



## **COURSE INDEX** (INDICE AI CORSI)

---

<b>DIDACTICS OF ART SCHOOL</b> (SCUOLA DI DIDATTICA DELL'ARTE)	<b>02</b>
<b>SCHOOL OF DECORATION</b> (DECORAZIONE)	<b>07</b>
<b>ART GRAPHICS</b> (GRAFICA D'ARTE)	<b>11</b>
<b>SCHOOL OF ART AND NEW TECHNOLOGIES</b> (NUOVE TECNOLOGIE PER L'ARTE)	<b>16</b>
<b>ART AND DESIGN FOR BUSINESS</b> (PROGETTAZIONE ARTISTICA PER L'IMPRESA)	<b>21</b>
<b>SCHOOL OF PAINTING</b> (PITTURA)	<b>26</b>
<b>SCENOGRAPHY SCHOOL</b> (SCUOLA DI SCENOGRAFIA)	<b>31</b>
<b>SCHOOL OF SCULPTURE</b> (SCULTURA)	<b>36</b>



**DEPARTMENT OF DIDACTICS OF ART**  
(DIPARTIMENTO DI COMUNICAZIONE E DIDATTICA DELL'ARTE)

**DIDACTICS OF ART SCHOOL**  
(SCUOLA DI DIDATTICA DELL'ARTE)

<b>1st YEAR / 1° ANNO</b>		
<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABST47	<b>History of Modern Art I</b> (Storia dell'arte moderna I)	6
ABAV1	<b>Artistic Anatomy I</b> (Anatomia artistica I)	6
ABST59	<b>Artistic Languages Didactics</b> (Didattica dei linguaggi artistici)	6
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	6
ABST59	<b>Pedagogy and Art Didactics</b> (Pedagogia e didattica dell'arte)	6
ABST53	<b>History of Performing Arts</b> (Storia dello spettacolo)	6
ABAV6	<b>Chromatology</b> (Cromatologia)	
ABPC66	<b>History of Photography</b> (Storia della fotografia)	
ABAV3	<b>Drawing</b> (Disegno)	6
ABTEC38	<b>Computer Technology for Graphics</b> (Informatica per la grafica)	4
ABLE69	<b>Fundamentals of Cultural Marketing</b> (Fondamenti di marketing culturale)	6
ABTEC39	<b>Fundamentals of Computer Science</b> (Fondamenti di informatica)	4
ABLIN71	<b>Foreign Language - English</b> (Lingua straniera - Inglese)	4
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
<b>2nd YEAR / 2° ANNO</b>		
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	6
ABPR46	<b>Aesthetics</b> (Estetica)	6
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	6
ABST59	<b>Didactics for the Museum</b> (Didattica per il museo)	6
ABPC65	<b>Theory and Method of Mass Media</b> (Teoria e metodo dei mass media)	6
ABPC67	<b>Creative Writing</b> (Scrittura creativa)	6
ABVPA64	<b>Setting of Exhibitional Spaces</b> (Allestimento degli spazi espositivi)	6
ABAV2	<b>Engraving Techniques – Chalcography</b> (Tecniche dell'incisione)	6
ABAV12	<b>Decoration Techniques</b> (Tecniche per la decorazione)	
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	
ABAV6	<b>Extramedia Techniques</b> (Tecniche extramediali)	6
Subject of the student's choice		6
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
<b>3rd YEAR / 3° ANNO</b>		
ABST55	<b>Cultural Anthropology</b> (Antropologia culturale)	6
ABLIN71	<b>English for Artistic Communication</b> (Inglese per la comunicazione artistica)	
ABST52	<b>History and Methodology of Art Critic</b> (Storia e metodologia della critica d'arte)	6
ABST59	<b>Didactics for Multimedia</b> (Didattica per la multimedialità)	6
ABVPA61	<b>Cultural and Environmental Heritage</b> (Beni culturali e ambientali)	6
ABVPA63	<b>Museology and Management of Exhibition Systems</b> (Museologia e gestione dei sistemi espositivi)	6
ABPR36	<b>Multimedia Installations</b> (Installazioni multimediali)	6
STAGE		6
Subject of the student's choice		6
<b>Bachelor's Thesis – (Tesi)</b>		<b>12</b>
<b>TOTAL CREDITS 3rd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>180</b>

**1st YEAR / 1° ANNO**

CODES	COURSES	ECTS
ABST47	<b>History of Modern Art I</b> (Storia dell'arte moderna I)	6
<p>This course analyzes the events in Italian art roughly from Fourteenth to Seventeenth Century, with a focus on connections between art and the society in which it came to life. In the past two years this course has investigated the relationship between the artist and the past in its development, starting from the Giotto's success, to Caravaggio and the Carracci. From Giotto and Simone Martini, through Medicis' Florence, Rome with the Popes, we follow the artistic path that marked Western culture.</p> <p>An artistic work on a different subject varying from year to year gives students the opportunity to experiment issues emerging from the lectures in a contemporary way.</p>		
ABAV1	<b>Artistic Anatomy I</b> (Anatomia artistica I)	6
<p>Watching and analysing the body's structures, in order to reach an anatomic knowledge that becomes a research about human being beyond the visual appearance.</p> <p>Reading the figurative artwork and the creative solutions of depicting the body.</p> <p>Identity or duality between inner and outer world.</p> <p>The development of physical, natural, artificial or imaginary experiences and the depiction of the human figure, from anatomic and scientific to more complex expressive patterns.</p>		
ABST59	<b>Artistic Languages Didactics</b> (Didattica dei linguaggi artistici)	6
<p>Didactics of Languages of Arts is a theoretical/practical course that allows reflection on learning mechanisms and the main pedagogical models. After looking at how art didactics has changed over time, we will focus on educational perspectives. In the second part of the course you will have the opportunity to practise running art/teaching workshops with school-age children.</p> <p>For the final examination, the design of a didactic laboratory on an early avant-garde work is planned.</p>		
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	6
<p>In digital cultures, the sensory world seems to move further away from our direct experience. Although the physiology of the human body has not changed, our senses are no longer the main way we organize our relationship with reality, as attention increasingly shifts toward digital environments. This raises an important question for contemporary art: what remains of our five senses? The course addresses this issue by examining theories of perception from Aristotle to Gestalt psychology, from empiricism to neuroscience. Perception is not simply a physiological reaction to stimuli but a subjective process shaped by language, culture and context. Each theory of perception therefore becomes a theory of subjectivity and of the relationship between humans and the world.</p>		
ABST59	<b>Pedagogy and Art Didactics</b> (Pedagogia e didattica dell'arte)	6
<p>The course of Pedagogy and Didactics of Arts alternates seminar lectures with participatory activities.</p> <p>The main topics covered are:</p> <p>The characteristics and problems of the developmental age, from early childhood to adolescence.</p> <p>Graphic activity and drawing in the developmental age. Cognitive development.</p> <p>The fundamental elements of General Didactics and Art Didactics</p>		
ABST53	<b>History of Performing Arts</b> (Storia dello spettacolo)	6
<p>The class focuses on the performing event in relation to the cultural, social and production context.</p> <p>The course unfolds in a diachronic perspective through which it is possible to identify the genesis and trace the evolution of the main forms of dramaturgy, of the practices linked to the stage, to the theatrical venues and buildings and to acting.</p> <p>The class also investigates the changes in the professional and social figure of the actor over the centuries, the commissioning of the play, the composition of the audience and the different ways of fruition of the performing event.</p>		
ABAV6	<b>Chromatology</b> (Cromatologia)	6
<p>The aim of the course is to provide students with useful tools for understanding color as a phenomenon that reveals its nature in the relationship between light and object and defines its qualities in the relationship between subject and environment, depending on the historical, cultural and social origin.</p> <p>The chromatology course addresses the phenomenon of color in its complex complexity. Trying to understand color in practice, asking questions, looking for answers in the knowledge of the materials, tools and technologies that work with color and make it possible to communicate and elaborate our visual language.</p>		
ABPC66	<b>History of Photography</b> (Storia della fotografia)	6
<p>History of photography from 1839.</p>		
ABAV3	<b>Drawing</b> (Disegno)	6
<p>The course aims to provide students with the fundamental techniques of drawing.</p> <p>Drawing should be understood as the supporting structure, basic and essential for each subsequent step in the world of artistic representation.</p> <p>The course aims to develop the individuality of each student, within a structured path aimed at enhancing individual personal characteristics.</p> <p>The teacher will provide students with all the tools needed to grow and progress individual technical skills, identifying errors and weaknesses and indicating how to correct them; at the same time, the student will be helped to form and develop a personal approach to drawing, so as to bring out his own expressive language.</p> <p>Drawing thus becomes an instrument of knowledge of the world.</p>		
ABTEC38	<b>Computer Technology for Graphics</b> (Informatica per la grafica)	4
<p>The production of contemporary graphic material must necessarily include the knowledge of computer skills and techniques relating to the production and management of different types of images and layouts, to the creation of finished layouts for print and final files for publication on the web.</p> <p>Theory that will also be acquired through the practice of use of suitable software for the creation and editing of the above such as: Adobe Illustrator, Adobe Indesign, Adobe Photoshop and Adobe Acrobat. The course aims to make students independent in the use of the programs (understanding their logic and so being able to resolve eventual problems that come up) and in the optimal management of interaction between them.</p>		
ABLE69	<b>Fundamentals of Cultural Marketing</b> (Fondamenti di marketing culturale)	6
<p>The class aims to provide the basis of cultural marketing, addressing its specificities and differences with traditional marketing. Through theoretical lectures, project work and analysis of good practices students will learn the foundations for the design, definition and drafting of projects to enhance cultural institutions (museums, libraries, theatres...), tackling the main problems and acquiring the tools for a correct cultural project cycle management.</p>		

**1st YEAR / 1° ANNO**

CODES	COURSES	ECTS
ABTEC39	<b>Fundamentals of Computer Science</b> (Fondamenti di informatica)	<b>4</b>
<p>This introductory course in Computer Science Fundamentals gives students the essential digital skills needed for study and work. We start from basic ICT concepts, hardware, software and the Internet, then address cybersecurity, privacy (including GDPR), copyright and the open-source ecosystem with free alternatives to common tools. The hands-on modules focus on text documents, spreadsheets and presentations. Each student develops a small personal project with Google Docs, Sheets and Slides, which is presented and discussed in the final exam.</p>		
ABLIN71	<b>Foreign Language - English</b> (Lingua straniera - Inglese)	<b>4</b>
<p>The English language course aims to enhance students' language proficiency through an engaging and context-specific approach. The curriculum focuses on developing key language skills—listening, speaking, reading, and writing—while emphasizing vocabulary and grammar essential for academic discourse in the arts. Lessons incorporate topics related to the arts and humanities, fostering critical thinking and encouraging students to express ideas, analyze texts, and participate in discussions.</p>		

**2nd YEAR / 2° ANNO**

<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	<b>6</b>
<p>The course aims to examine the human figure as a whole, initially focusing on the main volumes and then on details. In particular, we will emphasize the analysis of opposing masses without being distracted by the details, which will be inserted later and subordinate to the main structure.</p> <p>Care will be taken to demonstrate the procedures for representing forms, focusing on proportions, carefully capturing the forms themselves without replacing them with generic, standardized approximations, and examining the internal balance of the figures and their relationship with their context.</p>		
ABPR46	<b>Aesthetics</b> (Estetica)	<b>6</b>
<p>The course will be devoted to the analysis of some pivotal concepts of aesthetics that are particularly important for contemporary art: Artist and Aura above all, but also Criticism, Audience, Art System, Technique.</p> <p>In detail, a genealogical analysis of the figure of the Artist will be proposed, tracing its origins, developments and transformations, then we will move on to analyze the concept of Aura in order to be able to grasp the strategic significance of this word in contemporary art and its most recent developments. The objective of the course is to develop the student's critical awareness of his or her own position and artistic work in the contemporary arts system. The recommended filmography will be useful for further personal study.</p>		
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	<b>6</b>
<p>The course offers a broad survey of artistic experimentation in the globalized world (20th and 21st centuries), beginning with Postmodernism in the 1980s, continuing through the 1990s and the 2000s: from the fall of the Berlin Wall (1989) to the attack on the Twin Towers (2001), up to the present day. The major trends on the international scene are analyzed and discussed, in light of the plurality of forms, practices, and expressive languages. The many issues related to visual artistic research and the use of a wide variety of materials and techniques will be addressed: site-context-specific installations, new conceptual, process-based, and performative approaches, relational art, and the new aesthetic dimensions of painting, photography, video, and sculpture.</p>		
ABST59	<b>Didactics for the Museum</b> (Didattica per il museo)	<b>6</b>
<p>The Museum Education course offers students the opportunity to try out communication methods and techniques, artistic skills, and teaching and communication methodologies in the field. In the spaces of the Museo dell'Accademia Ligustica, students will be able to participate in educational activities for schools, complementing their theoretical preparation with practical experience.</p>		
ABPC65	<b>Theory and Method of Mass Media</b> (Teoria e metodo dei mass media)	<b>6</b>
<p>This course addresses the historical analysis of the interaction between art and mass media by inquiring how art and the avant-garde related to the mass culture of modernity and why artists experimented with emerging media technologies. The prevalence of one medium in communication has always had determinative effects on the visual culture (and artistic processes) of a given historical moment, while old media forms survive and interact with new ones.</p>		
ABPC67	<b>Creative Writing</b> (Scrittura creativa)	<b>6</b>
<p>The course takes place with theory and exercises on basic storytelling techniques for the development of short stories. The contents are divided into two cores. The first: the origin of the stories and the imagination, the construction of the character, the point of view, the management of space and time, the frame, the description and perceptions, the emotions, the differences between the main literary genres, the text review method. The second: the construction of the short story. Students are required to complete their own final work.</p> <p>Bibliografia per l'esame/Bibliography for the exam: Gianni Rodari, Grammatica della fantasia, Einaudi, Jonathan Gottschall, L'istinto di narrare, Bollati Boringhieri, Stephen King, On writing, Sperling&amp;Koufer</p>		
ABVPA64	<b>Setting of Exhibitional Spaces</b> (Allestimento degli spazi espositivi)	<b>6</b>
<p>The course aims to develop the ability to design exhibition interventions within specific places, museum locations but also different spaces, through the partial or total transformation of the environment, with the appropriate tools: shape, material, color, light. After a theoretical introduction on the evolution of the museum and the progressive affirmation of temporary exhibitions, the exhibition theme, in its dual meaning, will be addressed through the examination of some permanent museum installations or temporary exhibitions. Particular attention will be paid to the problems inherent to set-up interventions inside historic buildings.</p>		
ABAV2	<b>Engraving Techniques – Chalcography</b> (Tecniche dell'incisione)	<b>6</b>
<p>Objectives of the course are the study and knowledge of the main direct (drypoint, mezzotinto) and indirect (etching, aquatint, soft ground) metal chalcographic engraving techniques, their execution and the related printing methods in order to approach the technique that best can interpret its own expressive need. The specific language of Engraving will be investigated as a deposit of signs that have given life to the most diverse poetics over the centuries. Particular importance will be given to the frequency and observation of the works of the major engravers to understand their technical language and their poetics. The student will produce for the exam 5 engravings with 5 different techniques and a written research on the work of an engraver proposed during the lessons.</p>		
ABAV12	<b>Decoration Techniques</b> (Tecniche per la decorazione)	<b>6</b>
<p>The course will be workshop-based, divided into theoretical and practical lessons. Students will be asked to develop a pattern, designed for a mural intervention, starting from the study of certain modules and the use of software such as Illustrator.</p> <p>Students will be expected to acquire technical skills and mastery of both traditional and contemporary artistic methods and techniques.</p>		
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	<b>6</b>
<p>Digital photography today is not only a tool for documentation but also a visual language, technological process, and creative space. This course provides students with technical skills, visual sensitivity, and project-oriented thinking to develop coherent photographic projects, from digital capture to print and graphic design. Focused on applied photography in the third year, students learn to manage lighting, post-process images, and design integrated visual products such as album covers, booklets, and posters. The final project includes fine-art prints, a printed mockup, and an oral presentation discussing concept, technique, and visual coherence.</p>		
ABAV6	<b>Extramedia techniques</b> (Tecniche extramediali)	<b>6</b>
<p>The Extra-media Techniques course investigates the interrelations between contemporary artistic practice and media traversal, where concept, process, form, and material dimensions shape both language and content, defining a new expressive grammar.</p> <p>In 2024-2025, the course will address aesthetic, environmental, and social issues within contemporary cultural discourse. Through a research-based laboratory, students will critically explore these themes, integrating theory and practice.</p> <p>The program provides analytical and methodological tools for developing an individual research project. This process fosters engagement with diverse media, promoting innovative artistic approaches and a critical dialogue with contemporary cultural and social frameworks.</p>		

**3rd YEAR / 3° ANNO**

CODES	COURSES	ECTS
ABST55	<b>Cultural Anthropology</b> (Antropologia culturale)	6
<p>The course aims to analyse the contemporary spread of narratives of the end in light of the new edition of Ernesto De Martino's essay dedicated to cultural apocalypses. It compares the Italian anthropologist's analyses of the end of the world with other forms of crisis of worldliness analysed by recent international Anthropology. The examination of the anthropological debate of recent decades focuses on forms of re-enchantment as practices, including aesthetic ones, in response to the crisis of the human capacity to create a world, on the one hand, while rethinking the very concept of "end" in light of ethnographic investigations carried out by the so-called ontological turns, on the other. The theme of the "end of the world" is the central thread of the course.</p>		
ABLIN71	<b>English for Artistic Communication</b> (Inglese per la comunicazione artistica)	6
<p>This course enhances your academic path by providing exposure to English as it is used in international art contexts.            What to Expect: Engage with authentic materials; Develop a deeper understanding and foundational use of English in specialized settings.            Course Content: Analysis of English in art publications and institutional websites; Exploration of documentaries and interviews; Study of communication strategies; Interactive conversation exercises; Guidance on creating professional materials.            Exam Options:            Present an artistic project supported by visuals;            Analyze a critical text;            Simulate an application (job, internship, or Erasmus+);            Discussion of the materials analysed during the course is always required.            Exam options and its structure must be agreed upon with the professor.</p>		
ABST52	<b>History and Methodology of Art Critic</b> (Storia e metodologia della critica d'arte)	6
<p>The course analyzes the general lines of the evolution of Western art theories over a broad time span, from the Classical era to the Middle Ages and the Renaissance, from Mannerism to the Baroque period, from the Enlightenment to Romanticism, also addressing developments in the discipline of art criticism between the nineteenth and twentieth centuries.            Special attention is paid during lectures, alternating with discussions on the institutional history of art criticism and the orientations of more recent theories, with relevance to issues raised by contemporary curatorial and artistic practices: the crisis of Modernism, theories of Postmodernity, the role of the curator and art magazines, and methodological issues influenced by issues of gender and public art.</p>		
ABST59	<b>Didactics for Multimedia</b> (Didattica per la multimedialità)	6
<p>The course examines theoretical foundations and practical uses of audiovisual and multimedia tools in artistic research and pedagogy. It integrates theory and practice to develop a critical understanding of moving images, sound, and installation, with attention to their educational and cultural potential. Drawing on contemporary art, experimental cinema, and expanded cinema, students analyze audiovisual grammars, presentation formats, and installation strategies. Through screenings, analytical exercises, and hands-on projects, they explore moving images as tools for critical inquiry. Academy spaces are reconfigured as audiovisual environments for collective viewing, dialogue, and reflection.</p>		
ABVPA61	<b>Cultural and Environmental Heritage</b> (Beni culturali e ambientali)	6
<p>The course aims to provide students with knowledge of the term Cultural and Environmental Property, in its articulation and historical evolution, and a general vision of the problems connected to the topic (conservation, cataloguing, restoration, valorisation...).</p> <p>In particular, the course aims to provide some basic knowledge essential for the management of cultural and environmental heritage. Therefore, alongside a brief history of the legislation inherent to the topic, the evolution of the concept of culture will be addressed, in its different meanings and different perspectives, through the examination of the protagonists of this history.</p>		
ABVPA63	<b>Museology and Management of Exhibition Systems</b> (Museologia e gestione dei sistemi espositivi)	6
<p>The course deals with the history of the museum institution, from the Renaissance Wunderkammer to the collections of the contemporary age, paying particular attention to the genesis of the collections, in the different typologies, and to the evolution from an elitist and reserved place to a space intended to welcome a large public.</p> <p>Starting from elementary questions: what is a museum? How to define a collection? What does the term "heritage" mean? the course also aims to analyze the different activities, and the related professional figures, linked to the management of a museum: study, cataloguing, conservation, restoration, set-up, promotion, valorisation, teaching.</p>		
ABPR36	<b>Multimedia Installations</b> (Installazioni multimediali)	6
<p>In contemporary installation, artwork, object, and space engage in dynamic negotiation. The installation operates as an active device, eliciting perceptual engagement and relational interactions. The course examines installation's evolution—from early site-specific interventions challenging object primacy to multimedia practices that blur disciplinary boundaries—while integrating laboratory experimentation. Through critical analysis, students will develop projects exploring the interplay of artwork, space, audience, and context. Painting is reconceived beyond surface, gesture, and object, engaging architecture and display. Exhibition studies will offer a critical perspective on display as mediation, tracing historical shifts, curatorial strategies, spatial logics.</p>		



**DEPARTMENT OF VISUAL ARTS**  
(DIPARTIMENTO DI ARTI VISIVE)

**SCHOOL OF DECORATION**  
(SCUOLA DI DECORAZIONE)

<b>1st YEAR / 1° ANNO</b>		
<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABAV3	<b>Drawing for Decoration</b> (Disegno per la decorazione)	6
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	6
ABAV11	<b>Decoration I</b> (Decorazione I)	12
ABAV12	<b>Material Techniques</b> (Tecniche dei materiali)	6
ABAV12	<b>Techniques and Technologies for Decoration</b> (Tecniche e tecnologie della decorazione)	6
ABAV12	<b>Ceramic Techniques</b> (Tecniche della ceramica)	6
ABAV13	<b>Contemporary Plastic Techniques</b> (Tecniche plastiche contemporanee)	6
ABAV6	<b>Chromatology</b> (Cromatologia)	6
STAGE		6
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
<b>2nd YEAR / 2° ANNO</b>		
ABST51	<b>Languages of Contemporary Art</b> (Linguaggi dell'arte contemporanea)	6
ABAV11	<b>Decoration II</b> (Decorazione II)	12
ABAV12	<b>Material Techniques – Glass</b> (Tecniche della vetrata)	6
ABAV12	<b>Materials Techniques</b> (Tecniche dei materiali)	6
ABTEC41	<b>Digital Modeling Technique- computer 3D</b> (Tecniche della modellazione digitale - computer 3D)	6
ABAV6	<b>Extramedial Techniques</b> (Tecniche extramediali)	6
Subject of the student's choice		6
	<b>Master's Thesis – (Tesi)</b>	12
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>120</b>

**1st YEAR / 1° ANNO**

CODES	COURSES	ECTS
ABAV3	<b>Drawing for Decoration</b> (Disegno per la decorazione)	6
<p>Drawing should be understood as the supporting structure, basic and essential for each subsequent step in the world of artistic representation. The course aims to develop the individuality of each student, within a structured path aimed at enhancing individual personal characteristics, while always remaining in line with the figurative tradition that has characterized the development of the arts.</p> <p>The teacher will provide students with all the tools needed to grow and progress individual technical skills, identifying errors and weaknesses and indicating how to correct them; at the same time, the student will be helped to form and develop a personal approach to drawing, so as to bring out his own expressive language.</p> <p>Drawing thus becomes an instrument of knowledge of the world.</p>		
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	6
<p>Course topic: Art and the city.</p> <p>The city seen by artists, the city used by artists, the city as a scenic space and as an active and narrative space, the political vision of artists, urban psychogeographies.</p> <p>The course examines, through images, literary texts, indications from films and other artistic products, the contribution of artists to the image of the contemporary city.</p> <p>Bibliografia/Bibliography  Viviana Gravano, Paesaggi attivi. Saggio contro la contemplazione, Costa&amp; Nona  Francesco Careri, Walkescapes. Camminare come pratica estetica, Piccola Biblioteca Einaudi  Georges Perec, Specie di Spazi  Italo Calvino, Le città invisibili, Mondadori</p>		
ABAV11	<b>Decoration I</b> (Decorazione I)	12
<p>The course aims to build student awareness of contemporary decoration, starting with a historical and critical analysis, then exploring current artistic practices that integrate artwork with urban design, urban regeneration, and site-specific environmental painting. Students will develop projects in two tracks: an interior decoration project (murals or wallpaper collections) or a site-specific project assigned by the instructor within the city. Focused on artwork-space interaction, projects are discussed through SWOT analysis and, if selected, may be realized collaboratively. Workshops with artists and professionals complement the course, with a final exam presenting each student's project and portfolio.</p>		
ABAV12	<b>Material Techniques</b> (Tecniche dei materiali)	6
<p>The course focuses on sculptural relief techniques with an emphasis on sustainability and innovation. Students will create formelle using materials like plaster, cement, and recycled plastics, exploring new expressive solutions. Centered on the theme "We Are Nature", the course encourages reflection on the relationship between humans, materials, and the environment. Through hands-on workshops, students develop original works—either a large sculptural panel or a series—while gaining both technical skills and a sustainable creative mindset.</p>		
ABAV12	<b>Techniques and Technologies for Decoration</b> (Tecniche e tecnologie della decorazione)	6
<p>To follow the student to an individual path, which can be aimed at thesis work, or at their specific interests, through the practice of one or more decoration techniques. In addition to the works carried out in class, students will be required to produce a personal work/project to present at the exam, using one or more techniques addressed during the laboratory hours.</p> <p>LABORATORIES:  - Methodologies and techniques of fresco.  - Techniques of wall painting.  - Technique for producing embossed tiles</p>		
ABAV12	<b>Ceramic Techniques</b> (Tecniche della ceramica)	6
<p>This course focuses on developing each student's artistic expression through traditional and experimental ceramic techniques, combining hands-on workshops with theoretical, historical, and design-based lessons. Students explore various methods: hollow ball technique, azulejos, extrusion, plaster molds, glazing, and firing, while integrating modern tools like laser cutting. Emphasis is placed on creativity, technical skill, and understanding contemporary trends. Assessment is based on participation, the quality and originality of the work, and the final presentation.</p>		
ABAV13	<b>Contemporary Plastic Techniques</b> (Tecniche plastiche contemporanee)	6
<p>The course explores Contemporary Plastic Techniques as a relational, ephemeral, and sensory practices, engaging with environments, material and immaterial, human and non-human, and the ontology of space and perception. Inspired by Jane Bennett's "vital matters" and Timothy Morton's "hyperobjects", we investigate how technique transcends the object, becoming experiences, community, sites, gestures in flux. Using organic, scrap, reclaimed, and found materials, plus olfactory, air-based, and dematerialized interventions, we challenge permanence, exploring fragility, transparency, and transformation. Through place-based and in situ approaches, we engage with landscape, memory, and rituals. The course embraces performative sculpture, casting, assemblage, organic-based materials, environmental.</p>		
ABAV6	<b>Chromatology</b> (Cromatologia)	6
<p>The aim of the course is to provide students with useful tools for understanding color as a phenomenon that reveals its nature in the relationship between light and object and defines its qualities in the relationship between subject and environment, depending on the historical, cultural and social origin.</p> <p>The chromatology course addresses the phenomenon of color in its complex complexity. Trying to understand color in practice, asking questions, looking for answers in the knowledge of the materials, tools and technologies that work with color and make it possible to communicate and elaborate our visual language.</p>		

**2nd YEAR / 2° ANNO**

CODES	COURSES	ECTS
ABST51	<b>Languages of Contemporary Art</b> (Linguaggi dell'arte contemporanea)	6
<p>The course aims to establish the cultural foundations for developing a horizon of in-depth exploration of the complexity of contemporary artistic practices. It offers a possible "map" for navigating the many artistic pursuits, spanning a chronological span from the 1960s and 1970s to the first decades of the 21st century.</p> <p>Between theoretical languages and ongoing artistic research: shared trends, emerging trends, and unique research approaches encompassing multifaceted existential dimensions and poetics. Environmental installations, performative actions, conceptual, participatory, and relational practices.</p>		
ABAV11	<b>Decoration II</b> (Decorazione II)	12
<p>The course aims to build student awareness of contemporary decoration, starting with a historical and critical analysis, then exploring current artistic practices that integrate artwork with urban design, urban regeneration, and site-specific environmental painting. Students will develop projects in two tracks: an interior decoration project (murals or wallpaper collections) or a site-specific project assigned by the instructor within the city. Focused on artwork-space interaction, projects are discussed through SWOT analysis and, if selected, may be realized collaboratively. Workshops with artists and professionals complement the course, with a final exam presenting each student's project and portfolio.</p>		
ABAV12	<b>Material Techniques – Glass</b> (Tecniche della vetrata)	6
<p>The course has a theoretical and practical nature and explores the relationship between stained glass - glass, light, color - and architecture. The course addresses also understanding stained glass as a decoration that participates in environments and therefore as a medium capable of redefining, influencing and reinventing the perception of those environments. The topics addressed will include a comprehensive study of the history of glass and its processing techniques (leading and welding, painting techniques, glass fusing), glass in architectural culture from its origins to contemporary applications. Emphasis will be placed on the expressive potential of glass. Students will work on a site-specific design project, make one or more stained glass window.</p>		
ABAV12	<b>Materials Techniques</b> (Tecniche dei materiali)	6
<p>The course is divided into three modules during which the following topics are addressed in their theoretical and historical aspects, followed by laboratories for experimentation and practical learning of materials and techniques. The lessons, each lasting four hours, include 30/60 minutes of lecture to introduce the topic, and the remaining time will be dedicated to the laboratory to immediately engage with practice.</p>		
ABTEC41	<b>Digital Modeling Technique- computer 3D</b> (Tecniche della modellazione digitale - computer 3D)	6
<p>This course provides the fundamental skills for 3D design, visualization, and physical production. Students will learn to use Rhinoceros for precise modeling (NURBS and SubD) and Blender for polygonal modeling, photorealistic rendering, and animation. The curriculum covers creating complex models optimized for digital fabrication and includes an overview of 3D printing techniques, materials and model preparation for production. Upon completion, students will be able to apply 3D modeling principles and communicate visual concepts through high-quality images and animations.</p>		
ABAV6	<b>Extramedial Techniques</b> (Tecniche extramediali)	6
<p>The Extra-media Techniques course investigates the interrelations between contemporary artistic practice and media traversal, where concept, process, form, and material dimensions shape both language and content, defining a new expressive grammar.</p> <p>In 2024-2025, the course will address aesthetic, environmental, and social issues within contemporary cultural discourse. Through a research-based laboratory, students will critically explore these themes, integrating theory and practice.</p> <p>The program provides analytical and methodological tools for developing an individual research project. This process fosters engagement with diverse media, promoting innovative artistic approaches and a critical dialogue with contemporary cultural and social frameworks.</p>		

**3rd YEAR / 3° ANNO**

<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	<b>6</b>
<p>The course offers a broad survey of artistic experimentation in the globalized world (20th and 21st centuries), beginning with Postmodernism in the 1980s, continuing through the 1990s and the 2000s: from the fall of the Berlin Wall (1989) to the attack on the Twin Towers (2001), up to the present day. The major trends on the international scene are analyzed and discussed, in light of the plurality of forms, practices, and expressive languages. The many issues related to visual artistic research and the use of a wide variety of materials and techniques will be addressed: site-context-specific installations, new conceptual, process-based, and performative approaches, relational art, and the new aesthetic dimensions of painting, photography, video, and sculpture.</p>		
ABAV11	<b>Decoration III</b> (Decorazione III)	<b>12</b>
<p>This course has the final target of bringing the student closer to our local traditional wall decoration (mainly buildings facades, typical Ligurian style) and in interior decoration (typical of the whole Europe). The professor will involve museums and libraries (Museo dell'Accademia, Facoltà di Architettura, Biblioteca di Storia dell'Arte di Palazzo Rosso) and will guide the students across Genoa's historical center, in order to show them real life examples.</p>		
ABPR31	<b>Photography</b> (Fotografia)	<b>6</b>
<p>The course aims to provide theoretical and technical tools for approaching photography, with a focus on "Contaminated Photography." It will explore the history and experiments of great photographers who have combined photography with other artistic forms like poetry, painting, cinema, architecture, and design. Participants will examine how photography can interact with other disciplines, creating an original and rich visual language. This approach will enrich photographic practice and stimulate reflection on the role of photography in the broader visual arts. Students will also produce photographic works inspired by the authors and topics discussed.</p>		
ABPR15	<b>Spacial Representation Techniques</b> (Tecniche della rappresentazione dello spazio)	<b>6</b>
<p><b>TRAINING OBJECTIVES</b>                      Through practical exercises, the course aims to provide students with the tools and skills to effectively represent architectural space and designed space. Starting with a review of graphic representation technologies and techniques (freehand drawing from life, 2D drawing and representation, perspective, and the theory of shadows), the course will focus on three-dimensional modeling using SketchUp. Students will be required to demonstrate their ability to develop their own work independently.</p> <p><b>PROGRAM</b>                      2D representation (review)                      3D representation                      · 3D modeling with Sketchup.                      · Graphic layout of drawings created with Sketchup Layout                      · Rendering techniques with V-Ray for Sketchup (virtual light)                      · Static animation in space</p>		
ABVPA61	<b>Cultural Heritage and Environmental Assets</b> (Beni culturali e ambientali)	<b>6</b>
<p>The course aims to provide students with knowledge of the term Cultural and Environmental Property, in its articulation and historical evolution, and a general vision of the problems connected to the topic (conservation, cataloguing, restoration, valorisation...).</p> <p>In particular, the course aims to provide some basic knowledge essential for the management of cultural and environmental heritage. Therefore, alongside a brief history of the legislation inherent to the topic, the evolution of the concept of culture will be addressed, in its different meanings and different perspectives, through the examination of the protagonists of this history.</p>		
ABST59	<b>Pedagogy and Didactics of Arts</b> (Pedagogia e didattica dell'arte)	<b>6</b>
<p>The course of Pedagogy and Didactics of Arts alternates seminar lectures with participatory activities. The main topics covered are:                      The characteristics and problems of the developmental age, from early childhood to adolescence.                      Graphic activity and drawing in the developmental age. Cognitive development.                      The fundamental elements of General Didactics and Art Didactics</p>		
ABTEC43	<b>Audiovisual Languages and Techniques</b> (Linguaggi e tecniche dell'audiovisivo)	<b>6</b>
<p>Course contents:                      1 - Introduction to a wide range of cinematographic practices and technologies, and introduction to the knowledge and use of cinematographic equipment: 8mm, 16mm and their hybridizations with digital tools, and gracefully digital tools;                      2 - Introduction to DaVinci Resolve editing software;                      3 - Introduction to audio recording;                      4 - Introduction to the interaction between sound and LIVE performance;                      5 - Particular attention is paid to both the shooting phase and the development processes in close relation to other disciplines such as painting and photography.</p>		
ABTEC39	<b>Fundamentals of Computer Science</b> (Fondamenti di informatica)	<b>4</b>
<p>This introductory course in Computer Science Fundamentals gives students the essential digital skills needed for study and work. We start from basic ICT concepts, hardware, software and the Internet, then address cybersecurity, privacy (including GDPR), copyright and the open-source ecosystem with free alternatives to common tools. The hands-on modules focus on text documents, spreadsheets and presentations. Each student develops a small personal project with Google Docs, Sheets and Slides, which is presented and discussed in the final exam.</p>		
ABLIN71	<b>Foreign Language - English</b> (Lingua straniera - Inglese)	<b>4</b>
<p>The English language course aims to enhance students' language proficiency through an engaging and context-specific approach. The curriculum focuses on developing key language skills—listening, speaking, reading, and writing—while emphasizing vocabulary and grammar essential for academic discourse in the arts. Lessons incorporate topics related to the arts and humanities, fostering critical thinking and encouraging students to express ideas, analyze texts, and participate in discussions.</p>		



**DEPARTMENT OF VISUAL ARTS**  
(DIPARTIMENTO DI ARTI VISUALI)

**ART GRAPHICS SCHOOL**  
(GRAFICA D'ARTE)

<b>1st YEAR / 1° ANNO</b>		
<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABAV1	<b>Artistic Anatomy I</b> (Anatomia artistica I)	6
ABST47	<b>Graphic and Drawing History I</b> (Storia del disegno e della grafica I)	6
ABAV3	<b>Drawing for Engraving</b> (Disegno per l'incisione)	6
ABAV2	<b>Graphic Art I</b> (Grafica d'arte I)	6
ABAV4	<b>Digital Printing Techniques and Technologies</b> (Tecniche dei procedimenti di stampa)	6
ABTEC38	<b>Computer Technology for the Graphics</b> (Informatica per la grafica)	6
ABTEC39	<b>Fundamentals of Computer Science</b> (Fondamenti di informatica)	4
ABPR20	<b>Art of Comics I</b> (Arte del fumetto I)	6
Subject of the student's choice		6
ABLIN71	<b>Foreign Language - English</b> (Lingua straniera - Inglese)	4
STAGE		4
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
<b>2nd YEAR / 2° ANNO</b>		
ABST47	<b>Modern Art History II</b> (Storia dell'arte moderna II)	6
ABST47	<b>Graphic and Drawing History II</b> (Storia del disegno e della grafica II)	6
ABAV1	<b>Artistic Anatomy II</b> (Anatomia artistica II)	6
ABAV1	<b>Scientific Illustration</b> (Illustrazione scientifica)	6
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	6
ABAV2	<b>Graphic Art II</b> (Grafica d'arte II)	6
ABAV4	<b>Special Graphic Techniques</b> (Tecniche grafiche speciali)	6
ABPR30	<b>Materials Technology- Paper</b> (Tecnologia dei materiali- Paper)	6
ABTEC38	<b>Digital Application for Visual Arts I</b> (Applicazioni digitali per le arti visive I)	6
ABPR21	<b>Modeling</b> (Modellistica)	6
ABTEC41	<b>Digital Modeling Techniques</b> (Tecniche della modellazione digitale)	6
ABPC67	<b>Creative Writing</b> (Scrittura creativa)	6
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
<b>3rd YEAR / 3° ANNO</b>		
ABST47	<b>Contemporary Arts History</b> (Storia dell'arte contemporanea)	6
ABST46	<b>Aesthetic</b> (Estetica)	6
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	6
ABAV2	<b>Graphic Art III</b> (Grafica d'arte III)	12
ABTEC38	<b>Digital Application for Visual Arts II</b> (Applicazioni digitali per le arti visive II)	6
ABLE69	<b>Design for Professional Competences</b> (Progettazione della professionalità)	6
ABVPA63	<b>Museology and Management of Exhibition Systems</b> (Museologia e gestione dei sistemi espositivi)	6
ABVPA61	<b>Cultural and Environmental Heritage</b> (Beni culturali e ambientali)	6
ABPR20	<b>Art of Comics II</b> (Arte del fumetto II)	6
Subject of the student's choice		4
STAGE		2
	<b>Bachelor's Thesis – (Tesi)</b>	12
<b>TOTAL CREDITS 3rd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>180</b>

**1st YEAR / 1° ANNO**

CODES	COURSES	ECTS
ABAV1	<b>Artistic Anatomy I</b> (Anatomia artistica I)	6
<p>Watching and analysing the body's structures, in order to reach an anatomic knowledge that becomes a research about human being beyond the visual appearance.                      Reading the figurative artwork and the creative solutions of depicting the body.                      Identity or duality between inner and outer world.                      The development of physical, natural, artificial or imaginary experiences and the depiction of the human figure, from anatomic and scientific to more complex expressive patterns. The development of physical, natural, artificial or imaginary experiences and the depiction of the human figure, from anatomic and scientific to more complex expressive patterns.</p>		
ABST47	<b>Graphic and Drawing History I</b> (Storia del disegno e della grafica I)	6
<p>This course follows the development of Graphic Arts from the Middle Ages to Historical Avant-gardes, providing students with an interpretation of changes in drawing techniques, the development of graphic arts and illustration through centuries. From sketch to finished work, drawings from Fourteenth to Twentieth Century are analyzed with a focus on techniques, in parallel with the progression in history of arts and etching. The work of important etchers, such as Dürer and Rembrandt, is also analyzed in detail.                      Lectures are completed by a task for the students, consisting of an illustration project on a literary work from the Twentieth Century, in order to give them an opportunity to experiment.</p>		
ABAV3	<b>Drawing for Engraving</b> (Disegno per l'incisione)	6
<p>This short workshop aims to illustrate the main techniques (tools and methods) used to create a drawing. In each lesson, I will present the technique, followed by practical examples provided by myself, so students will be able to try their hand at the technique described.                      Given the time constraints, this is not intended to be an exhaustive discussion, but simply to introduce students to various techniques that they can then develop in their own way.</p>		
ABAV2	<b>Graphic Art I</b> (Grafica d'arte I)	6
<p>Objectives of the course are the study and knowledge of the main direct (drypoint, mezzotinto) and indirect (etching, aquatint, soft ground) metal chalcographic engraving techniques, their execution and the related printing methods in order to approach the technique that best can interpret its own expressive need. The specific language of Engraving will be investigated as a deposit of signs that have given life to the most diverse poetics over the centuries. Particular importance will be given to the frequency and observation of the works of the major engravers to understand their technical language and their poetics. The student will produce for the exam 5 engravings with 5 different techniques and a written research on the work of an engraver proposed during the lessons.</p>		
ABAV4	<b>Digital Printing Techniques and Technologies</b> (Tecniche dei procedimenti di stampa)	6
<p>During the course, all the theoretical and practical aspects relating to the production, inking and printing phases of plates made with different techniques will be addressed (intaglio printing, relief printing, lithographic printing, silkscreen printing).                      Burin engraving on copperplate will also be explored in depth.</p>		
ABTEC38	<b>Computer Technology for the Graphics</b> (Informatica per la grafica)	6
<p>The production of contemporary graphic material must necessarily include the knowledge of computer skills and techniques relating to the production and management of different types of images and layouts, to the creation of finished layouts for print and final files for publication on the web.                      Theory that will also be acquired through the practice of use of suitable software for the creation and editing of the above such as: Adobe Illustrator, Adobe Indesign, Adobe Photoshop and Adobe Acrobat. The course aims to make students independent in the use of the programs (understanding their logic and so being able to resolve eventual problems that come up) and in the optimal management of interaction between them.</p>		
ABTEC39	<b>Fundamentals of Computer Science</b> (Fondamenti di informatica)	6
<p>This introductory course in Computer Science Fundamentals gives students the essential digital skills needed for study and work. We start from basic ICT concepts, hardware, software and the Internet, then address cybersecurity, privacy (including GDPR), copyright and the open-source ecosystem with free alternatives to common tools. The hands-on modules focus on text documents, spreadsheets and presentations. Each student develops a small personal project with Google Docs, Sheets and Slides, which is presented and discussed in the final exam.</p>		
ABPR20	<b>Art of Comics I</b> (Arte del fumetto I)	6
<p>The course programme aims to address the complexity of the language of comic books and seek to provide students with the ability to control its expressive potential.                      Lectures will explore the work of various authors and suggestions from other narrative languages (writing, cinema, visual arts, music).</p>		
ABLIN71	<b>Foreign Language - English</b> (Lingua straniera - Inglese)	6
<p>The English language course aims to enhance students' language proficiency through an engaging and context-specific approach. The curriculum focuses on developing key language skills—listening, speaking, reading, and writing—while emphasizing vocabulary and grammar essential for academic discourse in the arts. Lessons incorporate topics related to the arts and humanities, fostering critical thinking and encouraging students to express ideas, analyze texts, and participate in discussions.</p>		

**2nd YEAR / 2° ANNO**

<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABST47	<b>Modern Art History II</b> (Storia dell'arte moderna II)	<b>6</b>
<p>This course follows the development of art roughly from the Eighteenth Century to the first two decades of the Nineteenth Century, with a focus on connections between art and the society in which it came to life. In the past two years, changes in the relationships between art and the past and the birth of new roles and institutions have been investigated. From the Salons to the rise of the first art galleries and critic, to the formation of a new broader audience of amateurs and collectors, we follow the outlining of new artistic languages, from Neoclassicism to the Historical Avant-gardes.</p>		
ABST47	<b>Graphic and Drawing History II</b> (Storia del disegno e della grafica II)	<b>6</b>
<p>This course follows the development of Graphic Arts of the XXth Century, providing students with an interpretation of changes in drawing techniques, the development of graphic arts and illustration.</p> <p>In the past two years this course has investigated Graphic Arts of the Historical Avant-Gardes.</p> <p>Lectures are completed by a task for the students, consisting of a graphic or illustration project, in order to give them an opportunity to experiment.</p>		
ABAV1	<b>Artistic Anatomy II</b> (Anatomia artistica II)	<b>6</b>
<p>Watching and analysing the body's structures, in order to reach an anatomic knowledge that becomes a research about human being beyond the visual appearance.</p> <p>Reading the figurative artwork and the creative solutions of depicting the body.</p> <p>Identity or duality between inner and outer world.</p> <p>The development of physical, natural, artificial or imaginary experiences and the depiction of the human figure, from anatomic and scientific to more complex expressive patterns.</p>		
ABAV1	<b>Scientific Drawing</b> (Illustrazione scientifica)	<b>6</b>
<p>The course has as its primary aim the acquisition of theoretical and practical information such as to allow the execution of the type of drawing specifically required by scientific illustration. Scientific illustration requires precise adherence to the subject. In practice, it is necessary to clearly recognize the subject and not stray into overly artistic interpretations that deprive said subject of immediate recognizability without however renouncing the personal character of the artist who tells through images. The ultimate aim, in practice, will be to translate into a synthetically naturalistic image a subject that generally escapes representation, in order to make it usable and understandable.</p>		
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	<b>6</b>
<p>Digital photography today is not only a tool for documentation but also a visual language, technological process, and creative space. This course provides students with technical skills, visual sensitivity, and project-oriented thinking to develop coherent photographic projects, from digital capture to print and graphic design. Focused on applied photography in the third year, students learn to manage lighting, post-process images, and design integrated visual products such as album covers, booklets, and posters. The final project includes fine-art prints, a printed mockup, and an oral presentation discussing concept, technique, and visual coherence.</p>		
ABAV2	<b>Graphic Art II</b> (Grafica d'arte II)	<b>6</b>
<p>Objectives of the course are the study and knowledge of the main woodcut engraving techniques, their execution and the related printing methods in order to approach the technique that best can interpret its own expressive need. The specific language of Engraving will be investigated as a deposit of signs that have given life to the most diverse poetics over the centuries. Particular importance will be given to the frequency and observation of the works of the major engravers to understand their technical language and their poetics. The student will produce for the exam 5 engravings with 5 different techniques and a written research on the work.</p>		
ABAV4	<b>Special Graphic Techniques</b> (Tecniche grafiche speciali)	<b>6</b>
<p>The course will cover the theoretical and practical aspects of some advanced techniques: Burin Engraving on end-grain wood and polycarbonate plates, Four-Block Chromoxygraphy, and Scrape Engraving for Intaglio and Relief Printing</p>		
ABPR30	<b>Materials Technology- Paper</b> (Tecnologia dei materiali- Paper)	<b>6</b>
<p>The course is designed to give students the knowledge they need to discover the many possibilities of paper — both as a medium for communication and as a creative, flexible artistic material.</p> <p>It's divided into two parts: a theoretical section and a hands-on workshop.</p> <p>The final exam will include presenting the projects created during the lab sessions and discussing the topics covered in the theoretical lessons.</p> <p>On the course's Google Classroom page, the teacher shares all the lesson slides, images, video links, websites explored, and class handouts so that students can review and study the material at any time.</p>		
ABTEC38	<b>Digital Application for Visual Arts I</b> (Applicazioni digitali per le arti visive I)	<b>6</b>
<p>The course aims to clarify, refine, enhance and stimulate the personal artistic paths of the students and their aptitudes, through the deepening of the potential and the various Digital Applications.</p> <p>The fields of interest can be varied, ranging from graphics, to illustration, from animation to comics or photography and various multimedia languages.</p> <p>The applications used will be: Photoshop, Illustrator, Clip Studio Paint and Procreate on iPad (including other Applications with the same modes and functions).</p>		

**2nd YEAR / 2° ANNO**

CODES	COURSES	ECTS
ABPR21	<b>Modeling</b> (Modellistica)	<b>6</b>
<p>The course investigates paper as an active surface and operative matrix within the context of Fine Art Printmaking. Moving from early twentieth-century collage and photomontage to material assemblage and contemporary paper practices, students explore cutting, subtraction, layering, and light as structural tools rather than decorative effects. Through theoretical lectures and exercises, paper is approached not as a passive support but as a medium that generates space, tension, and meaning. The final project consists of a coherent series of original paper-cut works or a structured fanzine that synthesizes historical awareness, technical control, and conceptual clarity.</p>		
ABTEC41	<b>Digital Modeling Techniques</b> (Tecniche della modellazione digitale)	<b>6</b>
<p>Digital Modeling Techniques course provides students with a comprehensive grounding in 3D modelling, with a particular emphasis on the integration of parametric and mesh tools for contemporary design. The course commences with an examination of Rhinoceros and its Grasshopper plugin, with a view to creating customisable, complex geometries utilising parametric logic. Students will learn to control variables and optimise design processes, applying their skills to a variety of projects. In the second phase, the course introduces Blender for mesh modelling and rendering, exploring polygonal modelling and realistic visualisation.</p>		
ABPC67	<b>Creative Writing</b> (Scrittura creativa)	<b>6</b>
<p>The course takes place with theory and exercises on basic storytelling techniques for the development of short stories. The contents are divided into two cores. The first: the origin of the stories and the imagination, the construction of the character, the point of view, the management of space and time, the frame, the description and perceptions, the emotions, the differences between the main literary genres, the text review method. The second: the construction of the short story. Students are required to complete their own final work.</p> <p>Bibliografia per l'esame/Bibliography for the exam: Gianni Rodari, Grammatica della fantasia, Einaudi, Jonathan Gottschall, L'istinto di narrare, Bollati Boringhieri, Stephen King, On writing, Sperling&amp;Koufer</p>		

**3rd YEAR / 3° ANNO**

<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABST47	<b>Contemporary Arts History</b> (Storia dell'arte contemporanea)	<b>6</b>
<p>The course aims to examine the human figure as a whole, initially focusing on the main volumes and then on details. In particular, we will emphasize the analysis of opposing masses without being distracted by the details, which will be inserted later and subordinate to the main structure.</p> <p>Care will be taken to demonstrate the procedures for representing forms, focusing on proportions, carefully capturing the forms themselves without replacing them with generic, standardized approximations, and examining the internal balance of the figures and their relationship with their context.</p>		
ABST46	<b>Aesthetics</b> (Estetica)	<b>6</b>
<p>The eighteenth century, the century of Aesthetics, was also the century that invented nature as we know it today. The nascent life sciences, the centrality of the visual culture of landscape, and the various expressions of philosophies of nature have given us a category that goes hand in hand with the formation of Aesthetics. Questioning this connection means understanding how contemporary art is the result of a process in which the change in the status of nature has played a decisive role; and rethinking the categories of contemporary naturalism thanks to aesthetics. The course aims to analyse the conceptual developments of what we call "nature" in parallel with the theories of art and visual culture that have accompanied them.</p>		
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	<b>6</b>
<p>A first part will be devoted to the history of theories of perception and art psychology: from the psychoanalytic approach to Gestalt psychology, from experimental aesthetics to contemporary neuroaesthetics, that is, from Sigmund Freud to Rudolf Arnehim, from Daniel Berlyne to Samir Zeki. A second part will be devoted to analyzing the relationship between media and perception from the analyses of Walter Benjamin. A third part will be devoted to exploring the transformations of the artistic dimension since the digital revolution. Finally, changes in the perception of time and space and the cultural consequences of contemporary dystopia will be analyzed.</p>		
ABAV2	<b>Graphic Art III</b> (Grafica d'arte III)	<b>12</b>
<p>First Semester: The Technique of Fine Art Lithography (Stone, Metal Plate, Polyester Plate). Second Semester: The Techniques of Fine Art Screenprinting, Simultaneous Viscosity Printing.</p>		
ABTEC38	<b>Digital Application for Visual Arts II</b> (Applicazioni digitali per le arti visive II)	<b>6</b>
<p>The students of the course should have previously attended Digital Applications for Visual Arts 1, structured on the literacy of the various software regarding digital techniques applied to images of all kinds. In fact, in this second part the focus is on creativity, expressiveness and the narrative and suggestive potential that can be supported and developed in an authorial manner, using the linguistic and technical skills acquired in the previous course.</p> <p>The fields of interest can be varied, ranging from graphics, to illustration, from animation to comics or photography and the various multimedia languages.</p>		
ABLE69	<b>Design for Professional Competences</b> (Progettazione della professionalità)	<b>6</b>
<p>The course focuses on the transition from education to the workplace, helping students turn their studies into professional skills. It develops practical tools and strategies to present themselves in the job market. Starting from an overview of professional roles and opportunities, it supports students in recognising their skills and building a strong portfolio.</p>		
ABVPA63	<b>Museology and Management of Exhibition Systems</b> (Museologia e gestione dei sistemi espositivi)	<b>6</b>
<p>The course deals with the history of the museum institution, from the Renaissance Wunderkammer to the collections of the contemporary age, paying particular attention to the genesis of the collections, in the different typologies, and to the evolution from an elitist and reserved place to a space intended to welcome a large public.</p> <p>Starting from elementary questions: what is a museum? How to define a collection? What does the term "heritage" mean? the course also aims to analyze the different activities, and the related professional figures, linked to the management of a museum: study, cataloguing, conservation, restoration, set-up, promotion, valorisation, teaching.</p>		
ABVPA61	<b>Cultural and Environmental Heritage</b> (Beni culturali e ambientali)	<b>6</b>
<p>The course aims to provide students with knowledge of the term Cultural and Environmental Property, in its articulation and historical evolution, and a general vision of the problems connected to the topic (conservation, cataloguing, restoration, valorisation...).</p> <p>In particular, the course aims to provide some basic knowledge essential for the management of cultural and environmental heritage. Therefore, alongside a brief history of the legislation inherent to the topic, the evolution of the concept of culture will be addressed, in its different meanings and different perspectives, through the examination of the protagonists of this history.</p>		
ABPR20	<b>Art of Comics II</b> (Arte del fumetto II)	<b>6</b>
<p>The course programme aims to address the complexity of the language of comic books and seek to provide students with the ability to control its expressive potential.</p> <p>Lectures will explore the work of various authors and suggestions from other narrative languages (writing, cinema, visual arts, music).</p>		



**DEPARTMENT OF DESIGN AND APPLIED ARTS**  
(DIPARTIMENTO DI PROGETTAZIONE E ARTI APPLICATE)

**SCHOOL OF ART AND NEW TECHNOLOGIES**  
(NUOVE TECNOLOGIE PER L'ARTE)

<b>1st YEAR / 1° ANNO</b>		
<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABTEC38	<b>Computer Technology for the Graphics</b> (Informatica per la grafica)	4
ABPC65	<b>Theory and Methods of Mass Media</b> (Teoria e metodo dei mass media)	6
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	6
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	6
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	6
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	10
ABTEC43	<b>Audiovisual Languages and Techniques</b> (Linguaggi e tecniche dell'audiovisivo)	6
ABTEC42	<b>Musical Acoustics (borrowed subject)</b> (Acustica)	6
ABPC66	<b>History and Theory of New Media</b> (Storia e teoria dei nuovi media)	6
ABTEC39	<b>Fundamentals of Computer Science</b> (Fondamenti di informatica)	4
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
<b>2nd YEAR / 2° ANNO</b>		
ABTEC38	<b>Digital Animation Techniques</b> (Tecniche di animazione digitale)	6
ABST45	<b>Digital Cultures</b> (Culture digitali)	10
ABST45	<b>Theory of Muldimedia Arts</b> (Teoria delle arti multimediali)	6
ABST55	<b>Cultural Anthropology</b> (Antropologia culturale)	6
ABTEC44	<b>Sound Sesign (borrowed subject)</b> (Sound design)	6
ABPC68	<b>Art Semiotics</b> (Semiotica dell'arte)	6
ABAV6	<b>Extramedial Techniques</b> (Tecniche extramediali)	6
ABPR15	<b>Design Methodology</b> (Metodologia della progettazione)	6
ABTEC43	<b>Editing Techniques</b> (Tecniche di montaggio)	4
Subject of the student's choice		6
STAGE		2
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
<b>3st YEAR / 3° ANNO</b>		
ABPC67	<b>Creative Writing</b> (Scrittura creativa)	6
ABST45	<b>New Media Aesthetics</b> (Estetica dei new media)	10
ABTEC40	<b>Multimedia for Cultural Heritage</b> (Multimedialità per i beni culturali)	6
ABPR35	<b>Performance Studies: Practice and Cultural Contexts</b> (Pratica e cultura dello spettacolo)	6
ABPR36	<b>Multimedia Installations</b> (Installazioni multimediali)	6
ABPR36	<b>Performative Techniques for Visual Arts</b> (Tecniche performative per le arti visive)	6
STAGE		4
Subject of the student's choice		6
ABLIN71	<b>Foreign Language - English</b> (Lingua straniera - Inglese)	4
	<b>Bachelor's Thesis - (Tesi)</b>	12
<b>TOTAL CREDITS 3rd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>180</b>

**1st YEAR / 1° ANNO**

<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABTEC38	<b>Computer Technology for the Graphics</b> (Informatica per la grafica)	<b>4</b>
The production of contemporary graphic material must necessarily include the knowledge of computer skills and techniques relating to the production and management of different types of images and layouts, to the creation of finished layouts for print and final files for publication on the web. Theory that will also be acquired through the practice of use of suitable software for the creation and editing of the above such as: Adobe Illustrator, Adobe Indesign, Adobe Photoshop and Adobe Acrobat. The course aims to make students independent in the use of the programs (understanding their logic and so being able to resolve eventual problems that come up) and in the optimal management of interaction between them.		
ABPC65	<b>Theory and Methods of Mass Media</b> (Teoria e metodo dei mass media)	<b>6</b>
This course addresses the historical analysis of the interaction between art and mass media by inquiring how art and the avant-garde related to the mass culture of modernity and why artists experimented with emerging media technologies. The prevalence of one medium in communication has always had determinative effects on the visual culture (and artistic processes) of a given historical moment, while old media forms survive and interact with new ones.		
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	<b>6</b>
In digital cultures, the sensory world seems to move further away from our direct experience. Although the physiology of the human body has not changed, our senses are no longer the main way we organize our relationship with reality, as attention increasingly shifts toward digital environments. This raises an important question for contemporary art: what remains of our five senses? The course addresses this issue by examining theories of perception from Aristotle to Gestalt psychology, from empiricism to neuroscience. Perception is not simply a physiological reaction to stimuli but a subjective process shaped by language, culture and context. Each theory of perception therefore becomes a theory of subjectivity and of the relationship between humans and the world.		
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	<b>6</b>
Digital photography today is not only a tool for documentation but also a visual language, technological process, and creative space. This course provides students with technical skills, visual sensitivity, and project-oriented thinking to develop coherent photographic projects, from digital capture to print and graphic design. Focused on applied photography in the third year, students learn to manage lighting, post-process images, and design integrated visual products such as album covers, booklets, and posters. The final project includes fine-art prints, a printed mockup, and an oral presentation discussing concept, technique, and visual coherence.		
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	<b>6</b>
Art and the great transformations of the twentieth century. The course examines twentieth-century art as a possibility of understanding the great transformations of the century. It takes place through three general categories: the themes (the figure, the object, the environment, the city), the protagonists, the keywords. Bibliography for the exam: Francesca Alfano Miglietti – PER – CORSI di Arte Contemporanea – 2011 ed, SKIRA In alternativa ( se Alfano Miglietti non fosse reperibile) F. Poli, Arte Contemporanea, ed. Electa Angela Vettese, Si fa con tutto, Economica Laterza, 2019 Documentari sezione Arte contemporanea su eduflix.com		
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	<b>10</b>
The course explores the transformation of artistic languages in the post-digital era, from twentieth-century photography and audiovisual practices. It examines how analog and digital apparatuses reshape vision, representation, and the conditions of reality. Through analysis of artworks, media environments, and contexts, students develop critical tools to understand current aesthetic and technological shifts. The course adopts an experimental, process-oriented approach. Students engage with contemporary images in their complexity, fostering practices that critically interrogate the aesthetic and technological complexity of today's visual culture.		
ABTEC43	<b>Audiovisual Languages and Techniques</b> (Linguaggi e tecniche dell'audiovisivo)	<b>6</b>
Students will learn the art of telling stories through images and sounds, combining creativity, technique, and authorial vision. The course integrates theory and practice to explore directing, screenwriting, editing, cinematography, and audiovisual production. From idea development to post-production, and through a hands-on and interdisciplinary approach, students will develop their artistic voice and vision to build effective visual narratives.		
ABTEC42	<b>Musical Acoustics (borrowed subject)</b> (Acustica)	<b>6</b>
The Musical Acoustics course (2024–25) at Genoa State Conservatory, led by Prof. Giacomo De Caterini, offers an introduction to the physical principles underlying sound and music. The program covers basic physics, general acoustics (including waves, decibels, interference, and Fourier analysis), and musical acoustics topics such as scales, instrument acoustics, voice, standing waves, and reverberation. Students engage with both theoretical concepts and practical experiments, including guided musical listening, to deepen their understanding of the acoustic foundations of music.		
ABPC66	<b>History and Theory of New Media</b> (Storia e teoria dei nuovi media)	<b>6</b>
This course explores the history of new media, from the origins of computing to post-media theories, with a focus on aesthetics, culture, and politics. We will analyze the impact of digital objects, their hybrid nature between screen and back-end, and how they have redefined physical space. We will examine artistic practices that integrate new technologies, with particular attention to digital aesthetics: time, algorithms, interactivity, and immateriality. The course includes lectures, discussions on critical texts, and an interdisciplinary analysis of social, political, aesthetic, and ethical contexts.		
ABTEC39	<b>Fundamentals of Computer Science</b> (Fondamenti di informatica)	<b>4</b>
The Fundamentals of Computer Science course covers the basic topics needed to navigate the world of ICT (Information and Communication Technologies). Through four theoretical modules, the course addresses: Hardware and Software, Cybersecurity, the History and Functioning of the Internet, and Open-Source Software. In addition, it includes three practical modules focused on the basic use of Google Docs, Sheets, and Slides.		

**2nd YEAR / 2° ANNO**

CODES	COURSES	ECTS
ABTEC38	<b>Digital Animation Techniques</b> (Tecniche di animazione digitale)	6
<p>This course is designed to build on foundational knowledge of digital animation.                      By learning fundamental animation skills they will enhance their ability to create visually engaging movement.                      Analyzing existing animated media to apply similar techniques directly to their own animation projects                      Through hands-on exercises they will develop techniques to design appealing, original characters and bringing animated visions to life for film, games, or personal projects.</p>		
ABST45	<b>Digital Cultures</b> (Culture digitali)	10
<p>This course explores multimedia design as the construction of experiential systems rather than the use of technological tools. Students work with time, interaction, sound, image, and space as active design materials, transforming concepts into concrete devices that shape perception and behavior. Through critical analysis and hands-on experimentation, projects evolve from observing contemporary phenomena to building installations and processes that operate in real environments. Design is approached as the creation of relationships, sequences, and effects—where technology becomes a means to structure experience, not to illustrate ideas.</p>		
ABST45	<b>Theory of Muldimedia Arts</b> (Teoria delle arti multimediali)	6
<p>In recent years new technologies have transformed the world of art, its languages &amp; the role of the artist, creating horizons for the imagination and new possibilities in connecting aesthetics, thought and practice underlying a dialogue with scientific disciplines. At the origin of this transformation, whose boundaries are marked by the intersection between artistic intuitions &amp; technological experiments, are the researches - from the '60s/'70s - that have gradually been emerging since the '90s, through digital culture. The very notions of reality, time &amp; space of experience have been changing: hence the importance of identifying the key issues, starting from the challenge to the materiality and uniqueness of the artistic object, to the transformation of the experience of post-media works.</p>		
ABST55	<b>Cultural Anthropology</b> (Antropologia culturale)	6
<p>The course aims to analyse the contemporary spread of narratives of the end in light of the new edition of Ernesto De Martino's essay dedicated to cultural apocalypses. It compares the Italian anthropologist's analyses of the end of the world with other forms of crisis of worldliness analysed by recent international Anthropology. The examination of the anthropological debate of recent decades focuses on forms of re-enchantment as practices, including aesthetic ones, in response to the crisis of the human capacity to create a world, on the one hand, while rethinking the very concept of "end" in light of ethnographic investigations carried out by the so-called ontological turns, on the other. The theme of the "end of the world" is the central thread of the course.</p>		
ABTEC44	<b>Sound Design (borrowed subject)</b> (Sound design)	6
<p>The discipline addresses the study and learning methodologies of different levels of speculative investigations on sound starting from practice to listening up to the theory of the soundscape for multimedia experiments. From Cinema to video games, from Video art to multimedia installations.                      Educational objectives:                      Transmit the knowledge necessary for the acquisition of basic tools, theoretical and practical, inherent to sound designing, with particular reference to the relationship between sound and space, image figure background, sound and narration.                      Course contents:                      The course delves into the various recording techniques;                      audio editing and management of recorded materials with DSP processing and management of digital audio formats; mixing and mastering in the post-production phase.                      The course will include an active laboratory dedicated to the sound design of self-produced or archive materials chosen by the student.                      Teaching methodology:                      The teaching methodology consists of classroom lectures dedicated to the detailed explanation of the topics in the program through the use of Slides, PDFs, audiovisual supports, technical materials.                      Students will be required to create a sound design work oriented towards research and in-depth analysis of one or more topics covered in the course (to be presented and discussed during the exam).                      Topics covered:                      • Listening and analysis of the soundscape (field recording, studio recordings, sound libraries, mixing, DSP processing of sound, analysis and interaction with the virtual acoustic space).                      • 3 layers of the sound perspective plane: Background, intermediate plane and foreground figure.                      • Sound narration                      • Cinematic sound (the techniques of recording direct cinematographic sound; the choice of microphones and the various miking techniques; the acquisition and management of recorded materials and digital audio formats; the analysis of images in relation to sound issues)                      • The sounding of visual materials.</p>		
ABPC68	<b>Art Semiotics</b> (Semiotica dell'arte)	6
<p>Using the tools of semiotics, the course will analyze how visual texts are constructed—not only on a formal level, but also by identifying and decoding the cultural imaginaries they convey. Throughout the course, a wide range of visual materials will be examined, spanning various fields and forms of expression: from painting and graffiti to installations, video art, advertising campaigns, and photography.                      The monographic section of the course will focus on feminist theories and gender representations from a semiotic perspective.</p>		
ABAV6	<b>Extramedial Techniques</b> (Tecniche extramediali)	6
<p>The Extra-media Techniques course investigates the interrelations between contemporary artistic practice and media traversal, where concept, process, form, and material dimensions shape both language and content, defining a new expressive grammar.                      In 2024-2025, the course will address aesthetic, environmental, and social issues within contemporary cultural discourse. Through a research-based laboratory, students will critically explore these themes, integrating theory and practice.                      The program provides analytical and methodological tools for developing an individual research project. This process fosters engagement with diverse media, promoting innovative artistic approaches and a critical dialogue with contemporary cultural and social frameworks.</p>		
ABPR15	<b>Design Methodology</b> (Metodologia della progettazione)	6
<p>This course explores multimedia design as the construction of experiential systems rather than the use of technological tools. Students work with time, interaction, sound, image, and space as active design materials, transforming concepts into concrete devices that shape perception and behavior. Through critical analysis and hands-on experimentation, projects evolve from observing contemporary phenomena to building installations and processes that operate in real environments. Design is approached as the creation of relationships, sequences, and effects—where technology becomes a means to structure experience, not to illustrate ideas.</p>		

2nd YEAR / 2° ANNO

CODES	COURSES	ECTS
ABTEC43	<b>Editing Techniques</b> (Tecniche di montaggio)	6
<p>The course aims to equip students with both theoretical and practical tools, as well as technical skills, to begin navigating the art of video editing. A primary analytical tool will be the breakdown of film scenes (découpage), deconstructing scenes into shots, fields, movements, and durations to uncover the mechanics of audiovisual storytelling. Students will familiarize themselves with software such as Adobe Premiere, DaVinci Resolve and Photoshop. The course includes screenings from cinema and video sources, with supplementary materials provided for theoretical and technical analysis. Assessment will consist of a brief written exam to evaluate theoretical and technical knowledge and the presentation of a short (3–5 minute) audiovisual project developed during the course.</p>		

**3rd YEAR / 3° ANNO**

<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABPC67	<b>Creative Writing</b> (Scrittura creativa)	<b>6</b>
<p>The course takes place with theory and exercises on basic storytelling techniques for the development of short stories. The contents are divided into two cores. The first: the origin of the stories and the imagination, the construction of the character, the point of view, the management of space and time, the frame, the description and perceptions, the emotions, the differences between the main literary genres, the text review method. The second: the construction of the short story. Students are required to complete their own final work.</p> <p>Bibliografia per l'esame/Bibliography for the exam: Gianni Rodari, Grammatica della fantasia, Einaudi, Jonathan Gottschall, L'istinto di narrare, Bollati Boringhieri, Stephen King, On writing, Sperling&amp;Koufer</p>		
ABST45	<b>New Media Aesthetics</b> (Estetica dei new media)	<b>10</b>
<p>In the 20th century art shifted from producing original works to transforming existing objects into artworks. Creativity therefore moved from creation to the reworking and reinterpretation of already available materials. Historical avant-garde movements such as Surrealism and later movements like Situationism developed the concept of détournement, the reuse and recombination of images and messages to give them new meanings and purposes. Since the 1960s this practice has influenced artistic language, political communication, and audiovisual media, often through experimental practices. The course traces these transformations from analogue media to digital technologies and Artificial Intelligence.</p>		
ABTEC40	<b>Multimedia for Cultural Heritage</b> (Multimedialità per i beni culturali)	<b>6</b>
<p>This course, taught by Prof. Francesca Gollo, explores the integration of multimedia tools within the cultural heritage sector to enhance preservation, valorization, and accessibility. Students will gain theoretical and practical skills to design immersive exhibits, moving from initial concept to final execution. The curriculum covers legislative frameworks (such as the ICOM museum definition), digital storytelling techniques, and the analysis of international case studies. Through practical workshops and collaborations with local institutions like the Museo dell'Accademia Linguistica, students will develop a complete professional project to be presented during the final exam.</p>		
ABPR35	<b>Performance Studies: Practice and Cultural Contexts</b> (Pratica e cultura dello spettacolo)	<b>6</b>
<p>The course will analyze the work of authors from the second half of the 20th century to the present, making room for multidisciplinary and connections between different disciplines.</p> <p>There will be lectures, workshops, meetings with professionals and visits to local venues. Lessons are designed as theoretical-practical workshops dedicated to specific themes including body, voice, space, present and personal and communal memory. This experiential and intellectual path includes anthropology, psychology and sociology. Visual arts and poetry will be constant points of reference.</p> <p>Students will explore expressive needs both individually and collectively, fostering a dialogue aimed at defining their final project.</p>		
ABPR36	<b>Multimedia Installations</b> (Installazioni multimediali)	<b>6</b>
<p>In contemporary installation, artwork, object, and space engage in dynamic negotiation. The installation operates as an active device, eliciting perceptual engagement and relational interactions. The course examines installation's evolution—from early site-specific interventions challenging object primacy to multimedia practices that blur disciplinary boundaries—while integrating laboratory experimentation. Through critical analysis, students will develop projects exploring the interplay of artwork, space, audience, and context. Painting is reconceived beyond surface, gesture, and object, engaging architecture and display. Exhibition studies will offer a critical perspective on display as mediation, tracing historical shifts, curatorial strategies, spatial logics.</p>		
ABPR36	<b>Performative Techniques for Visual Arts</b> (Tecniche performative per le arti visive)	<b>6</b>
<p>The main issues of performative practice are discussed in the course, from the historical avant-garde to the present day.</p> <p>At the center are most significant points in the language of performance: the management of presence, among movement, gesture, public, the relationship between the performer and the space. An approach that stimulates students to design personal and / or group work hypotheses is used. A methodology is addressed that opens up to performance developments not only concerning the practice of performance but also that of the relationship with the languages of the installation.</p>		
ABLIN71	<b>Foreign Language - English</b> (Lingua straniera - Inglese)	<b>4</b>
<p>The English language course aims to enhance students' language proficiency through an engaging and context-specific approach. The curriculum focuses on developing key language skills—listening, speaking, reading, and writing—while emphasizing vocabulary and grammar essential for academic discourse in the arts. Lessons incorporate topics related to the arts and humanities, fostering critical thinking and encouraging students to express ideas, analyze texts, and participate in discussions.</p>		



**DEPARTMENT OF DESIGN AND APPLIED ARTS**  
(DIPARTIMENTO DI PROGETTAZIONE E ARTI APPLICATE)

**SCHOOL OF ART AND DESIGN FOR BUSINESS**  
(PROGETTAZIONE ARTISTICA PER L'IMPRESA)

1st YEAR / 1° ANNO		
CODES	COURSES	ECTS
ABST47	<b>Modern Art History II</b> (Storia dell'arte moderna II)	6
ABST47	<b>Graphic and Drawing History I</b> (Storia del disegno e della grafica I)	6
ABST47	<b>Graphic and Drawing History II</b> (Storia del disegno e della grafica II)	6
ABAV3	<b>Drawing</b> (Disegno)	6
ABPR19	<b>Graphic Design I</b> (Graphic Design I)	12
ABPC65	<b>Theory and Methods of Mass Media</b> (Teoria e metodo dei mass media)	6
ABTEC38	<b>Computer Technology for the Graphics</b> (Informatica per la grafica)	6
ABTEC39	<b>Fundamentals of Computer Science</b> (Fondamenti di informatica)	4
STAGE		2
Subject of the student's choice		6
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
2nd YEAR / 2° ANNO		
ABTEC38	<b>Digital Applications for Visual Arts I</b> (Applicazioni digitali per le arti visive I)	4
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	6
ABPR19	<b>Graphic Design II</b> (Graphic Design II)	6
ABPR19	<b>Web Design</b> (Web Design)	6
ABPR17	<b>Culture of the Project</b> (Cultura del progetto)	6
ABPR15	<b>Spacial Representation Techniques</b> (Tecniche della rappresentazione dello spazio)	
ABTEC41	<b>Digital Modeling Techniques</b> (Tecniche della modellazione digitale)	4
ABPR30	<b>Materials Technology- Paper</b> (Tecnologia dei materiali- Paper)	6
ABAV1	<b>Artistic Anatomy</b> (Anatomia artistica)	
ABTEC43	<b>Editing Techniques</b> (Tecniche di montaggio)	6
ABAV2	<b>Engraving Techniques</b> (Tecniche dell'incisione)	
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	6
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	
ABPC67	<b>Creative Writing</b> (Scrittura creativa)	6
ABPC66	<b>History of Photography</b> (Storia della fotografia)	
ABPR36	<b>Multimedia Installations</b> (Installazioni multimediali)	4
STAGE		
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
3rd YEAR / 3° ANNO		
ABTEC38	<b>Digital Applications for Visual Arts II</b> (Applicazioni digitali per le arti visive II)	4
ABPR15	<b>Design Methodology</b> (Metodologia della progettazione)	6
ABPR31	<b>Photography</b> (Fotografia)	
ABPR19	<b>Graphic Design III</b> (Graphic Design III)	6
ABPR19	<b>Layouts and Visualization Techniques</b> (Layout e tecniche di visualizzazione)	6
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	6
ABLE69	<b>Cultural Marketing Basics</b> (Fondamenti di marketing culturale)	6
ABVPA63	<b>Museology and Management of Exhibition System</b> (Museologia e gestione dei sistemi espositivi)	6
ABPR21	<b>Modeling</b> (Modellistica)	
ABPR36	<b>Performative Techniques for Visual Arts</b> (Tecniche performative per le arti visive)	4
Subject of the student's choice		
ABLIN71	<b>Foreign Language - English</b> (Lingua straniera - Inglese)	4
	<b>Bachelor's Thesis - (Tesi)</b>	12
<b>TOTAL CREDITS 3rd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>180</b>

**1st YEAR / 1° ANNO**

CODES	COURSES	ECTS
ABST47	<b>Modern Art History II</b> (Storia dell'arte moderna II)	<b>6</b>
<p>This course follows the development of art roughly from the Eighteenth Century to the first two decades of the Nineteenth Century, with a focus on connections between art and the society in which it came to life. In the past two years, changes in the relationships between art and the past and the birth of new roles and institutions have been investigated. From the Salons to the rise of the first art galleries and critic, to the formation of a new broader audience of amateurs and collectors, we follow the outlining of new artistic languages, from Neoclassicism to the Historical Avant-gardes.</p>		
ABST47	<b>Graphic and Drawing History I</b> (Storia del disegno e della grafica I)	<b>6</b>
<p>This course follows the development of Graphic Arts from the Middle Ages to Historical Avant-gardes, providing students with an interpretation of changes in drawing techniques, the development of graphic arts and illustration through centuries. From sketch to finished work, drawings from Fourteenth to Twentieth Century are analyzed with a focus on techniques, in parallel with the progression in history of arts and etching. The work of important etchers, such as Dürer and Rembrandt, is also analyzed in detail. Lectures are completed by a task for the students, consisting of an illustration project on a literary work from the Twentieth Century, in order to give them an opportunity to experiment.</p>		
ABST47	<b>Graphic and Drawing History II</b> (Storia del disegno e della grafica II)	<b>6</b>
<p>This course follows the development of Graphic Arts of the XXth Century, providing students with an interpretation of changes in drawing techniques, the development of graphic arts and illustration. In the past two years this course has investigated Graphic Arts of the Historical Avant-Gardes. Lectures are completed by a task for the students, consisting of a graphic or illustration project, in order to give them an opportunity to experiment.</p>		
ABAV3	<b>Drawing</b> (Disegno)	<b>6</b>
<p>The aim of the course is to provide the basic tools for the use of the technique/language of Drawing, in the various fields and declinations in which the artistic-didactic training of the Course of Artistic Business Planning (PAI) is divided. The course is divided into three large training areas, addressed in this sequence: 1) FIGURE and CHARACTER 2) SETTING 3) LAYOUT and STORYBOARD. And a final phase of creating a personal project including a MODEL SHEET of your CHARACTER and related COMICS PAGES.</p>		
ABAV2	<b>Graphic Design I</b> (Graphic Design I)	<b>12</b>
<p>In the first year of the Graphic design course, we will learn the basics to be able to follow the paths of Graphic design, starting from drawing visual ideas on paper up to the use of graphics programs that we will use to create the main elements of visual communication. Cavazzuti: The educational goal of the Graphic Design I course is to offer all students the cultural tools to begin to understand and critically analyze the visual communication that surrounds them, stimulate lateral thinking, begin to structure an effective design methodology and be able to govern the creative idea from the first sketches to the finish layout phase.</p>		
ABPC65	<b>Theory and Method of Mass Media</b> (Teoria e metodo dei mass media)	<b>6</b>
<p>This course addresses the historical analysis of the interaction between art and mass media by inquiring how art and the avant-garde related to the mass culture of modernity and why artists experimented with emerging media technologies. The prevalence of one medium in communication has always had determinative effects on the visual culture (and artistic processes) of a given historical moment, while old media forms survive and interact with new ones.</p>		
ABTEC38	<b>Computer Technology for the Graphics</b> (Informatica per la grafica)	<b>6</b>
<p>The production of contemporary graphic material must necessarily include the knowledge of computer skills and techniques relating to the production and management of different types of images and layouts, to the creation of finished layouts for print and final files for publication on the web. Theory that will also be acquired through the practice of use of suitable software for the creation and editing of the above such as: Adobe Illustrator, Adobe Indesign, Adobe Photoshop and Adobe Acrobat. The course aims to make students independent in the use of the programs (understanding their logic and so being able to resolve eventual problems that come up) and in the optimal management of interaction between them.</p>		
ABTEC39	<b>Fundamentals of Computer Science</b> (Fondamenti di informatica)	<b>4</b>
<p>The Fundamentals of Computer Science course covers the basic topics needed to navigate the world of ICT (Information and Communication Technologies). Through four theoretical modules, the course addresses: Hardware and Software, Cybersecurity, the History and Functioning of the Internet, and Open-Source Software. In addition, it includes three practical modules focused on the basic use of Google Docs, Sheets, and Slides.</p>		

**2nd YEAR / 2° ANNO**

CODES	COURSES	ECTS
ABTEC38	<b>Digital Applications for Visual Arts I</b> (Applicazioni digitali per le arti visive I)	4
<p>The course aims to clarify, refine, enhance and stimulate the personal artistic paths of the students and their aptitudes, through the deepening of the potential and the various Digital Applications.</p> <p>The fields of interest can be varied, ranging from graphics, to illustration, from animation to comics or photography and various multimedia languages.</p> <p>The applications used will be: Photoshop, Illustrator, Clip Studio Paint and Procreate on iPad (including other Applications with the same modes and functions).</p>		
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	6
<p>Art and the great transformations of the twentieth century.</p> <p>The course examines twentieth-century art as a possibility of understanding the great transformations of the century. It takes place through three general categories: the themes (the figure, the object, the environment, the city), the protagonists, the keywords.</p> <p>Bibliography for the exam:                      Francesca Alfano Miglietti – PER – CORSI di Arte Contemporanea – 2011 ed, SKIRA In alternativa ( se Alfano Miglietti non fosse reperibile) F. Poli, Arte Contemporanea, ed. Electa                      Angela Vettese, Si fa con tutto, Economica Laterza, 2019                      Documentari sezione Arte contemporanea su eduflix.com</p>		
ABPR19	<b>Graphic Design II</b> (Graphic Design II)	6
<p>The course includes theoretical lessons, for the acquisition of the basic concepts needed to tackle a graphic design project, and practical lessons that include a series of exercises, which represent the core of the course and are structured in such a way as to develop in students the skills necessary to tackle a variety of graphic design projects. The topics covered during the course include Gestalt, basic design, the grammar of seeing, the use of typography and images, paper and its formats, binding, "microtypography" and "macrotypography", the choice of typeface, brand identity/visual identity system, and the study of case histories of large companies. The exercises will consist of the creation of graphic designs with specific design limitations to enhance students' narrative skills.</p>		
ABPR19	<b>Web Design</b> (Web Design)	6
<p>The aim of the course is to develop students' design, communication, critical, and technical skills to best meet the needs of a hypothetical client.</p> <p>During the course, students will acquire the knowledge necessary to design digital interfaces for the web. The teaching program includes a series of lessons consisting of a theoretical part and a practical part.</p> <p>The first part of the course aims to provide students with the basic knowledge for designing web pages through lessons and exercises on the importance of web design, the differences between graphic design for print and for screens, UX and UI design, the creation of basic wireframes, prototyping and prototyping tools, an introduction to HTML, CSS, and JavaScript, CMS, and the study of some case studies of web interface projects.</p>		
ABPR17	<b>Culture of the Project</b> (Cultura del progetto)	6
<p>This course explores design as the construction of systems capable of generating behavior and experience. Through the analysis and deconstruction of board games, students learn to understand how rules, space, time, roles and visual language interact to produce meaningful dynamics. Theory and hands-on experimentation are integrated: games are played, dissected and reconstructed as design devices. The final outcome is the development of an original board game prototype, where mechanics and visual identity evolve together as parts of a coherent project.</p>		
ABPR15	<b>Spacial Representation Techniques</b> (Tecniche della rappresentazione dello spazio)	6
<p><b>TRAINING OBJECTIVES</b></p> <p>Through practical exercises, the course aims to provide students with the tools and skills to effectively represent architectural space and designed space. Starting with a review of graphic representation technologies and techniques (freehand drawing from life, 2D drawing and representation, perspective, and the theory of shadows), the course will focus on three-dimensional modeling using SketchUp. Students will be required to demonstrate their ability to develop their own work independently.</p> <p><b>PROGRAM</b></p> <p>2D representation (review)</p> <p>3D representation</p> <ul style="list-style-type: none"> <li>· 3D modeling with Sketchup.</li> <li>· Graphic layout of drawings created with Sketchup Layout</li> <li>· Rendering techniques with V-Ray for Sketchup (virtual light)</li> <li>· Static animation in space</li> </ul>		
ABTEC41	<b>Digital Modeling Techniques</b> (Tecniche della modellazione digitale)	4
<p>This course provides the fundamental skills for 3D design, visualization, and physical production. Students will learn to use Rhinoceros for precise modeling (NURBS and SubD) and Blender for polygonal modeling, photorealistic rendering, and animation. The curriculum covers creating complex models optimized for digital fabrication and includes an overview of 3D printing techniques, materials and model preparation for production. Upon completion, students will be able to apply 3D modeling principles and communicate visual concepts through high-quality images and animations.</p>		

**2nd YEAR / 2° ANNO**

CODES	COURSES	ECTS
ABPR30	<b>Materials Technology- Paper</b> (Tecnologia dei materiali- Paper)	6
<p>The course is designed to give students the knowledge they need to discover the many possibilities of paper – both as a medium for communication and as a creative, flexible artistic material.</p> <p>It's divided into two parts: a theoretical section and a hands-on workshop.</p> <p>The final exam will include presenting the projects created during the lab sessions and discussing the topics covered in the theoretical lessons.</p> <p>On the course's Google Classroom page, the teacher shares all the lesson slides, images, video links, websites explored, and class handouts so that students can review and study the material at any time.</p>		
ABAV1	<b>Artistic Anatomy</b> (Anatomia artistica)	6
<p>The primary objective of the course is to acquire, through drawing, an essential knowledge of the skeletal-muscular apparatus of the human body and its external morphology.</p> <p>To this end, drawing will be understood as an exploratory process, as a tool to refine sensitivity to investigation.</p> <p>The external morphology of the human body will be studied through drawing exercises with the model. This practice will make it possible to experience the historical relationship between artist and model and to study the nature of the gaze.</p>		
ABTEC43	<b>Editing Techniques</b> (Tecniche di montaggio)	6
<p>The course aims to equip students with both theoretical and practical tools, as well as technical skills, to begin navigating the art of video editing.</p> <p>A primary analytical tool will be the breakdown of film scenes (découpage), deconstructing scenes into shots, fields, movements, and durations to uncover the mechanics of audiovisual storytelling. Students will familiarize themselves with software such as Adobe Premiere, DaVinci Resolve and Photoshop. The course includes screenings from cinema and video sources, with supplementary materials provided for theoretical and technical analysis. Assessment will consist of a brief written exam to evaluate theoretical and technical knowledge and the presentation of a short (3–5 minute) audiovisual project developed during the course.</p>		
ABAV2	<b>Engraving Techniques</b> (Tecniche dell'incisione)	6
<p>Objectives of the course are the study and knowledge of the main direct (drypoint, mezzotinto) and indirect (etching, aquatint, soft ground) metal chalcographic engraving techniques, their execution and the related printing methods in order to approach the technique that best can interpret its own expressive need. The specific language of Engraving will be investigated as a deposit of signs that have given life to the most diverse poetics over the centuries. Particular importance will be given to the frequency and observation of the works of the major engravers to understand their technical language and their poetics. The student will produce for the exam 5 engravings with 5 different techniques and a written research on the work of an engraver proposed during the lessons.</p>		
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	6
<p>In digital cultures, the sensory world seems to move further away from our direct experience. Although the physiology of the human body has not changed, our senses are no longer the main way we organize our relationship with reality, as attention increasingly shifts toward digital environments. This raises an important question for contemporary art: what remains of our five senses? The course addresses this issue by examining theories of perception from Aristotle to Gestalt psychology, from empiricism to neuroscience. Perception is not simply a physiological reaction to stimuli but a subjective process shaped by language, culture and context. Each theory of perception therefore becomes a theory of subjectivity and of the relationship between humans and the world.</p>		
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	6
<p>The course is an in-depth exploration of contemporary art in the globalized world (20th and 21st centuries), beginning with Postmodernism in the 1970s and 1980s, continuing through the 1990s and 2000s: from the fall of the Berlin Wall (1989) to the attack on the Twin Towers (2001), up to the present day.</p> <p>The major trends on the international art scene are analyzed in light of the plurality of practices and expressive languages.</p> <p>Issues related to artistic research and the use of a wide variety of materials will be addressed: site-context-specific installations, the most recent conceptual approaches, and relational art. The course's themes are developed along the following lines: Postmodernity, Multiculturalism and Postcolonial Art, Gender and Identity, Relational Art, Posthuman.</p>		
ABPC67	<b>Creative Writing</b> (Scrittura creativa)	6
<p>The course takes place with theory and exercises on basic storytelling techniques for the development of short stories. The contents are divided into two cores. The first: the origin of the stories and the imagination, the construction of the character, the point of view, the management of space and time, the frame, the description and perceptions, the emotions, the differences between the main literary genres, the text review method. The second: the construction of the short story. Students are required to complete their own final work.</p> <p>Bibliografia per l'esame/Bibliography for the exam: Gianni Rodari, Grammatica della fantasia, Einaudi Jonathan Gottschall, L'istinto di narrare, Bollati Boringhieri Stephen King, On writing, Sperling&amp;Koufer</p>		
ABPC66	<b>History of Photography</b> (Storia della fotografia)	6
<p>History of photography from 1839.</p>		
ABPR36	<b>Multimedia Installations</b> (Installazioni multimediali)	6
<p>In contemporary installation, artwork, object, and space engage in dynamic negotiation. The installation operates as an active device, eliciting perceptual engagement and relational interactions. The course examines installation's evolution—from early site-specific interventions challenging object primacy to multimedia practices that blur disciplinary boundaries—while integrating laboratory experimentation. Through critical analysis, students will develop projects exploring the interplay of artwork, space, audience, and context. Painting is reconceived beyond surface, gesture, and object, engaging architecture and display. Exhibition studies will offer a critical perspective on display as mediation, tracing historical shifts, curatorial strategies, spatial logics.</p>		

**3rd YEAR / 3° ANNO**

CODES	COURSES	ECTS
ABTEC38	<b>Digital Applications for Visual Arts II</b> (Applicazioni digitali per le arti visive II)	<b>4</b>
<p>The students of the course should have previously attended Digital Applications for Visual Arts 1, structured on the literacy of the various software regarding digital techniques applied to images of all kinds.</p> <p>In fact, in this second part the focus is on creativity, expressiveness and the narrative and suggestive potential that can be supported and developed in an authorial manner, using the linguistic and technical skills acquired in the previous course.</p> <p>The fields of interest can be varied, ranging from graphics, to illustration, from animation to comics or photography and the various multimedia languages.</p>		
ABPR15	<b>Design Methodology</b> (Metodologia della progettazione)	<b>6</b>
<p>The course explores design as a process of perception and transformation rather than production. Through spatial, visual, and material experiments, students develop methods to read and reinterpret everyday reality. Graphic and stage design and sculpture become complementary practices of thinking through space, movement, and form</p>		
ABPR31	<b>Photography</b> (Fotografia)	<b>6</b>
<p>The course aims to provide theoretical and technical tools for approaching photography, with a focus on "Contaminated Photography." It will explore the history and experiments of great photographers who have combined photography with other artistic forms like poetry, painting, cinema, architecture, and design. Participants will examine how photography can interact with other disciplines, creating an original and rich visual language. This approach will enrich photographic practice and stimulate reflection on the role of photography in the broader visual arts. Students will also produce photographic works inspired by the authors and topics discussed.</p>		
ABPR19	<b>Graphic Design III</b> (Graphic Design III)	<b>6</b>
<p>The final year of the Graphic Design program will focus on strengthening each designer's independence, laying the foundation for engaging more directly with the world outside the classroom—something that already shapes our practice, since we are active participants in the context around us. We will explore and design within the following areas:</p> <p>DESIGN THAT MAKES A DIFFERENCE: social communication, poster design</p> <p>DESIGN THAT HELPS TELL STORIES: magazines, editorial design</p> <p>APPENDIX: THE THESIS – THE GREAT UNKNOWN</p>		
ABPR19	<b>Layouts and Visualization Techniques</b> (Layout e tecniche di visualizzazione)	<b>6</b>
<p>The course aims to provide students with a wealth of knowledge theoretical-practical as a concrete tool for dealing with a project within the discipline of Graphic Design. The course is oriented to develop in students a familiarity with the organization of the layout space and the management of the content (typography, image and color) that inhabits it.</p>		
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	<b>6</b>
<p>Digital photography today is not only a tool for documentation but also a visual language, technological process, and creative space. This course provides students with technical skills, visual sensitivity, and project-oriented thinking to develop coherent photographic projects, from digital capture to print and graphic design. Focused on applied photography in the third year, students learn to manage lighting, post-process images, and design integrated visual products such as album covers, booklets, and posters. The final project includes fine-art prints, a printed mockup, and an oral presentation discussing concept, technique, and visual coherence.</p>		
ABLE69	<b>Cultural Marketing Basics</b> (Fondamenti di marketing culturale)	<b>6</b>
<p>The class aims to provide the basis of cultural marketing, addressing its specificities and differences with traditional marketing. Through theoretical lectures, project work and analysis of good practices students will learn the foundations for the design, definition and drafting of projects to enhance cultural institutions (museums, libraries, theatres...), tackling the main problems and acquiring the tools for a correct cultural project cycle management.</p>		
ABVPA63	<b>Museology and Management of Exhibition System</b> (Museologia e gestione dei sistemi espositivi)	<b>6</b>
<p>The course deals with the history of the museum institution, from the Renaissance Wunderkammer to the collections of the contemporary age, paying particular attention to the genesis of the collections, in the different typologies, and to the evolution from an elitist and reserved place to a space intended to welcome a large public.</p> <p>Starting from elementary questions: what is a museum? How to define a collection? What does the term "heritage" mean? the course also aims to analyze the different activities, and the related professional figures, linked to the management of a museum: study, cataloguing, conservation, restoration, set-up, promotion, valorisation, teaching.</p>		
ABPR21	<b>Modeling</b> (Modellistica)	<b>6</b>
<p>The course explores paper as a structural and poetic material, moving from collage and photomontage to contemporary paper-cut and three-dimensional illustration. Through theoretical lectures and hands-on studio work, students experiment with layering, cutting, light, and spatial composition. The goal is to transform paper from a passive surface into an active medium of expression and thought. The final project consists of a personal three-dimensional paper work that synthesizes research, craftsmanship, and conceptual depth.</p>		
ABPR36	<b>Performative Techniques for Visual Arts</b> (Tecniche performative per le arti visive)	<b>6</b>
<p>The main issues of performative practice in the visual arts of the twentieth and twenty-first century are discussed in the course, from the historical avant-garde to the present day.</p> <p>During the course some of the protagonists of the history of performativity in the art of the second half of the twentieth century are analyzed, including: Allan Kaprow, Vito Acconci, Chris Burden, Marina Abramovic, Bruce Nauman, Bas Jan Ader, Ana Mendieta, Tania Bruguera and others , in a methodological approach that opens up to performance developments not only concerning the practice of performance but also that of the relationship with the languages of the installation.</p>		
ABLIN71	<b>Foreign Language - English</b> (Lingua straniera - Inglese)	<b>4</b>
<p>The English language course aims to enhance students' language proficiency through an engaging and context-specific approach. The curriculum focuses on developing key language skills—listening, speaking, reading, and writing—while emphasizing vocabulary and grammar essential for academic discourse in the arts. Lessons incorporate topics related to the arts and humanities, fostering critical thinking and encouraging students to express ideas, analyze texts, and participate in discussions.</p>		



**DEPARTMENT OF VISUAL ARTS**  
(DIPARTIMENTO DI ARTI VISIVE)

**SCHOOL OF PAINTING**  
(SCUOLA DI PITTURA)

<b>1st YEAR / 1° ANNO</b>		
<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABAV1	<b>Artistic Anatomy</b> (Anatomia artistica)	6
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	6
ABAV5	<b>Painting I</b> (Pittura I)	12
ABAV6	<b>Painting Techniques and Technologies</b> (Tecniche e tecnologie della pittura)	6
ABAV6	<b>Chromatology</b> (Cromatologia)	6
ABPR36	<b>Performative Techniques for Visual Arts</b> (Tecniche performative per le arti visive)	6
ABAV13	<b>Contemporary Plastic Techniques</b> (Tecniche plastiche contemporanee)	6
ABTEC43	<b>Video Editing</b> (Video editing)	6
Stage		6
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
<b>2nd YEAR / 2° ANNO</b>		
ABPR31	<b>Photography</b> (Fotografia)	6
ABAV5	<b>Painting II</b> (Pittura II)	12
ABAV6	<b>Extramedial Techniques</b> (Tecniche extramediali)	6
ABST52	<b>Contemporary Methodology and Techniques</b> (Metodologie e tecniche del contemporaneo)	6
ABST51	<b>Contemporary Art Languages</b> (Linguaggi dell'arte contemporanea)	6
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	6
Subject of the student's choice		6
	<b>Master's Thesis – (Tesi)</b>	12
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>120</b>

**1st YEAR / 1° ANNO**

CODES	COURSES	ECTS
ABAV1	<b>Artistic Anatomy</b> (Anatomia artistica)	6
<p>ARTISTIC ANATOMY IIInd Level - The body will be the person situated within it and elsewhere. The body will not only be anatomical but will also encompass a personal condition and existence, an embodied consciousness, a point of view. Students are required to experiment and justify their choices regarding expressive technique (drawing, painting, sculpture, photography, photogram, video, text, scene), materials, and methods, applying them consistently to personal concepts and content, through classroom activities and individual study. Students must also be able to take care of the various aspects of presenting their results through effective verbal communication, high-quality practical work, and coordinated images.</p>		
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	6
<p>Course topic: Art and the city. The city seen by artists, the city used by artists, the city as a scenic space and as an active and narrative space, the political vision of artists, urban psychogeographies. The course examines, through images, literary texts, indications from films and other artistic products, the contribution of artists to the image of the contemporary city. Bibliografia/Bibliography Viviana Gravano, Paesaggi attivi. Saggio contro la contemplazione, Costa&amp; Nona Francesco Careri, Walkescapes. Camminare come pratica estetica, Piccola Biblioteca Einaudi Georges Perec, Specie di Spazi Italo Calvino, Le città invisibili, Mondadori</p>		
ABAV5	<b>Painting I</b> (Pittura I)	12
<p>BEYOND APPEARANCES Looking beyond what is seen externally to understand the true nature, substance, and truth of a person or situation. Painting and drawing exercises related to the altarpiece by Giulio Romano: pictorial studies of the emotions and feelings present within THE STONING OF SAINT STEPHEN. -The Experience of Pain, Forms of Suffering: Art and Genocide. -Pain in Contemporary Art, Pain in the Visual Arts. -Investigations and Insights into: GILLES DELEUZE, 'On Painting, Course March-June 1981', Einaudi.</p>		
ABAV6	<b>Painting Techniques and Technologies</b> (Tecniche e tecnologie della pittura)	6
<p>The laboratory activity favors the understanding of the processes and materials, their physical characteristics and the opportunities they simultaneously offer to interact with each other. Tools and methodologies dedicated to recording images and their processing are combined with the use of traditional and extra-pictorial tools. In their research path the student is encouraged to pursue their expressive and executive needs according to the articulation of a dedicated project activity. In addition to the project organization of the work, theoretical insights are added in which some essential linguistic nodes are outlined in the relationship between painting, artistic planning and the cultural and technological needs of the contemporary.</p>		
ABAV6	<b>Chromatology</b> (Cromatologia)	6
<p>The aim of the course is to provide students with useful tools for understanding color as a phenomenon that reveals its nature in the relationship between light and object and defines its qualities in the relationship between subject and environment, depending on the historical, cultural and social origin. The chromatology course addresses the phenomenon of color in its complex complexity. Trying to understand color in practice, asking questions, looking for answers in the knowledge of the materials, tools and technologies that work with color and make it possible to communicate and elaborate our visual language.</p>		
ABPR36	<b>Performative Techniques for Visual Arts</b> (Tecniche performative per le arti visive)	6
<p>The main issues of performative practice in the visual arts of the twentieth and twenty-first century are discussed in the course, from the historical avant-garde to the present day. During the course some of the protagonists of the history of performativity in the art of the second half of the twentieth century are analyzed, including: Allan Kaprow, Vito Acconci, Chris Burden, Marina Abramovic, Bruce Nauman, Bas Jan Ader, Ana Mendieta, Tania Bruguera and others , in a methodological approach that opens up to performance developments not only concerning the practice of performance but also that of the relationship with the languages of the installation.</p>		
ABAV13	<b>Contemporary Plastic Techniques</b> (Tecniche plastiche contemporanee)	6
<p>The course explores Contemporary Plastic Techniques as a relational, ephemeral, and sensory practices, engaging with environments, material and immaterial, human and non-human, and the ontology of space and perception. Inspired by Jane Bennett's "vital matters" and Timothy Morton's "hyperobjects", we investigate how technique transcends the object, becoming experiences, community, sites, gestures in flux. Using organic, scrap, reclaimed, and found materials, plus olfactory, air-based, and dematerialized interventions, we challenge permanence, exploring fragility, transparency, and transformation. Through place-based and in situ approaches, we engage with landscape, memory, and rituals. The course embraces performative sculpture, casting, assemblage, organic-based materials, environmental.</p>		
ABTEC43	<b>Video Editing</b> (Video editing)	6
<p>The course combines theory and practice to guide students through the creation of a complete audiovisual project, from concept to post-production. Through lectures, screenings, and workshops, it explores video and sound editing, color correction, music and sound design, compositing, and final delivery. The goal is to develop both technical skills and critical awareness, enabling students to craft coherent and expressive visual narratives where</p>		

**2nd YEAR / 2° ANNO**

CODES	COURSES	ECTS
ABPR31	<b>Photography (Fotografia)</b>	<b>6</b>
<p>This course explores the evolving role of photography in contemporary culture, questioning its social functions, from family snapshots to journalism, and its interaction with digital media, virtual reality, and post-photography practices. Students investigate how images shape perception, creativity, and critical thinking, and how photography can act as a site of resistance. Through analysis of contemporary authors, individual research, and guided lab work, students develop personal projects that integrate conceptual, aesthetic, and technical aspects, culminating in a photographic book or exhibition-ready project.</p>		
ABAV5	<b>Painting II (Pittura II)</b>	<b>12</b>
<p>BEYOND APPEARANCES            Looking beyond what is seen externally to understand the true nature, substance, and truth of a person or situation.            Painting and drawing exercises related to the altarpiece by Giulio Romano:            pictorial studies of the emotions and feelings present within THE STONING OF SAINT STEPHEN.            -The Experience of Pain, Forms of Suffering: Art and Genocide.            -Pain in Contemporary Art, Pain in the Visual Arts.            -Investigations and Insights into:            GILLES DELEUZE, 'On Painting, Course March-June 1981', Einaudi.</p>		
ABAV6	<b>Extramedial Techniques (Tecniche extramediali)</b>	<b>6</b>
<p>The Extra-media Techniques course investigates the interrelations between contemporary artistic practice and media traversal, where concept, process, form, and material dimensions shape both language and content, defining a new expressive grammar.            In 2024-2025, the course will address aesthetic, environmental, and social issues within contemporary cultural discourse. Through a research-based laboratory, students will critically explore these themes, integrating theory and practice.            The program provides analytical and methodological tools for developing an individual research project. This process fosters engagement with diverse media, promoting innovative artistic approaches and a critical dialogue with contemporary cultural and social frameworks.</p>		
ABST52	<b>Contemporary Methodology and Techniques (Metodologie e tecniche del contemporaneo)</b>	<b>6</b>
<p>Art and storytelling            The course examines the relationship between the visual arts and the art of storytelling, the gaze of writers on art and artists. Among the insights: artists who write (autobiographical works), fictionalized biographies, writers who invent character and works, artists and writers who collaborate with each other.            Bibliography Roberto Pinto, Artisti di carta- territori di confine tra arte e letteratura, Postmediabooks, 2016 Un romanzo a scelta tra i seguenti/One book chosen from the following: Don DeLillo, Body art Don DeLillo, L'uomo che cade/The Falling Man            Paul Auster, Nel paese delle ultime cose /n the Land of Last Things            Orhan Pamuk, il museo dell'innocenza/the museum of innocence</p>		
ABST51	<b>Contemporary Art Languages (Linguaggi dell'arte contemporanea)</b>	<b>6</b>
<p>The course aims to establish the cultural foundations for developing a horizon of in-depth exploration of the complexity of contemporary artistic practices. It offers a possible "map" for navigating the many artistic pursuits, spanning a chronological span from the 1960s and 1970s to the first decades of the 21st century.            Between theoretical languages and ongoing artistic research: shared trends, emerging trends, and unique research approaches encompassing multifaceted existential dimensions and poetics. Environmental installations, performative actions, conceptual, participatory, and relational practices.</p>		
ABST58	<b>Theory of Perception and Psychology of the Figure (Teoria della percezione e psicologia della forma)</b>	<b>6</b>
<p>This course explores cutting-edge techniques for creating and visualizing images using virtual reality headsets and augmented reality applications. It examines the immersive, interactive, and multisensory nature of VR, linking it to humanity's longstanding desire to "enter" images. Through a historical and theoretical lens, the course addresses the perceptual challenges of immersive media and aims to develop students' critical understanding of this evolving visual language.</p>		

2nd YEAR / 2° ANNO

CODES	COURSES	ECTS
ABTEC43	<b>Audiovisual Languages and Techniques</b> (Linguaggi e tecniche dell'audiovisivo)	6

Course contents:

- 1 - Introduction to a wide range of cinematographic practices and technologies, and introduction to the knowledge and use of cinematographic equipment: 8mm, 16mm and their hybridizations with digital tools, and gracefully digital tools;
- 2 - Introduction to DaVinci Resolve editing software;
- 3 - Introduction to audio recording;
- 4 - Introduction to the interaction between sound and LIVE performance;
- 5 - Particular attention is paid to both the shooting phase and the development processes in close relation to other disciplines such as painting and photography.

**3rd YEAR / 3° ANNO**

CODES	COURSES	ECTS
ABAV5	<b>Painting III (Pittura III)</b>	<b>12</b>
<p>The Three-Year Painting Course considers the acquisition of technical and methodological tools to practice the discipline as a priority, in full awareness of the different linguistic lines that the History of Art has built over the millennia and that it continues to elaborate and build in the present. Alongside the laboratory lessons, which include the presence of models for an in-depth knowledge of the body and the space that the body itself generates, meetings and seminars are organized with artists and professionals related to the discipline and the visual arts. Every year, students are offered a topic, a key word, on which to reflect and build a project and an individual work path.</p>		
ABAV1	<b>Artistic Anatomy III (Anatomia artistica III)</b>	<b>6</b>
<p>The Human Body as a theme of self-expression, beyond anatomical knowledge. The gaze and personal gesture 'take body' in the figure/person they draw, tracing the intention of a predisposed poetic meaning. The visual apprenticeship and life drawing as the use of the sense of sight, not only a true instrument but a visionary, mnemonic, existential means. Perception intended as an integrated whole of all mental potentialities.</p>		
ABST51	<b>Phenomenology of Contemporary Arts (Fenomenologia delle arti contemporanee)</b>	<b>6</b>
<p>The course offers a broad survey of artistic experimentation in the globalized world (20th and 21st centuries), beginning with Postmodernism in the 1980s, continuing through the 1990s and the 2000s: from the fall of the Berlin Wall (1989) to the attack on the Twin Towers (2001), up to the present day. The major trends on the international scene are analyzed and discussed, in light of the plurality of forms, practices, and expressive languages. The many issues related to visual artistic research and the use of a wide variety of materials and techniques will be addressed: site-context-specific installations, new conceptual, process-based, and performative approaches, relational art, and the new aesthetic dimensions of painting, photography, video, and sculpture.</p>		
ABST52	<b>History and Methodology of Art Critic (Storia e metodologia della critica d'arte)</b>	<b>6</b>
<p>The course analyzes the general lines of the evolution of Western art theories over a broad time span, from the Classical era to the Middle Ages and the Renaissance, from Mannerism to the Baroque period, from the Enlightenment to Romanticism, also addressing developments in the discipline of art criticism between the nineteenth and twentieth centuries. Special attention is paid during lectures, alternating with discussions on the institutional history of art criticism and the orientations of more recent theories, with relevance to issues raised by contemporary curatorial and artistic practices: the crisis of Modernism, theories of Postmodernity, the role of the curator and art magazines, and methodological issues influenced by issues of gender and public art.</p>		
ABVPA61	<b>Cultural and Environmental Heritage (Beni culturali e ambientali)</b>	<b>6</b>
<p>The course aims to provide students with knowledge of the term Cultural and Environmental Property, in its articulation and historical evolution, and a general vision of the problems connected to the topic (conservation, cataloguing, restoration, valorisation...). In particular, the course aims to provide some basic knowledge essential for the management of cultural and environmental heritage. Therefore, alongside a brief history of the legislation inherent to the topic, the evolution of the concept of culture will be addressed, in its different meanings and different perspectives, through the examination of the protagonists of this history.</p>		
ABPR31	<b>Photography (Fotografia)</b>	<b>6</b>
<p>The course aims to provide theoretical and technical tools for approaching photography, with a focus on "Contaminated Photography." It will explore the history and experiments of great photographers who have combined photography with other artistic forms like poetry, painting, cinema, architecture, and design. Participants will examine how photography can interact with other disciplines, creating an original and rich visual language. This approach will enrich photographic practice and stimulate reflection on the role of photography in the broader visual arts. Students will also produce photographic works inspired by the authors and topics discussed.</p>		
ABAV1	<b>Scientific Drawing (Illustrazione scientifica)</b>	<b>6</b>
<p>The course has as its primary aim the acquisition of theoretical and practical information such as to allow the execution of the type of drawing specifically required by scientific illustration. Scientific illustration requires precise adherence to the subject. In practice, it is necessary to clearly recognize the subject and not stray into overly artistic interpretations that deprive said subject of immediate recognizability without however renouncing the personal character of the artist who tells through images. The ultimate aim, in practice, will be to translate into a synthetically naturalistic image a subject that generally escapes representation, in order to make it usable and understandable.</p>		
ABPR36	<b>Performative Techniques for Visual Arts (Tecniche performative per le arti visive)</b>	<b>6</b>
<p>The main issues of performative practice in the visual arts of the twentieth and twenty-first century are discussed in the course, from the historical avant-garde to the present day. During the course some of the protagonists of the history of performativity in the art of the second half of the twentieth century are analyzed, including: Allan Kaprow, Vito Acconci, Chris Burden, Marina Abramovic, Bruce Nauman, Bas Jan Ader, Ana Mendieta, Tania Bruguera and others, in a methodological approach that opens up to performance developments not only concerning the practice of performance but also that of the relationship with the languages of the installation.</p>		
ABTEC39	<b>Fundamentals of Computer Science (Fondamenti di informatica)</b>	<b>4</b>
<p>This introductory course in Computer Science Fundamentals gives students the essential digital skills needed for study and work. We start from basic ICT concepts, hardware, software and the Internet, then address cybersecurity, privacy (including GDPR), copyright and the open-source ecosystem with free alternatives to common tools. The hands-on modules focus on text documents, spreadsheets and presentations. Each student develops a small personal project with Google Docs, Sheets and Slides, which is presented and discussed in the final exam.</p>		
ABLIN71	<b>Foreign Language - English (Lingua straniera - Inglese)</b>	<b>4</b>
<p>The English language course aims to enhance students' language proficiency through an engaging and context-specific approach. The curriculum focuses on developing key language skills—listening, speaking, reading, and writing—while emphasizing vocabulary and grammar essential for academic discourse in the arts. Lessons incorporate topics related to the arts and humanities, fostering critical thinking and encouraging students to express ideas, analyze texts, and participate in discussions.</p>		



**DEPARTMENT OF DESIGN AND APPLIED ARTS**  
(DIPARTIMENTO DI PROGETTAZIONE E ARTI APPLICATE)

**SCHOOL OF SCENOGRAPHY**  
(SCUOLA DI SCENOGRAFIA)

<b>1st YEAR / 1° ANNO</b>		
<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABST53	<b>History and Theory of Scenography</b> (Storia e teoria della scenografia)	6
ABPR22	<b>Scenography for Theater I</b> (Scenografia teatrale I)	12
ABPR22	<b>Scenography for Cinema</b> (Scenografia per il cinema)	6
ABPR23	<b>Technologies and Materials for Scenography</b> (Tecnologia e materiali applicati alla scenografia)	6
ABPR32	<b>Costume for Show Business</b> (Costume per lo spettacolo)	6
ABPR35	<b>Direction I</b> (Regia I)	6
ABTEC43	<b>Video Editing</b> (Video editing)	6
Stage		6
Subject of the student's choice		6
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
<b>2nd YEAR / 2° ANNO</b>		
ABPR31	<b>Stage Photography</b> (Fotografia di scena)	6
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	6
ABPR22	<b>Scenography for Television</b> (Scenografia per la televisione)	12
ABPR22	<b>Scenography for Theater II</b> (Scenografia teatrale II)	6
ABPR23	<b>Lighting Technology</b> (Illuminotecnica)	6
ABPR33	<b>Stage Masks – Makeup and Stage Masks</b> (Trucco e maschera teatrale)	6
ABPR35	<b>Direction II</b> (Regia II)	6
	<b>Master's Thesis – (Tesi)</b>	12
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>120</b>

**1st YEAR / 1° ANNO**

CODES	COURSES	ECTS
ABST53	<b>History and Theory of Scenography</b> (Storia e teoria della scenografia)	6
<p>The course is aimed primarily at students in set and costume design courses and is designed to provide them with the iconographic and bibliographical research tools that will enable them to identify the major changes in the theatrical scene that have occurred since the late 19th century, when the introduction of electric lighting and studies on light reflections offered new interpretive perspectives of the theatrical scene, and opened up a new system of production of the spectacle, of which the ancient Stage Arrangements constituted the starting point.</p>		
ABPR22	<b>Scenography for Theater I</b> (Scenografia teatrale I)	12
<p>The course provides students with knowledge about scenography and theatrical props through the analysis of the relationships between the subjects involved in setting a play (set designer, director, artists, etc.), the research of materials, the study of techniques and working methods used in the theatre, also by creating theatrical tools and by organising visits to workshops and theatres.</p>		
ABPR22	<b>Scenography for Cinema</b> (Scenografia per il cinema)	6
<p>The Cinematographic Scenography course aims to take the students through each phase of the preparation of a film scenography. It starts with the Introduction to the cinematographic language:</p> <ul style="list-style-type: none"> <li>- Breakdown sheet of the screenplay;</li> <li>- Research and documentation made by the students of iconographic artistic references relating to the historical period of the film;</li> <li>- Search for locations;</li> <li>- Design of the studio interior environments and of the adaptations for the exteriors.</li> </ul>		
ABPR23	<b>Technologies and Materials for Scenography</b> (Tecnologia e materiali applicati alla scenografia)	6
<p>The training objectives of the course are to provide the student with in-depth knowledge about the various materials used in the realization of stage sets through a theoretical part but especially through the experimentation and practical implementation of samples. The European Commission has published a report on the European Union's Audiovisual Policy.</p>		
ABPR32	<b>Costume for Show Business</b> (Costume per lo spettacolo)	6
<p>The costume for performance course analyzes the communicative value of the artifact "costume" and how crucial this is to the wearer. It analyzes the relationship with the text and the director's requirements for staging. The course traces the history of costume for the stage from Gino Carlo Sensani to the present day, analyzes its evolution by dwelling on the relationship costume and light, between costume and fashion through emblematic examples of staging. The course includes a visit to the Cerratelli collection and the collection of authentic costumes at the Royal Palace of Pisa. The final test consists of an interview on the course taught in the classroom concerning costume and its history.</p>		
ABPR35	<b>Direction I</b> (Regia I)	6
<p>Figaro plays various music. An emblem of the Italian opera buffa, it emits its first notes in 1782 at the hands of Giovanni Paisiello: it is Il Barbiere di Siviglia which, thirty years later, will be resurrected, gaining universal fame, by Gioacchino Rossini. But he had already spent his 'crazy day' in another masterpiece, Mozart's Nozze di Figaro. At the origin of it all is the trilogy by Beaumarchais, the first creator - in prose - of Figaro and his theatrical 'family' and the inspirer of the three musicians. A foray through the multifaceted personifications of one of the most famous theatre figures of all time.</p>		
ABTEC43	<b>Video editing</b> (Video editing)	6
<p>The course includes a theoretical part and a practical project work component. The course is divided into three parts. The multidisciplinary nature of various artistic digital video languages becomes a resource for creating new forms of performance for arts. The first part of the course will provide students with a theoretical overview of multi- and interdisciplinarity as an expressive and artistic medium within different fields with examples of directors and visual artist between theater and film productions. The second part will cover the technical tools and skills needed to implement them. And the third part will allow students to express their creativity in the development/simulation of a project.</p>		

**2nd YEAR / 2° ANNO**

CODES	COURSES	ECTS
ABPR31	<b>Stage Photography</b> (Fotografia di scena)	<b>6</b>
The aim of the course is to help students develop the technical and expressive skills necessary to photograph the theatrical performance, through the analysis and the understanding of the specific language underlying photography in theater.		
ABPR47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	<b>6</b>
This course follows the development of Arts in the Twentieth Century, with a focus on connections with scenography. From Futurism to Fluxus, from Cubism to Living Theatre, passing through happenings and performances, the history of the intertwinings between arts, theatre, and cinema is outlined. A peculiar viewpoint which lets students investigate and come to know the experimentations that have led to nowadays art, also by means of dialogue with students and personal in-depth analysis. Moreover, an artistic work where the subject is planned together with the students allows them to develop issues emerging from the lectures in a personal and creative way.		
ABPR22	<b>Scenography for Television</b> (Scenografia per la televisione)	<b>12</b>
Weekly with directions and plans given by the teacher Topics covered: Current affairs, news, fashion, entertainment, culture, ecology, science, cinema Network: as desired Schedule time: evening Programme title: As desired Host: As desired Audience: Presence of public approximately 60 pp in stands or seats of your choice, Cameras: 3 main ones (1, 2, 3. ) 1 arm (Jimmy) 1 shoulder camera or stadycam Possible aerial cameras on tracks The studio will be composed of editorial shooting spaces: Talk area: sofa and armchairs Stand up Programme type: Weekly with directions and plans given by the teacher Topics covered: Current affairs, news, fashion, entertainment, culture, ecology, science, cinema Network: as desired Schedule time: evening Programme title: As desired Host		
ABPR22	<b>Scenography for Theater II</b> (Scenografia teatrale II)	<b>6</b>
The course aims to provide students with the essential skills required for working as set designer and set-up managers. Through theoretical and practical lessons, it covers the structure and equipment of traditional and modern theatres, including unconventional spaces. Topics include theatre organization, technical offices, digital tools, technical sheets, production specifications, budget management, and teamwork with directors and designers. Students develop executive projects from sketches, assess technical feasibility, adapt existing productions to new venues, and examine aspects of audio, video, and temporary stages.		
ABPR23	<b>Lighting Technology</b> (Illuminotecnica)	<b>6</b>
This course provides a hands-on introduction to lighting design for the performing arts. Alongside essential theory on light, color, and lighting technology, students engage in extensive practical work: using professional fixtures, conducting focusing and adjustment sessions, developing lighting plots, and integrating light with scenic structures. Workshops and laboratory exercises guide students through each stage of creating a full lighting design for a performance, supported by selected case studies and contemporary practices.		
ABPR33	<b>Stage Masks – Makeup and Stage Masks</b> (Trucco e maschera teatrale)	<b>6</b>
This course introduces mask-making for theatre, from historical origins to contemporary practices. Students explore traditional and modern materials including papier- mâché, horsehair braid, EVA foam, foam rubber, latex, and Worbla, developing practical skills through hands-on projects.		
ABPR35	<b>Direction II</b> (Regia II)	<b>6</b>
This course introduces students to the basics of directing, with a focus on scenic space and costume. Through simple theory, examples, and practical exercises, students explore how a director shapes a performance and works with actors, objects, rhythm, and audience. The course covers key ideas in directing, text analysis, the production process, and current practices in theatre and opera. Students create a small directing project, develop an original concept, and present a final pitch summarizing their artistic vision.		

2nd YEAR / 2° ANNO

CODES	COURSES	ECTS
ABVPA64	<b>Setting of Exhibitional Spaces</b> (Allestimento degli spazi espositivi)	6
<p>The Baroque festival represents a phenomenon that involved architects, sculptors, painters, poets and writers, and then an infinite number of workers who gave life to "ephemeral" structures of great importance. An important element was the "experimental" function of these ephemeral devices, through which an architect could control the effect of an idea, of a project, with a 1:1 scale model.</p> <p>In particular, in the Baroque age, starting from the concept "the poet's end is the wonder..." the festival presents itself as a moment of experimentation, in the continuous search for effects capable of involving and persuading the public, through "propaganda" to images enhanced by sounds, movements, pyrotechnic shows, a forerunner of the contemporary civilization of the image.</p>		
ABPR30	<b>Materials Technology - Scenography</b> (Tecnologie dei materiali - Scenografia)	6
<p>This subject enables:</p> <p>Know the materials most used in scenography from a theoretical and practical point of view.</p> <p>Learn to choose a technique based on the client's requests, reconciling price, resistance, safety, time of implementation and possibly eco-sustainability of the material in question.</p> <p>Experiment with new pictorial techniques applied to the scenographic setting.</p> <p>The course will be structured with theoretical and practical lessons, preferring the laboratory aspect of the subject.</p>		

**3rd YEAR / 3° ANNO**

<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABPR22	<b>Scenography III</b> (Scenografia III)	<b>12</b>
The three-year Scenography course aims to lay the foundations for managing the design of scenic space in theater. However, these principles can be applied to the study of spaces of the most varied types and for the most disparate clients.		
ABAV13	<b>Ornamental Plastic</b> (Plastica ornamentale)	<b>6</b>
The course aims to provide the artistic and philosophical knowledge of the human instinct of decorate everything available and the ability to read and reproduce symbols. Through a learning by doing the understanding of the decorations will be experienced, as the first humans ever appeared did, moving to the contemporary panorama.		
ABTEC41	<b>Digital Modeling Techniques</b> (Tecniche della modellazione digitale)	<b>6</b>
Through practical exercises, the course aims to provide students of the school of scenography with the tools and skills to represent a scenographic project in three dimensions. Starting with a review of how to use SketchUp, the course will focus on three-dimensional modeling using new SketchUp plug-ins and rendering plug-ins such as Twilight. There will also be a basic introduction to using Blender for rendering and the Adobe package (Photoshop, InDesign, Illustrator). Students will be required to demonstrate their ability to develop their own work independently.		
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	<b>6</b>
Digital photography today is not only a tool for documentation but also a visual language, technological process, and creative space. This course provides students with technical skills, visual sensitivity, and project-oriented thinking to develop coherent photographic projects, from digital capture to print and graphic design. Focused on applied photography in the third year, students learn to manage lighting, post-process images, and design integrated visual products such as album covers, booklets, and posters. The final project includes fine-art prints, a printed mockup, and an oral presentation discussing concept, technique, and visual coherence.		
ABLE69	<b>Cultural Marketing Basics</b> (Fondamenti di marketing culturale)	<b>6</b>
The class aims to provide the basis of cultural marketing, addressing its specificities and differences with traditional marketing. Through theoretical lectures, project work and analysis of good practices students will learn the foundations for the design, definition and drafting of projects to enhance cultural institutions (museums, libraries, theatres...), tackling the main problems and acquiring the tools for a correct cultural project cycle management.		
ABST55	<b>Cultural Anthropology</b> (Antropologia culturale)	<b>6</b>
The course aims to analyse the contemporary spread of narratives of the end in light of the new edition of Ernesto De Martino's essay dedicated to cultural apocalypses. It compares the Italian anthropologist's analyses of the end of the world with other forms of crisis of worldliness analysed by recent international Anthropology. The examination of the anthropological debate of recent decades focuses on forms of re-enchantment as practices, including aesthetic ones, in response to the crisis of the human capacity to create a world, on the one hand, while rethinking the very concept of "end" in light of ethnographic investigations carried out by the so-called ontological turns, on the other. The theme of the "end of the world" is the central thread of the course.		
ABAV6	<b>Chromatology</b> (Cromatologia)	<b>6</b>
The aim of the course is to provide students with useful tools for understanding color as a phenomenon that reveals its nature in the relationship between light and object and defines its qualities in the relationship between subject and environment, depending on the historical, cultural and social origin. The chromatology course addresses the phenomenon of color in its complex complexity. Trying to understand color in practice, asking questions, looking for answers in the knowledge of the materials, tools and technologies that work with color and make it possible to communicate and elaborate our visual language.		
ABPR31	<b>Photography</b> (Fotografia)	<b>6</b>
The course aims to provide theoretical and technical tools for approaching photography, with a focus on "Contaminated Photography." It will explore the history and experiments of great photographers who have combined photography with other artistic forms like poetry, painting, cinema, architecture, and design. Participants will examine how photography can interact with other disciplines, creating an original and rich visual language. This approach will enrich photographic practice and stimulate reflection on the role of photography in the broader visual arts. Students will also produce photographic works inspired by the authors and topics discussed.		
ABTEC43	<b>Editing Techniques</b> (Tecniche di montaggio)	<b>6</b>
The course aims to equip students with both theoretical and practical tools, as well as technical skills, to begin navigating the art of video editing. A primary analytical tool will be the breakdown of film scenes (découpage), deconstructing scenes into shots, fields, movements, and durations to uncover the mechanics of audiovisual storytelling. Students will familiarize themselves with software such as Adobe Premiere, DaVinci Resolve and Photoshop. The course includes screenings from cinema and video sources, with supplementary materials provided for theoretical and technical analysis. Assessment will consist of a brief written exam to evaluate theoretical and technical knowledge and the presentation of a short (3-5 minute) audiovisual project developed during the course.		
ABTEC39	<b>Fundamentals of Computer Science</b> (Fondamenti di informatica)	<b>4</b>
This introductory course in Computer Science Fundamentals gives students the essential digital skills needed for study and work. We start from basic ICT concepts, hardware, software and the Internet, then address cybersecurity, privacy (including GDPR), copyright and the open-source ecosystem with free alternatives to common tools. The hands-on modules focus on text documents, spreadsheets and presentations. Each student develops a small personal project with Google Docs, Sheets and Slides, which is presented and discussed in the final exam.		
ABLIN71	<b>Foreign Language - English</b> (Lingua straniera - Inglese)	<b>4</b>
The English language course aims to enhance students' language proficiency through an engaging and context-specific approach. The curriculum focuses on developing key language skills—listening, speaking, reading, and writing—while emphasizing vocabulary and grammar essential for academic discourse in the arts. Lessons incorporate topics related to the arts and humanities, fostering critical thinking and encouraging students to express ideas, analyze texts, and participate in discussions.		



**DEPARTMENT OF DESIGN AND APPLIED ARTS**  
(DIPARTIMENTO DI PROGETTAZIONE E ARTI APPLICATE)

**SCHOOL OF SCULPTURE**  
(SCUOLA DI SCULTURA)

<b>1st YEAR / 1° ANNO</b>		
<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABAV1	<b>Artistic Anatomy</b> (Anatomia Artistica)	6
ABST47	<b>Contemporary Arts History</b> (Storia dell'arte contemporanea)	6
ABAV7	<b>Sculpture I</b> (Scultura I)	12
ABAV8	<b>Techniques for the Sculpture</b> (Tecniche per la scultura)	6
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	6
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	6
ABAV13	<b>Contemporary Plastic Techniques</b> (Tecniche plastiche contemporanee)	6
ABTEC43	<b>Video Editing</b> (Video editing)	6
STAGE		6
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
<b>2nd YEAR / 2° ANNO</b>		
ABPR31	<b>Photography</b> (Fotografia)	6
ABAV7	<b>Sculpture II</b> (Scultura II)	12
ABAV6	<b>Extramedia Techniques</b> (Tecniche extramediali)	6
ABST52	<b>Contemporary Methodology and Techniques</b> (Metodologie e tecniche del contemporaneo)	6
ABAV9	<b>Marble and Hard Rocks Techniques</b> (Tecniche del marmo e delle pietre dure)	6
ABAV12	<b>Techniques and Technologies for Decoration</b> (Tecniche e tecnologie della decorazione)	6
Subject of the student's choice		6
	<b>Master's Thesis - (Tesi)</b>	12
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>120</b>

**1st YEAR / 1° ANNO**

CODES	COURSES	ECTS
ABAV1	<b>Artistic Anatomy</b> (Anatomia Artistica)	6
<p>ARTISTIC ANATOMY IInd Level - The body will be the person situated within it and elsewhere. The body will not only be anatomical but will also encompass a personal condition and existence, an embodied consciousness, a point of view. Students are required to experiment and justify their choices regarding expressive technique (drawing, painting, sculpture, photography, photogram, video, text, scene), materials, and methods, applying them consistently to personal concepts and content, through classroom activities and individual study. Students must also be able to take care of the various aspects of presenting their results through effective verbal communication, high-quality practical work, and coordinated images.</p>		
ABST47	<b>Contemporary Arts History</b> (Storia dell'arte contemporanea)	6
<p>Course topic: Art and the city. The city seen by artists, the city used by artists, the city as a scenic space and as an active and narrative space, the political vision of artists, urban psychogeographies. The course examines, through images, literary texts, indications from films and other artistic products, the contribution of artists to the image of the contemporary city. Bibliografia/Bibliography Viviana Gravano, Paesaggi attivi. Saggio contro la contemplazione, Costa&amp; Nona Francesco Careri, Walkescapes. Camminare come pratica estetica, Piccola Biblioteca Einaudi Georges Perec, Specie di Spazi Italo Calvino, Le città invisibili, Mondadori</p>		
ABAV7	<b>Sculpture I</b> (Scultura I)	12
<p>The Sculpture MA offers an advanced theoretical and project-based study of contemporary practice, viewing sculpture as a cultural device where three-dimensionality links materials, processes, contexts, and space. Students develop an autonomous artistic language grounded in conceptual clarity, technical skill, and awareness of contemporary frameworks. Teaching combines lectures, studio work, seminars, and critiques, with manual skills and material experimentation as cognitive tools. The first year defines methods and research focus; the second emphasizes full project autonomy, culminating in a final work, its realization, and a professional portfolio. The bibliography is tailored to each student's research.</p>		
ABAV8	<b>Techniques for the Sculpture</b> (Tecniche per la scultura)	6
<p>The Sculpture Techniques program is based on the importance of acquiring the fundamental techniques and methodologies of making sculpture, capable of offering the formation of professional artistic, technical and design skills that are capable of providing the elements to identify the research and creative experimentation of the students.</p>		
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	6
<p>The course is a recognition of researches of contemporary Art in the globalized world, starting from the Eighties of the Twentieth Century up to the first decade of the 2000s, from the Fall of the Berlin Wall to today. The thematic lines of the course develop along the following theoretical perspectives: Post-Modernity; Multiculturalism and Post-colonial Art; works related to Gender Identity issues; Relational art and Post-Human.</p>		
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	6
<p>This course explores cutting-edge techniques for creating and visualizing images using virtual reality headsets and augmented reality applications. It examines the immersive, interactive, and multisensory nature of VR, linking it to humanity's longstanding desire to "enter" images. Through a historical and theoretical lens, the course addresses the perceptual challenges of immersive media and aims to develop students' critical understanding of this evolving visual language.</p>		
ABAV13	<b>Contemporary Plastic Techniques</b> (Tecniche plastiche contemporanee)	6
<p>The course explores Contemporary Plastic Techniques as a relational, ephemeral, and sensory practices, engaging with environments, material and immaterial, human and non-human, and the ontology of space and perception. Inspired by Jane Bennett's "vital matters" and Timothy Morton's "hyperobjects", we investigate how technique transcends the object, becoming experiences, community, sites, gestures in flux. Using organic, scrap, reclaimed, and found materials, plus olfactory, air-based, and dematerialized interventions, we challenge permanence, exploring fragility, transparency, and transformation. Through place-based and in situ approaches, we engage with landscape, memory, and rituals. The course embraces performative sculpture, casting, assemblage, organic-based materials, environmental.</p>		
ABTEC43	<b>Video Editing</b> (Video editing)	6
<p>The course combines theory and practice to guide students through the creation of a complete audiovisual project, from concept to post-production. Through lectures, screenings, and workshops, it explores video and sound editing, color correction, music and sound design, compositing, and final delivery. The goal is to develop both technical skills and critical awareness, enabling students to craft coherent and expressive visual narratives where form, rhythm, and meaning interact harmoniously.</p>		

**2nd YEAR / 2° ANNO**

CODES	COURSES	ECTS
ABPR31	<b>Photography (Fotografia)</b>	<b>6</b>
<p>This course explores the evolving role of photography in contemporary culture, questioning its social functions, from family snapshots to journalism, and its interaction with digital media, virtual reality, and post-photography practices. Students investigate how images shape perception, creativity, and critical thinking, and how photography can act as a site of resistance. Through analysis of contemporary authors, individual research, and guided lab work, students develop personal projects that integrate conceptual, aesthetic, and technical aspects, culminating in a photographic book or exhibition-ready project.</p>		
ABAV7	<b>Sculpture II (Scultura II)</b>	<b>12</b>
<p>The course aims to provide the artistic skills required by qualified professionals who, taking account of the diversity of the styles and technical innovations of contemporary art, can develop individual research in the field of Sculpture linked to traditional techniques and their development, while experimenting with new forms of expression.</p>		
ABAV6	<b>Extramedia Techniques (Tecniche extramediali)</b>	<b>6</b>
<p>The Extra-media Techniques course investigates the interrelations between contemporary artistic practice and media traversal, where concept, process, form, and material dimensions shape both language and content, defining a new expressive grammar.</p> <p>In 2024-2025, the course will address aesthetic, environmental, and social issues within contemporary cultural discourse. Through a research-based laboratory, students will critically explore these themes, integrating theory and practice.</p> <p>The program provides analytical and methodological tools for developing an individual research project. This process fosters engagement with diverse media, promoting innovative artistic approaches and a critical dialogue with contemporary cultural and social frameworks.</p>		
ABST52	<b>Contemporary Methodology and Techniques (Metodologie e tecniche del contemporaneo)</b>	<b>6</b>
<p>Art and storytelling</p> <p>The course examines the relationship between the visual arts and the art of storytelling, the gaze of writers on art and artists. Among the insights: artists who write (autobiographical works), fictionalized biographies, writers who invent character and works, artists and writers who collaborate with each other.</p> <p>Bibliography Roberto Pinto, Artisti di carta- territori di confine tra arte e letteratura, Postmediabooks, 2016 Un romanzo a scelta tra i seguenti/One book chosen from the following: Don DeLillo, Body art Don DeLillo, L'uomo che cade/The Falling Man</p> <p>Paul Auster, Nel paese delle ultime cose /n the Land of Last Things</p> <p>Orhan Pamuk, il museo dell'innocenza/the museum of innocence</p>		
ABAV9	<b>Marble and Hard Rocks Techniques (Tecniche del marmo e delle pietre dure)</b>	<b>6</b>
<p>The course explores stone sculpture as a field where thinking and making occur simultaneously. Rather than reducing technique to craft alone, the course investigates the relationship between material, gesture and meaning. Students move through ancient and contemporary processes, studying tools, methods and technologies as expressions of cultural vision. Technical practice is approached as a form of knowledge, not as mere execution. The course aims to develop both critical awareness and manual competence, encouraging students to understand technique as an act that generates form, thought and artistic identity.</p>		
ABAV12	<b>Techniques and Technologies for Decoration (Tecniche e tecnologie della decorazione)</b>	<b>6</b>
<p>To follow the student to an individual path, which can be aimed at thesis work, or at their specific interests, through the practice of one or more decoration techniques. In addition to the works carried out in class, students will be required to produce a personal work/project to present at the exam, using one or more techniques addressed during the laboratory hours.</p> <p>LABORATORIES:</p> <ul style="list-style-type: none"> <li>- Methodologies and techniques of fresco.</li> <li>- Techniques of wall painting.</li> <li>- Technique for producing embossed tiles</li> </ul>		

**3rd YEAR / 3° ANNO**

CODES	COURSES	ECTS
ABST46	<b>Aesthetics (Estetica)</b>	<b>6</b>
<p>The eighteenth century, the century of Aesthetics, was also the century that invented nature as we know it today. The nascent life sciences, the centrality of the visual culture of landscape, and the various expressions of philosophies of nature have given us a category that goes hand in hand with the formation of Aesthetics. Questioning this connection means understanding how contemporary art is the result of a process in which the change in the status of nature has played a decisive role; and rethinking the categories of contemporary naturalism thanks to aesthetics. The course aims to analyse the conceptual developments of what we call "nature" in parallel with the theories of art and visual culture that have accompanied them.</p>		
ABPR15	<b>Design Methodology (Metodologia della progettazione)</b>	<b>6</b>
<p>The course explores design as a process of perception and transformation rather than production. Through spatial, visual, and material experiments, students develop methods to read and reinterpret everyday reality. Graphic and stage design and sculpture become complementary practices of thinking through space, movement, and form.</p>		
ABST58	<b>Theory of Perception and Psychology of the Figure (Teoria della percezione e psicologia della forma)</b>	<b>6</b>
<p>In digital cultures, the sensory world seems to move further away from our direct experience. Although the physiology of the human body has not changed, our senses are no longer the main way we organize our relationship with reality, as attention increasingly shifts toward digital environments. This raises an important question for contemporary art: what remains of our five senses? The course addresses this issue by examining theories of perception from Aristotle to Gestalt psychology, from empiricism to neuroscience. Perception is not simply a physiological reaction to stimuli but a subjective process shaped by language, culture and context. Each theory of perception therefore becomes a theory of subjectivity and of the relationship between humans and the world.</p>		
ABAV7	<b>Sculpture III (Scultura III)</b>	<b>12</b>
<p>The Sculpture BA combines studio practice, theoretical study, critical reviews, and meetings with artists to form a dynamic learning environment. From the first year, students develop projects that strengthen the connection between concept, form, and context, gaining autonomy in designing and presenting works that engage contemporary artistic systems. The program emphasizes documentation and portfolio building, enabling each student to articulate the evolution of their research. Sculpture is approached as a cultural device that reshapes perception, redefines space, and engages social and ecological contexts. Through practical and theoretical exploration, students develop a personal vocabulary grounded in critical awareness and supported by essential technical skills.</p>		
ABAV10	<b>Smeltery Techniques (Tecniche di fonderia)</b>	<b>4</b>
<p>This course explores sculpture through traditional bronze casting techniques, focusing on lost-wax processes, mold-making, wax modeling, casting, and patination. It also covers fine micro-casting methods used in sculpture, including those involving precious metals. Craftsmanship supports, rather than limits, the creative process, which remains at the heart of the artistic experience.</p>		
ABTEC41	<b>Digital Modeling Techniques (Tecniche della modellazione digitale)</b>	<b>4</b>
<p>Digital and Modelling Techniques course provides students with a comprehensive grounding in 3D modelling, with a particular emphasis on the integration of parametric and mesh tools for contemporary design. The course commences with an examination of Rhinoceros and its Grasshopper plugin, with a view to creating customisable, complex geometries utilising parametric logic. Students will learn to control variables and optimise design processes, applying their skills to a variety of projects. In the second phase, the course introduces Blender for mesh modelling and rendering, exploring polygonal modelling and realistic visualisation.</p>		
ABST51	<b>Phenomenology of Contemporary Arts (Fenomenologia delle arti contemporanee)</b>	<b>6</b>
<p>The course offers a broad survey of artistic experimentation in the globalized world (20th and 21st centuries), beginning with Postmodernism in the 1980s, continuing through the 1990s and the 2000s: from the fall of the Berlin Wall (1989) to the attack on the Twin Towers (2001), up to the present day. The major trends on the international scene are analyzed and discussed, in light of the plurality of forms, practices, and expressive languages. The many issues related to visual artistic research and the use of a wide variety of materials and techniques will be addressed: site-context-specific installations, new conceptual, process-based, and performative approaches, relational art, and the new aesthetic dimensions of painting, photography, video, and sculpture.</p>		
ABST52	<b>History and Methodology of Art Critic (Storia e metodologia della critica d'arte)</b>	<b>6</b>
<p>The course analyzes the general lines of the evolution of Western art theories over a broad time span, from the Classical era to the Middle Ages and the Renaissance, from Mannerism to the Baroque period, from the Enlightenment to Romanticism, also addressing developments in the discipline of art criticism between the nineteenth and twentieth centuries. Special attention is paid during lectures, alternating with discussions on the institutional history of art criticism and the orientations of more recent theories, with relevance to issues raised by contemporary curatorial and artistic practices: the crisis of Modernism, theories of Postmodernity, the role of the curator and art magazines, and methodological issues influenced by issues of gender and public art.</p>		
ABAV13	<b>Ornamental Plastic (Plastica ornamentale)</b>	<b>6</b>
<p>The course aims to provide the artistic and philosophical knowledge of the human instinct of decorate everything available and the ability to read and reproduce symbols. Through a learning by doing the understanding of the decorations will be experienced, as the first humans ever appeared did, moving to the contemporary panorama.</p>		
ABTEC39	<b>Fundamentals of Computer Science (Fondamenti di informatica)</b>	<b>4</b>
<p>This introductory course in Computer Science Fundamentals gives students the essential digital skills needed for study and work. We start from basic ICT concepts, hardware, software and the Internet, then address cybersecurity, privacy (including GDPR), copyright and the open-source ecosystem with free alternatives to common tools. The hands-on modules focus on text documents, spreadsheets and presentations. Each student develops a small personal project with Google Docs, Sheets and Slides, which is presented and discussed in the final exam.</p>		
ABLIN71	<b>Foreign Language - English (Lingua straniera - Inglese)</b>	<b>4</b>
<p>The English language course aims to enhance students' language proficiency through an engaging and context-specific approach. The curriculum focuses on developing key language skills—listening, speaking, reading, and writing—while emphasizing vocabulary and grammar essential for academic discourse in the arts. Lessons incorporate topics related to the arts and humanities, fostering critical thinking and encouraging students to express ideas, analyze texts, and participate in discussions.</p>		