

COURSE OUTLINE

(1) GENERAL

SCHOOL	SOCIAL SCIENCES		
ACADEMIC UNIT	DEPARTMENT OF CULTURAL TECHNOLOGY AND COMMUNICATION		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	MOY 216	SEMESTER	7 th
COURSE TITLE	EXHIBITION DESIGN I		
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
Lectures		3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		3	5
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	General Background/Skills Development		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.aegean.gr/courses/131420/		

(2) 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.</i> <i>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>Students attending the course after its successful completion should be familiar with:</p> <ul style="list-style-type: none"> • The broader theoretical and methodological issues that are faced when planning an exhibition • The basic principles of narratological theory <p>Students attending the course after its successful completion should:</p> <ul style="list-style-type: none"> • Be able to make use of theory to solve specific problems of exhibition planning • Understand the narrative potential and requirements of an exhibition • Be familiar with the different narrative tools of an exhibition, their special features and limitations
General Competences <i>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?</i> <i>Search for, analysis and synthesis of data and information, Project planning and management</i>

<i>with the use of the necessary technology</i> <i>Adapting to new situations</i> <i>Decision-making</i> <i>Working independently</i> <i>Team work</i> <i>Working in an international environment</i> <i>Working in an interdisciplinary environment</i> <i>Production of new research ideas</i>	<i>Respect for difference and multiculturalism</i> <i>Respect for the natural environment</i> <i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i> <i>Criticism and self-criticism</i> <i>Production of free, creative and inductive thinking</i> <i>Others...</i>
<ul style="list-style-type: none"> • Search for, analysis and synthesis of data and information, with the use of the necessary technology • Adapting to new situations • Decision-making • Working in an interdisciplinary environment • Working independently • Respect for difference and multiculturalism • Showing social, professional and ethical responsibility and sensitivity to gender issues • Criticism and self-criticism • Production of free, creative and inductive thinking 	

(3) SYLLABUS

<p>The course approaches the theoretical and methodological frame of exhibition narrative building. It begins with the basic principles of narratological theory, as it can be, particularly, adopted in exhibition design. Furthermore, all available exhibition tools will be analysed, with the use of various real examples. Finally, students working on specific exercises will reflect on each tool's potential and limitations.</p>	
LECTURES	
1.	Introduction.
2.	The concept of Narrative
3.	Exhibition as a multimodal narrative - The exhibition narrative toolkit
4.	Space as narrative tool – exhibition scenography
5.	Objects as narrative tool
6.	Static Image as narrative tool
7.	Static Image as narrative tool
8.	Moving image as narrative tool
9.	Moving image as narrative tool
10.	Sound as narrative tool
11.	Sound as narrative tool
12.	Text as narrative tool
13.	Text as narrative tool

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Open eclass platform is used for the organisation of the project, distribution and sharing of the necessary material, message exchange, etc.	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	Activity	Semester workload
	Lectures	13 *3 hours = 39 hours
	Lectures' study	13*2 hours = 26 hours
	Preparation for assignments	5*3 hours = 15 hours
	Semester Project	50 hours
	Course total	130 hours
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>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, other</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Successful attendance is related to the active participation in class work, and the successful submission of the final assignment. Individual assessment of students is based on: <ul style="list-style-type: none"> • The quality of five exercises (50%) • The quality of the final assignment (50%) 	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Chourmouziadi, A. 2022. «Eisagogi ston Ekthesiako Sxediasmo (Introduction to Exhibition Design)» Kallipos <http://dx.doi.org/10.57713/kallipos-67>
- Tzonos, P., 2014. «Mousio ke Mousiaki Ekthesi (Museum and Museum Exhibition)». Entefktirio. Thessaloniki (in Greek).
- Sali, T., 2006. «Musiologia II: Vasikes arches ekthesis musiakon silogon (Museology II: fundamental principles for museum collections' exhibition)». Metechmio Publishing. Athens (in Greek).
- Gazi, A. & Nikiforidou, A., 2004. «Kimena gia Musia ke Ekthesis: Provlmatismos, Methodologia, Meleti Peritosis (Texts for Museums and Exhibitions: Problems, Methodology, Case Studies)». *Museology*, 4 (in Greek).
- Mousouri, Th., 1999. «Erevna kinu ke axiologisi sta musia (Visitors' survey and museum evaluation)». *Archeologia ke Technes*, 72, pp. 56-61 (in Greek).
- Skaltsa, M. & Tzonos, P., 2007. «Meleti ke epivlepsi ekthesis silogon (Exhibition Design and implementation monitoring)». Papasotiriou. Athens (in Greek).
- Dean, D. 1994. «Museum Exhibition: Theory and Practice». Routledge. London.
- Falk, J. H. & Dierking, L. D. 1992. «The Museum Experience». Whalesback Books. Washington DC.
- Macdonald, S. & Basu, P., 2007. «Exhibition Experiments». Blackwell. London.