

<b>SCHOOL</b>	School of Painting
<b>ACADEMIC YEAR</b>	THREE-YEAR PROGRAM I - 2025/2026
<b>SUBJECT</b>	1722 Disegno per la pittura
<b>TYPE OF SUBJECT</b>	Theoretical-Practical
<b>NUMBER OF HOURS PER LESSON</b>	4
<b>NUMBER OF ECTS CREDITS</b>	6
<b>DISTRIBUTION OVER THE ACADEMIC YEAR</b>	I SEMESTER

### EDUCATIONAL OBJECTIVES AND EXPECTED RESULTS

General Presentation The teaching of Drawing has the distinctive characteristic of maintaining a physical-perceptual relationship with reality. The study of this subject tends to be a reflective action that fosters the development of observational skills and the organization of reality. The activities associated with it serve a cognitive function through theory and practice. Drawing represents the observation of the external reality that surrounds us and the exploration of the inner and imaginative world. It may be regarded as a 'preparatory' stage or as a free and autonomous creative act, constituting a comprehensive expressive artistic form. It represents a moment of intimacy, reflection, and concentration in relation to the commitment of painting or the 'finished' work. A space for contemplation and research, a parallel pathway to that of Painting, not 'preparatory' but autonomous and independent, enabling the study, filtering, and refinement of ideas. The study and practice of drawing should also be understood as the graphic ability to express oneself through signs, thereby assigning new identities to forms. Through the experience of observation and the analysis of reality, reasoning and critical and analytical thinking are exercised. Drawing, in all its manifestations (from sketches to projects and life drawings), is an immediate form of vital expression, serving as an essential medium for the communication of ideas, feelings, images, memories, and fantasies. Finally, Drawing, akin to Painting, is a practice and language that necessitates rigor and mental discipline. It transcends a mere technical act, serving primarily as a means of understanding reality, perceiving the elements that constitute the world, and comprehending their interrelationships. Educational Objectives and Anticipated Outcomes: Professional Skills in Visual Analysis and Comprehension - Analyzing, deconstructing, and interpreting images and visual works as instruments of communication and reflection on the world, recognizing codes, compositional structures, and stylistic choices that convey complex and layered meanings; - Observe and comprehend pictorial-sculptural lines, forms, and structures, analyzing their graphic and plastic relationships to construct a coherent, personal visual language capable of engaging with tradition and contemporaneity. Identify interactions and connections between various forms of artistic expression and the relevant cultural, historical, and social context, recognizing influences, cross-pollinations, and continuities among diverse languages. - Enhance external stimuli, such as visits to exhibitions, conferences, discussions, and exchange opportunities, transforming them into occasions for critical analysis, project self-awareness, and cultural growth. Design and Technical-Practical Competencies - Independently manage tools, techniques, and artistic languages, planning and overseeing each project phase from conception to realization, with a focus on conceptual coherence, the quality of the process, and the executive quality of the deliverables. - Apply traditional and contemporary techniques to translate stimuli, ideas, and concepts into two-dimensional and three-dimensional contexts, developing a structured visual language that integrates creativity, artistic sensibility, and experimental capabilities. - Acquire, master, and adapt design and operational processes, fostering the exchange between diverse languages and integrating innovative and technological tools, to produce coherent, original, and meaningful works. Creative and Critical Abilities - Develop a balanced creative attitude between intuition and critical reasoning, with the capability to produce original, reflective works that engage in dialogue with the surrounding cultural and artistic context; - Present and communicate your project through graphics, paintings, sculptures, and verbal means, ensuring a focus on aesthetic and conceptual aspects, and guaranteeing clarity, coherence, and expressive strength in the transmission of ideas. - Organize and structure personal ideas into coherent projects, with logical, meaningful, and creative pathways oriented towards a conscious reflection on one's artistic practice. Cultural and Historical-Artistic Competencies - Enhance the understanding of the principal technical and conceptual developments in modern and contemporary art, recognizing the intersections with other forms of artistic expression and communication, and refining the ability to contextualize one's own creations. - Demonstrate interest and proficiency in the use of traditional and contemporary languages, integrating technical mastery and innovative capabilities, to develop original and culturally significant projects; - Enhance your understanding of various contemporary artistic fields through visits, meetings, and discussions with professionals, fostering critical sensitivity and the ability to observe and analyze the current artistic landscape. Educational and Interpersonal Competencies - Comprehend and interpret the phenomena of contemporary society through artistic design, transforming observations and ideas into meaningful and informed works; - Communicate and discuss one's work in a structured and comprehensive manner, enhancing interpersonal skills and the quality of dialogue with educators and peers; - Enhance autonomy, organizational skills, and critical thinking in project and document management, assuming responsibility for guiding the creative process and developing self-assessment and metacognitive reflection skills.

<b>Knowledge and understanding</b>	The student will be guided in the understanding and recognition of the principal elements of the language of drawing, with the objective of accurately identifying the rules and codes of the observed visual messages. The objective is to understand the diverse expressive potential of drawing, from descriptive to expressive, whose execution methods are the foundation of images of various natures.
<b>Applying knowledge and understanding</b>	The student will be able to independently identify and process the significant elements useful for the application of the form; acquire and utilize the appropriate techniques and tools, thereby developing the specific language of the discipline; and apply and develop a correct design methodology for the various phases of the work (design process).
<b>Making judgements</b>	The student is required to demonstrate the ability to personally evaluate their work, operate independently and through comparisons (reinforcing critical thinking), and develop the capacity for analysis and self-assessment of completed assignments. In this regard, the correction of the papers may be conducted individually or collectively with the class group, thereby facilitating a moment of self-assessment and an opportunity for further clarification and in-depth analysis.
<b>Communication skills</b>	Consolidate and enhance the ability to present your project through graphic, pictorial, sculptural, and verbal means, ensuring the aesthetic and communicative aspects of your work are well-crafted. Clearly convey and share your ideas and information with your interlocutors, actively listen to them, and engage in effective dialogue.
<b>Learning skills</b>	The student is required to develop the ability to recognize their own deficiencies and areas for improvement, taking proactive steps to acquire and enhance their knowledge and skills, develop ideas, and organize them into projects for which they pursue realization.

<p><b>CONTENTS</b></p>	<p>Subject-specific content: - Drawing from life and models: develop the ability to accurately represent the human figure, landscape, portrait, and self-portrait through direct observation, casts, live models, and photographs; experiment with various techniques such as direct drawing, grid drawing, and projection, as well as stylistic variations, to acquire a comprehensive understanding of the fundamental principles of graphic language and image construction. - Personal project development: undertake individual assignments based on assigned themes, following research and experimentation pathways guided by the instructor; foster expressive autonomy and comprehensive management of the creative process, from conception to realization, integrating interpretative creativity and methodological rigor, and promoting operational and critical maturity. - Analysis and reinterpretation of graphic works: observe, deconstruct, and comprehend selected works, delving into their meaning, structure, and language; experiment with variations on the theme and the use of diverse materials and techniques for expressive and conceptual purposes, developing skills in blending different languages and execution methods. Anatomical exercises: enhance your understanding of the human figure, with a focus on the head, hands, and feet; develop proficiency in proportions, skeletal and muscular structure, and three-dimensional representation of form, to ensure confidence and ease in pictorial and graphic rendering. - Image construction and composition: observe and comprehend the management of space (center and margins), format (dimensions and proportions), and visual perception (composition and linguistic choices); practice the analysis of models and images to develop precision, balance, coherence, and the ability to effectively convey meaning and atmosphere through the image. - Production and discussion workshop: designing, creating, observing, discussing, and exhibiting works within a creative and collaborative environment; enhancing interpretative and creative skills, material care, and methodological consistency, thereby transforming the classroom into a dynamic space for discussion, experimentation, and individual growth. - Field experiences: participating in guided tours of exhibition spaces and meetings with industry professionals; integrating external stimuli into the training program, enhancing knowledge of contemporary art, developing critical observation skills, and engaging with diverse artistic practices and modes of representation.</p>
<p><b>ADOPTED METHODOLOGY</b></p>	<p>[X] In Person  Methodology: The course comprises theoretical lectures that introduce projects and explore the significance of Drawing, as well as practical sessions designed to facilitate the practice of copying from life, with compositions that progressively become more intricate and complex. Each work module encompasses the examination, study, and experimentation of the reference content through targeted theoretical and practical exercises. Classroom work is supervised by the instructor, with the primary focus being the ongoing care and review of each student's work. The following methodologies are therefore employed: - Frontal instruction; - Interactive lesson; - Individual and collaborative work; - Digital presentations of one's work</p>
<p><b>ASSESSMENT METHODS</b></p>	<p>Assessment Procedures: The verification of the work undertaken is conducted through the timely submission of the documents produced during the academic year, evaluated based on specific objective indicators for each project and the areas of competence to be developed. Students are required to demonstrate adequate theoretical and technical competence in the topics addressed. Each student will present their portfolio in either a paper or digital format, showcasing the theoretical content with the assistance of the texts designated during their educational journey. The following evaluation criteria are also taken into account: adherence to submission deadlines, the level of student participation and collaboration in class, their degree of autonomy in completing tasks even without direct teacher review, their ability to effectively utilize available digital resources for information management, and their aptitude for identifying and resolving design issues and critical points. The correction of the papers and verification tests may be conducted individually or collectively with the class group, thereby facilitating a moment of self-assessment and an opportunity for further clarification and in-depth exploration.</p>