

I. General Information

Course name in English	Semiotics and music: theory and practice
Course name in Polish	Semiotyka i muzyka: teoria i praktyka
Programme	General university courses
Level of studies	MA
Form of studies	Full-time
Discipline	Arts studies
Language of instruction	English

Course coordinator	Prof. Eero Tarasti
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Type of class	Number of teaching hours	Semester	ECTS Points
Responsive lecture	30	II	2

Course pre-requisites	Communication skills in English at a level enabling the perception of knowledge taught in this language (knowledge of English at the level B2 or above).
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II. Course Objectives

Perfecting communication skills in a foreign language at an appropriate academic level, relating to the field of study. Introduction to semiotics, music semiotics and existential semiotics as interdisciplinary tools for analysing a work of art. Practical application of theoretical knowledge - musical analysis from a semiotic perspective. Introduction to the works of selected composers (Chopin, Wagner, Hahn, Sibelius, Villa-Lobos, Penderecki) and writers (Proust). Introducing the practical application of the possibilities of practical application of scientific knowledge in the service of society.

III. Course learning outcomes with reference to The Polish Qualifications Framework

Symbol	Description of course learning outcome	Reference to The Polish Qualifications Framework
KNOWLEDGE		
Un_ZJO_W_01	The student understands English language utterances, including specialized terminology related to the field of art sciences. The student describes the impact of historical and cultural changes on selected phenomena occurring in European musical culture of various eras.	P7S_WG1
SKILLS		
Un_ZJO_U_01	The student communicates (autonomously) in spoken and written English, including the use of specialized terminology related to the field of art sciences.	P7S_UK3
Un_ZJO_U_02	The student actively participates in English-language discussions on general topics and those related to the specific field of studies, interprets complex utterances and refers to presented arguments.	P7S_UK1
Un_ZJO_U_03	The student reads English language source literature, including specialist specialized literature relevant to the field of art sciences. The student characterizes selected musical styles and indicates exemplary, representative works.	P7S_UW1
SOCIAL COMPETENCIES		
Un_ZJO_K_01	The student recognises the importance of knowledge and skills regarding foreign language as well as the culture of the country	P7S_KK2

	whose language he learns for his professional development and social functioning. The student is ready to express critical judgments about phenomena occurring in European musical culture.	
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IV. Course Content

<p>1) <i>Foundations of semiotics</i>: Saussure, Peirce. <i>French structuralism</i>: Lévi-Strauss, Greimas, Barthes, Foucault and <i>poststructuralism</i></p> <p>2) <i>Paris school</i>: music analyses. Chopin: Polonaise Phantasy, G minor Ballade</p> <p>3) <i>Existential semiotics</i>, roots in the continental philosophy (Kant, Hegel, Kierkegaard, Jaspers, Heidegger, Sartre, de Beauvoir, Arendt) and my theories</p> <p>4) Theories of Eer Tarasti and project out of the university</p> <p>5) <i>Classical style: music as a metaphor and episteme Gesamtkunstwerk</i> by Richard Wagner</p> <p>6) Analyses: <i>Die Walküre</i> and other Wagner's works</p> <p>7) <i>France: la belle époque</i>; Marcel Proust and Reynaldo Hahn: <i>Si mes vers avaient des ailes</i></p> <p>8) <i>Three iconic composers of the 20th century</i>: Jean Sibelius, Heitor Villa-Lobos (Brazil), Krzysztof Penderecki.</p>
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V. Didactic methods used and forms of assessment of learning outcomes

Symbol	Didactic methods	Forms of assessment	Documentation type
WIEDZA / KNOWLEDGE			
Un_ZJO_W_01	Conversational lecture (with the use of modern didactic methods)	Presentation of a selected issue	Protocol. Presentations prepared by students
UMIĘTNOŚCI / SKILLS			
Un_ZJO_U_01 Un_ZJO_U_02 Un_ZJO_U_03	Conversational lecture (with the use of modern didactic methods)	Observation	Protocol
KOMPETENCJE SPOŁECZNE / SOCIAL COMPETENCIES			
Un_ZJO_K_01	Problem-based method Group work in groups	Preparation of the final presentation Presentation of this work in groups	Protocol

VI. Grading criteria, weighting factors.....

The obligatory condition for obtaining a positive grade is attendance within the limits specified in the Rules and Regulations of Studies at the John Paul II Catholic University of Lublin, regular preparation for classes, active participation in them (in accordance with the form of classes) and completion of tasks assigned by the lecturer within the indicated deadlines as well as in accordance with the specification. The form of the final colloquium (with reference to specific learning outcomes) is indicated in the point V of this course syllabus (Forms of assessment).

Rating	
Very good	Achievement of all learning outcomes assumed in this course syllabus at a very high level.
Good	Achievement of all learning outcomes assumed in this course syllabus at a high level.
Satisfactory	Achievement of all learning outcomes assumed in this course syllabus at a sufficient level.
Unsatisfactory	Failure to achieve the learning outcomes set out in this course syllabus.

VII. Student workload

Form of activity	Number of hours
Number of contact hours (with the teacher)	30
Number of hours of individual student work	30

VIII. Literature

Basic literature
<p>Jerzy Pelc, <i>Wstęp do semiotyki</i>, Wiedza Powszechna, Warszawa 1984.</p> <p>Eero Tarasti, <i>Egzystencjalna i transcendentalna analiza muzyki</i>, przekł. z j. angielskiego Sylwia Zabieglińska i Wojciech Bońkowski, „Muzyka” 2006, nr 4, s. 73–115.</p> <p>Eero Tarasti, <i>Existential Semiotics</i>, Indiana University Press, Bloomington 2000.</p> <p>Eero Tarasti, <i>Signs of Music: a guide to musical semiotics</i>, Walter de Gruyter, Berlin 2002.</p>
Additional literature
<p>Eero Tarasti, <i>Semiotics of Classical Music. How Mozart, Brahms and Wagner Talk to Us</i>, Walter de Gruyter, Berlin 2012.</p> <p>Anna Czekanowska, <i>Eero Tarasti: Existential Semiotics. Bloomington 2000 Indiana University Press</i>, ss. 214 (cz. II ss. 88–133, cz. III ss. 137–214) ISBN 0-253-33722-4, „Muzyka” 2003, nr 1, s. 108–118</p> <p>Maria Piotrowska, <i>Eero Tarasti: Existential Semiotics. Bloomington 2000 Indiana University Press</i>, ss. 214 (cz. I ss. 1–87) ISBN 0-253-33722-4, „Muzyka” 2003, nr 1, s. 103–108</p> <p>Maciej Jabłoński, <i>Muzyka jako znak: wokół semiotyki muzyki Eero Tarastiego</i>, 1999</p> <p><i>Filozofia muzyki: doświadczenie poznanie znaczenie</i>, red. Małgorzata Gamrat, Małgorzata A. Szyszkowska, Kraków: Wydawnictwo UNUM 2022; wybrane rozdziały: Magdalena Krasieńska: <i>Muzyczne Moi i Soi w semiotyce egzystencjalnej Eero Tarastiego</i>; Bogumiła Mika, <i>O reprezentacyjnych możliwościach muzyki w zapośredniczeniu komunikacji międzyludzkiej. Kilka przykładów</i>; Małgorzata Gamrat, <i>Opus 14 Hektora Berlioza: sztuka, życie artysty i filozofia egzystencjalna Eero Tarastiego</i>.</p>