.
Applying Knowledge and Understanding: The student is able to design and analyze an artistic intervention with a good level of technical and analytical competence. They are able to summarize and compare the texts in a reasonably effective way.
Making Judgments: The student shows partial autonomy in formulating critical evaluations, often limited to reproducing others' interpretations.
Communication Skills: The student expresses themselves clearly and with reasonable precision, showing a satisfactory command of the discipline-specific vocabulary.
Learning Skills: The student demonstrates a fair ability to rework knowledge and relate it to personal experience. They are able to contribute effectively to collaborative project work.

3. High Level (25–30/30): Very Good – Excellent
Knowledge and Understanding: The student demonstrates solid and in-depth knowledge of the topics covered; they interpret and analyze the texts with accuracy and confidence.
Applying Knowledge and Understanding: The student designs artistic interventions with particular attention to techniques, showing a reflective and conscious approach, especially in relation to their educational implications.
Making Judgments: The student confidently analyzes texts and topics, offering effective, well-argued, and original personal insights. They can recognize and articulate the expressive qualities of both observed and created works within their historical-artistic context.
Communication Skills: The student communicates clearly, fluently, and rigorously. They are able to present their project in a structured and coherent way, illustrating its phases effectively.
Learning Skills: The student shows excellent autonomous learning ability, effectively reworking and connecting acquired knowledge to personal experience. They display collaborative and inclusive attitudes, valuing diverse perspectives.

Important Notes
Oral examinations will follow the order of registration. On average, and unless institutional obligations prevent it, a maximum of 15 interviews will be held per examination day.
In the case of a high number of registered students, a schedule will be shared once registration is complete, indicating any additional days for the continuation of the exam. To ensure an accurate schedule, students who decide not to attend the exam are strongly encouraged to cancel their registration in a timely manner or, if registration is already closed, to inform the instructor of their absence.

Office hours

Meetings are available by appointment by writing to: nicoletta.braga@unimib.it
Remote meetings can be arranged upon request.

Programme validity

Two academic years.

Course tutors and assistants

Sustainable Development Goals

QUALITY EDUCATION