

<b>SCHOOL</b>	Graphic Design
<b>ACADEMIC YEAR</b>	THREE-YEAR PROGRAM I - 2025/2026
<b>SUBJECT</b>	1700 Storia del disegno e della grafica d'arte
<b>TYPE OF SUBJECT</b>	Theoretical
<b>NUMBER OF HOURS PER LESSON</b>	3
<b>NUMBER OF ECTS CREDITS</b>	6
<b>DISTRIBUTION OVER THE ACADEMIC YEAR</b>	II SEMESTER

### EDUCATIONAL OBJECTIVES AND EXPECTED RESULTS

Prior to the Renaissance, drawing was not formally recognized as an autonomous artistic genre. Nevertheless, the need to communicate through visual codes is inherent to human beings, and since the dawn of civilization drawing has served as a fundamental tool, both as a practical means and as a symbolic expression. On the one hand, it provides a way to understand and organise reality; on the other, it functions as a vehicle for cultural, social, or religious meanings. For this reason, Module 1 of the course will focus on the the extensive period spanning from prehistory to the classical Greco-Roman era. Engaging with graphic manifestations that, although remote from the contemporary world, remain remarkably powerful will allow for the analysis of materials, execution techniques, and formal conventions from a historical perspective. This will in turn make it possible to examine the roots of visual thought, thereby identifying certain ancestral mechanisms of representation and investigating the nature of the image, understood as a fundamental element of visual communication.

<b>Knowledge and understanding</b>	Students acquire the knowledge, concepts, and reflections conveyed during the course; they understand the historical profile of the practice of drawing (from prehistory to the classical world); they are familiar with the basic archaeological and historical-artistic terminology and the principal theoretical models of reference for the analysis of a figurative culture.
<b>Applying knowledge and understanding</b>	Students are capable of conducting a simple analysis of the distinctive aspects of a figurative culture; they are able to contextualize works of art, styles, and artistic and visual phenomena within their respective historical-geographical and socio-cultural frameworks; they are able to interpret works of art, styles, and artistic and visual phenomena by applying the principal theoretical frameworks and utilizing fundamental archaeological and historical-artistic terminology; they are able to comprehend and utilize the fundamental mechanisms governing visual communication.
<b>Making judgements</b>	Students are able to grasp the most significant aspects of artworks and artistic and visual phenomena from the past, contextualizing them chronologically and formulating straightforward interpretative hypotheses in relation to the present.
<b>Communication skills</b>	Students are capable of describing works of art, styles, and artistic and visual phenomena in a clear, correct, and appropriate manner; they are able to communicate the most important aspects of the figurative heritage; they are able to coherently argue simple interpretative hypotheses.
<b>Learning skills</b>	Students develop increasing autonomy in their approach to study, enabling them to independently explore specific topics related to the history of drawing and figurative culture.

<b>CONTENTS</b>	Module 1 Through a structured approach organized by chronological or thematic sections, the lessons will address the fundamental issues of the history of drawing and figurative culture, from prehistory to the classical world. In particular, the following topics will be addressed in the lecture: • Introduction to the course: graphics, art graphics, and design. • At the dawn of non-verbal communication: prehistory • The representation of power in palace civilizations: Mesopotamia and Egypt • Progressing towards naturalism: the experience of the Greek world • The language of Greek art: seriality and modularity • Images spanning myth, history, and memory: the Etruscan and Roman experience • The language of Roman art: a semantic system
<b>ADOPTED METHODOLOGY</b>	[X] In Person The course will employ a combination of lectures, interactive sessions, and guided workshops to analyze ancient graphic works, with the aim of progressively developing the aforementioned skills in the students.
<b>ASSESSMENT METHODS</b>	The examination will be conducted in an oral format. To assess learning outcomes in accordance with the 'Dublin Descriptors,' the examination will involve a discussion of images from the adopted texts and/or lecture slides, supplemented by questions pertaining to the module's topics. The option to undertake an ongoing assessment is available. The assessment of Module 1 contributes to the final examination result, in conjunction with the assessment of Module 2, which is entrusted to Professor Carlo Susa.