



UNIVERSITY OF L'AQUILA  
Department of Human Studies

## 2<sup>nd</sup> Cycle Degree in CULTURAL HERITAGE

### *Laurea Magistrale in BENI CULTURALI*

### Course Catalogue

Academic year starts the last week of September and ends the first week of June.

1<sup>st</sup> Semester - *Starting date:* last week of September, *end date:* 3<sup>rd</sup> week of January

2<sup>nd</sup> Semester - *Starting date:* last week of February, *end date:* 1<sup>st</sup> week of June

Exams Sessions: I) from last week of January to 3<sup>rd</sup> week of February, II) from 2<sup>nd</sup> week of June to end of July, III) from 1<sup>st</sup> to 3<sup>rd</sup> week of September

<b>Comprehensive Scheme of the 2<sup>nd</sup> Cycle Degree in CULTURAL HERITAGE (Class LM89: Cultural Heritage – History of Art)</b>				
<b>YEAR</b>	<b>CODE</b>	<b>COURSE</b>	<b>Credits (ECTS)</b>	<b>Semester</b>
<b>I</b>	DQ0125	History of Medieval Art	6	1
	DQ0073	History of Modern Art	12	1
	DQ0137	History and methodologies of art conservation	6	1
	DQ0052	<i>One Module chosen among the following is compulsory:</i> Medieval History of Abruzzi (6 ECTS)	6	1
	DQ 0083	Methodology of historical research (6 ECTS)		
	DQ0120	History of contemporary Italy (119) (6 ECTS)		
	DQ0069	<i>Three Modules chosen among the following are compulsory:</i> History of the city and territory (6 ECTS)	18	2
	DQ0138	Classic Archaeology (6 ECTS)		
	DQ0037	History of the late antique and medieval settlements (6 ECTS)		
	DQ0038	Materials, techniques and medieval construction (6 ECTS)		
	DQ0139	Historiographical Issues of Theatre (6 ECTS)		
	DQ0089	Issues of Music History (6 ECTS)		
	DQ0065	Cultural Geography (6 ECTS)		
	DQ0141	Aesthetics (6 ECTS)		
DQ0032	Italian Literature (6 ECTS)			
DQ0026	Theory of Literature (6 ECTS)			
DQ0111	Cultural Anthropology (6 ECTS)			
DQ0142	History of Christianity (6 ECTS)			
DQ0143	<i>Free choice courses/activities for a total of 6 credits:</i> <b>Work Placement</b> (6 ECTS)	6	2	
DQ0144	Other activities for enhancing working skills (3 ECTS)			
DQ0145	Further language competences (3 ECTS)			
DQ0146	Computer skills (3 ECTS)			
<b>II</b>	DQ0007	History of Contemporary Art	12	1
	DQ0068	<i>One Module chosen among the following is compulsory:</i> History of Architecture (12 ECTS)	12	1
	DQ0035	Christian and Medieval Archaeology (12 ECTS)		
	DQ0147	<i>Free choice courses</i>	12	2
	DQ0148	<b>Thesis</b>	30	2

**Programme of “STORIA DELL’ARTE MEDIEVALE”  
“HISTORY OF MEDIEVAL ART”**

**This course examines the history of medieval manuscript illumination in the West.**

<b>DQ0125, COMPULSORY</b>		
<b>Second Cycle Degree in CULTURAL HERITAGE, 1<sup>st</sup> Year, 2<sup>nd</sup> Semester</b>		
<b>Number of ECTS credits: 6 (workload is 150 hours; 1 credit = 25 hours)</b>		
Teacher: Cristiana PASQUALETTI		
1	Course objectives	<p>The goal of this course is to provide an in-depth knowledge of the history of medieval illuminated manuscripts in the West, from Late Antiquity to the fifteenth century, with a focus on Southern Italian illumination, especially in Abruzzo. On successful completion of this module, the student will be able to:</p> <ul style="list-style-type: none"> <li>- understand works of art related to the subject programme by analyzing and comparing form and style;</li> <li>- identify, describe and interpret the content of images related to the subject programme;</li> <li>- identify, describe, and interpret the historical and social context of works of art related to the subject programme.</li> </ul>
2	Course content and Learning outcomes (Dublin descriptors)	<p><b>Topics of the module include:</b></p> <ol style="list-style-type: none"> <li>1. From rolls to codex;</li> <li>2. Technique and methods of decorating manuscripts;</li> <li>3. Types of illuminated manuscripts;</li> <li>4. Relationship between texts and manuscripts;</li> <li>5. A chronological survey of illuminated manuscripts in the West from Late Antiquity to fifteenth century;</li> <li>6. Southern Italian illumination from the Swabian age to the end of the Angevin rule, with special reference to Abruzzo.</li> </ol> <p>As expected results, the student should:</p> <ul style="list-style-type: none"> <li>o Have an <b>in-depth knowledge</b> of the history of illuminated manuscripts in the West.</li> <li>o Have an <b>in-depth knowledge</b> of materials and techniques related to the subject topics.</li> <li>o Have an <b>in-depth knowledge</b> the specialist literature related to the subject topics.</li> <li>o Have <b>awareness</b> of art historiography, museology and conservation.</li> <li>o Have <b>knowledge</b> of the variety of methodologies and tools in the extraction of the results available for analysis and interpretation.</li> <li>o Have <b>ability to identify</b> and <b>analyze</b> the development of and interrelation between functions, forms, genres and styles of different illuminated manuscripts.</li> <li>o Have <b>ability to select</b> relevant evidence from the wide range of types of evidence used in the subject area, and to <b>apply</b> it to the examination of the art-historical issues and problems.</li> <li>o Have <b>ability to convey</b> verbally or in written form the artwork of a specific spatial and time based framework.</li> <li>o Have <b>ability to produce</b> logical and structured narratives and arguments supported by relevant evidence and specialist literature.</li> <li>o Have <b>knowledge</b> and <b>skills</b> in the specialty necessary to <b>pursue further studies</b> in a manner that may be largely self-directed or autonomous and to <b>begin work</b>.</li> </ul>
3	Prerequisites and learning activities	Basic knowledge of medieval art history in Italy and Europe is required.
4	Teaching methods and language	<p>Lectures, workshops and visits to museums, libraries and archives.</p> <p><b>Language:</b> Italian</p> <p><b>Ref. Text books</b></p> <ul style="list-style-type: none"> <li>- Pächt, O. (1994). La miniatura medievale. Una introduzione [Buchmalerei des Mittelalters: eine Einführung . Munich: Prestel-Verlag, 1984]. Torino: Bollati Boringhieri.</li> <li>- Jonathan J. G. Alexander (2003). I miniatori medievali e il loro metodo di lavoro , [Medieval Illuminators and Their Methods of Work . New Haven, CT: Yale University Press, 1992], 13-110. Modena: Franco Cosimo Panini.</li> <li>- Perriccioli Saggese, A., Putaturo Murano, A. (ed. by) (2005). La miniatura in Italia , vol. 1, 226-246. Napoli: Edizioni Scientifiche Italiane.</li> <li>- Pasqualetti, C. (2011). Il Libellus ad faciendum colores dell'Archivio di Stato dell'Aquila. Origine, contesto e restituzione del 'De arte illuminandi'. Firenze: SISMEI - Edizioni del Galluzzo;</li> <li>- Slides of the course and further readings provided through e-learning@aq (<a href="http://www.didattica.univaq.it/moodle/">http://www.didattica.univaq.it/moodle/</a>)</li> </ul>

		N.B. Pdf files of texts forthcoming or in press will be provided by the professor.
5	Assessment methods and criteria	<p>Oral exam</p> <p>Formative assessment: the students are encouraged to actively participate to the lectures, workshops and visits to museums, libraries and archives by making questions and discussing the solutions adopted by artists, the existing theories and the specialist literature.</p> <p>Summative assessment: Oral exam. The oral exam starts from the discussion of specialist literature related to the subject topics, and consists of the answer to 3 questions aiming to verify the achieved level of knowledge of</p> <p>illuminated manuscripts of the period studied during the course, of materials and techniques related to the subject topics and of art historiography, museology and conservation methodologies and tools (30%), the ability to identify and analyze the development and interrelation between functions, forms, and styles of different illuminated books and the capacity to select and apply relevant evidence used in the subject area to the examination of the art-historical issues and problems (30%), the capacity to convey verbally the artform of a specific spatial and time based framework by producing logical and structured narratives and arguments supported by relevant evidence and specialist literature (30%) and the degree of independence to formulate judgments and comments on examples not discussed during the course (10%).</p>

<p align="center"><b>Programme of “STORIA DELL’ARTE MODERNA” – Raffaello Sanzio (1483-1520)</b>  <b>“HISTORY OF MODERN ART” – Raphael (1483-1520)</b></p>		
<p><b>DQ0073, COMPULSORY</b>  <b>Second Cycle Degree in CULTURAL HERITAGE, 1<sup>st</sup> Year, 1<sup>st</sup> Semester</b></p>		
<p align="center"><b>Number of ECTS credits: 12 (workload is 300 hours; 1 credit = 25 hours)</b></p>		
<p>Teacher: Michele MACCHERINI</p>		
1	Course objectives	The course will focus on the work of Raphael and will retrace the steps essential for the development of his design language by studying the major works, especially in relation to the culture of the time and the other major figures of this essential phase of Italian art.
2	Course content and Learning outcomes (Dublin descriptors)	<p><b>Topics of the module include:</b>  Knowledge of the works produced by Raphael (technical, location, source, style).</p> <p>As expected results, the student should:</p> <ul style="list-style-type: none"> <li>o Know and understand the periodization of the art of Raphael;</li> <li>o Know and understand the influence of Raphael's art on the artists of the sixteenth century;</li> <li>o Be able to analyze and critically evaluate literary sources;</li> <li>o Be able to analyze and critically assess the works of Raphael;</li> <li>o Be able to analyze and critically evaluate the relationship of Raphael with contemporaries and clients;</li> <li>o Be able to analyze and critically evaluate the workshop of Raphael.</li> </ul>
3	Prerequisites and learning activities	Previous study of the history of modern art is required.
4	Teaching methods and language	<p>Lectures..</p> <p><b>Language:</b> Italian</p> <p><b>Ref. Text books</b></p> <p>-G. Vasari, <i>Le vite de' più eccellenti pittori, scultori e architettori nelle redazioni del 1550 e del 1568</i>, testo a cura di R. Bettarini, commento secolare a cura di P. Barocchi, Firenze Utet, IV, 1976, pp. 155-214 (la vita di Raffaello Sanzio nelle due redazioni del 1550 e del 1568). Online: <a href="http://vasari.sns.it/cgi-bin/vasari/Vasari-all?code_f=print_page&amp;work=le_vite&amp;volume_n=4&amp;page_n=155">http://vasari.sns.it/cgi-bin/vasari/Vasari-all?code_f=print_page&amp;work=le_vite&amp;volume_n=4&amp;page_n=155</a></p> <p>Della vita e pitture di Raffaello di Urbino per Vasari, Bellori, Missirini, Milano Bettoni, 1825.</p> <p>-E. Wind, <i>The Four Elements in Raphael's 'Stanza della Segnatura'</i>, in "Journal of the Warburg Institute", Vol. 2, No. 1 (Jul., 1938), pp. 75-79</p> <p>-K. Oberhuber, <i>The Colonna altarpiece in the Metropolitan Museum and problems of the early style of Raphael</i>, In "Metropolitan Museum journal", 12.1977, pp. 55-90.</p> <p>-K. Oberhuber, <i>Raffaello. L'opera pittorica</i>, Milano Electa 1997.</p> <p>-G. Most, <i>Leggere Raffaello, la scuola di Atene e il suo pre-testo</i>, Torino Einaudi, 2001.</p>

		<p>-J. Shearman, <i>Progetti non eseguiti</i>, in Studi su Raffaello, a cura di B. Agosti e V. Romani, Milano Electsa, 2007, pp. 29-64.</p> <p>-J. Shearman, <i>La cacciata di Eliodoro</i>, in Studi su Raffaello, a cura di B. Agosti e V. Romani, Milano Electsa, 2007, pp. 65-82.</p> <p>-M. Maccherini, <i>La Visitazione di Raffaello all'Aquila</i>, in L'arte aquilana del Rinascimento, a cura di M. Maccherini, L'Aquila, L'Una, 2010, pp. 155-160.</p> <p>-L. Pezzuto, <i>Cola dell'Amatrice</i>, in L'arte aquilana del Rinascimento, a cura di M. Maccherini, L'Aquila, L'Una, 2010, pp. 185-192.</p> <p>-S. Pagliaroli, <i>L'Epitaffio di Pietro Bembo per Raffaello</i>, in Pietro Bembo e l'invenzione del Rinascimento, catalogo della mostra di Padova a cura di G. Beltramini, D. Gasparotto, A. Tura, Venezia, Marsilio, 2013, pp. 292.299.</p> <p><i>The slides of the course and further readings are distributed through the e-learning platform of the University (<a href="http://didattica.univaq.it/moodle/">http://didattica.univaq.it/moodle/</a>).</i></p>
5	Assessment methods and criteria	<p>Formative assessment: the students are encouraged to actively participate to the lectures, by making questions and discussing the images presented, the existing theories and the specialist literature presented during the course.</p> <p>Summative assessment: Oral exam.</p> <p>The oral exam starting from the discussion of some picture related to the subject topics consists of the answer to a number of questions not less than three aiming to verify the ability to navigate safely in the art of Raphael and the main artistic phenomena addressed (30%), the ability to carry out a thorough stylistic analysis of the major works in relation to the culture of the time and the other outstanding figures by establishing links and relationships between works and different phenomena (20%), the capacity to analyze and critically assess the influence of Raphael on contemporary artists and on development of art and styles in the following years (30%), the capacity explain with critical and scientific arguments the periodisation of the Raphael art and to temporally place the main works (20%).</p>

<p align="center"><b>Programme of "STORIA DEL RESTAURO E DELLA CONSERVAZIONE"</b>  <b>"HISTORY AND METHODOLOGIES OF ART CONSERVATION"</b></p>		
<p><b>DQ0137, ELECTIVE within a set of selected courses</b>  <b>Second Cycle Degree in CULTURAL HERITAGE, 1<sup>st</sup> Year, 1<sup>st</sup> Semester</b></p>		
<p align="center"><b>Number of ECTS credits: 6 (workload is 150 hours; 1 credit = 25 hours)</b></p>		
<p>Teacher: contract teacher</p>		
1	Course objectives	<p>The purpose is to provide students with the awareness of the importance and value of excellence in restoration in critical situations, as those caused by the earthquake.</p>
2	Course content and Learning outcomes (Dublin descriptors)	<p><b>Topics of the module include:</b></p> <ul style="list-style-type: none"> <li>- Insights and exercises on the main typologies of art works (canvas paintings, wooden and stone artifacts, frescoes, etc.)</li> </ul> <p>As expected results, the student should:</p> <ul style="list-style-type: none"> <li>o have <b>profound knowledge</b> of the different techniques needed for restoring the main typologies of art works;</li> <li>o have <b>knowledge and understanding</b> of the value of restoration of art works in critical situations;</li> <li>o <b>understand and explain</b> the main issues connected with natural disasters and preservation/restoration of art works;</li> <li>o <b>apply</b> the acquired knowledge to practical exercises;</li> <li>o be able to <b>evaluate</b> the damage and <b>identify</b> the appropriate technique.</li> </ul>
3	Prerequisites and learning activities	<p>The student must have the basic knowledge of Italian and European History of Art.</p>
4	Teaching methods and language	<p>Lectures, site visits.  <b>Language:</b> Italian  <b>Ref. Text books</b>  Teaching materials provided by the teacher</p>
5	Assessment methods and criteria	<p><u>Formative assessment:</u> the students are encouraged to actively participate to the lectures, by making questions and discussing the results of the site visits.</p> <p><u>Summative assessment:</u> Oral exam.</p>

		The oral exam starts from the discussion of texts and practical experiences and aims to verify the achieved level of knowledge and understanding of the main problems connected with the restoration of art works, and the principal techniques used for different materials as canvases, oil painting, stone and wooden pieces of art.
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<b>Programme of “STORIA DEL MEDIOEVO ABRUZZESE” “MEDIEVAL HISTORY OF ABRUZZI”</b>		
<b>DQ0052, ELECTIVE within a set of selected courses</b>		
<b>Second Cycle Degree in CULTURAL HERITAGE, 1<sup>st</sup> Year, 1<sup>st</sup> Semester</b>		
<b>Number of ECTS credits: 6 (workload is 150 hours; 1 credit = 25 hours)</b>		
Teacher: Mariarita BERARDI		
1	Course objectives	The purpose is to provide students with an adequate knowledge of the main features of history of Abruzzi, through a synthetic but articulated study of the written medieval sources produced in Italy and in Abruzzi. We'll stand out in particular: forms, ways, place of production, differences in types and place of production of the sources. We'll provide students with an adequate knowledge of the main features of history, of the order of the events, of the institutions, of the economics, of the society, of the cultures and of the medieval personalities. The lectures will propose reflections about Middle Ages in Abruzzi, which was a wide, complex territory with no well politically and diocesan defined boundaries line. The historical sources will be analyzed in a state archive.
2	Course content and Learning outcomes (Dublin descriptors)	<p><b>Topics of the module include:</b></p> <ul style="list-style-type: none"> <li>- Skinny and fragmentariness documents about the centuries of the Dark Ages;</li> <li>- Past and present time in the monastic chronicle of the XI and the XII century;</li> <li>- The new political structures and the new set up of the Abruzzi in the Norman documents;</li> <li>- The cultural and religious witnesses between XIII and XIV century;</li> <li>- Economical and social history documents in XIV and XV century.</li> </ul> <p>As expected results, the student should:</p> <ul style="list-style-type: none"> <li>o have <b>profound knowledge</b> of the periods and of the problems of the Middle Ages in Abruzzi;</li> <li>o have <b>knowledge and understanding</b> of the major theme in Abruzzi in Middle Ages, identifying the relationship between present and past and vice versa;</li> <li>o <b>understand and explain</b> the political process connected to the passage from Roman Ages to Medieval Ages, and its political, economical and social changing;</li> <li>o <b>understand</b> the development of the medieval civility in Abruzzi, in relationship with other Italian territory;</li> <li>o demonstrate skill in <b>analyzing</b> historical periods and ability to use appropriate terminology according to the principal historiographical trains;</li> <li>o demonstrate capacity for <b>reading and understand</b> other texts on related topics;</li> <li>o <b>apply</b> the capacity for building a track of research;</li> <li>o <b>analyze</b> historical documents and maps;</li> <li>o <b>evaluate</b> the importance of the historical changing of the Middle Ages in Abruzzi.</li> </ul>
3	Prerequisites and learning activities	The student must know the subjects and issues of the Middle Ages in Abruzzi, be able to collocate them in space and time and must identify the relationship between past and present and vice versa.
4	Teaching methods and language	Lectures, reading of documents and historiographical texts in the class. <b>Language:</b> Italian <b>Ref. Text books</b> -S. Boesch Gajano - M. R. Berardi ( a cura di), <i>Civiltà medioevale negli Abruzzi</i> , L'Aquila, Colacchi, 1990- 1992, vol. I, Storiografia e Storia; vol. II, Testimonianze
5	Assessment methods and criteria	<u>Formative assessment:</u> the students are encouraged to actively participate to the lectures, by making questions and discussing the texts and documents read in class. <u>Summative assessment:</u> Oral exam. The oral exam starts from the discussion of specialist literature related to the subject topics and the texts read and commented in class, and consists of the answer to 4 questions aiming to verify the achieved level of knowledge and understanding of the general problems of the Middle Ages in Abruzzi, analyzing the political systems, the distinctive symbols of the

	authority, the relationship between institutions and society (30%), the ability to analyse and apply knowledge and understanding to recognize new political configurations, the causes of political changes and the arise of new political personalities (30%), the capacity to make independent and informed judgments in performing comparative analysis of the historical models in order to individuate changing and persistence in society (30%) and the capacity to communicate knowledge and understanding by a specific lexicon and a historical terminology (10%).
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<p align="center"><b>Programme of “METODOLOGIA DELLA RICERCA STORICA” “METHODOLOGY OF HISTORICAL RESEARCH”</b></p>		
<p><b>DQ0083, ELECTIVE within a set of selected courses</b>  <b>Second Cycle Degree in CULTURAL HERITAGE, 1<sup>st</sup> Year, 2<sup>nd</sup> Semester</b></p>		
<p align="center"><b>Number of ECTS credits: 6 (workload is 150 hours; 1 credit = 25 hours)</b></p>		
<p>Teacher: <b>Silvia Maria MANTINI</b></p>		
1	Course objectives	<p>The goal of this course is to provide an orientation to students of 2<sup>nd</sup> cycle towards different approaches to historical research with a particular emphasis on the Modern era. The goal of the course is to study some of the main historiographic currents of the last century and illustrate methods of archival research, including a guided visit to the State Archives in L'Aquila, direct contact with historians and their methods, basic notion of digital research and database consultation and specific methods.</p>
2	Course content and Learning outcomes (Dublin descriptors)	<p><b>Topics of the module include:</b></p> <ul style="list-style-type: none"> <li>- The principal historiographic currents of the 1900s;</li> <li>- Interdisciplinary approaches to research;</li> <li>- Gender history ;</li> <li>- Narrative history;</li> <li>- Iconography and iconology;</li> <li>- The organization of archives as the primary place for historical research.</li> </ul> <p>On successful completion of this module, the student should:</p> <ul style="list-style-type: none"> <li>o have a deep <b>knowledge</b> of the principal historiographic currents of the 20<sup>th</sup> century;</li> <li>o have <b>knowledge and understanding</b> of the value of applying historical schools to research and to the selection of themes, identifying the relationship between past and present as well as present and past;</li> <li>o <b>understand and explain</b> the political processes tied to change and the passage from the medieval to the contemporary age in a framework of economic and social evolution;</li> <li>o <b>understand</b> the development of modern civilization in relation to interpretive categories that can continuously renew themselves and evolve;</li> <li>o demonstrate skill in <b>building interpretive frameworks and research hypothesis</b> and the capability to <b>use specific historical language</b> with regards to the main historiographic currents;</li> <li>o demonstrate capacity for <b>reading and understanding</b> other texts on related topics;</li> <li>o be able to <b>apply</b> the capabilities acquired to the building of a research path;</li> <li>o be able to <b>analyze</b> historical documents and papers in light of the notions acquired;</li> <li>o be able to <b>evaluate</b> the importance of changes in the historical processes covered.</li> </ul>
3	Prerequisites and learning activities	<p>The student is supposed to know the recognize basic frameworks of of Modern History in order to place them in time and on a map in order to develop more in-depth knowledge and capabilities. Learning activities will be targeted to the knowledge of historical methodologies and covered through the study of many historiographic currents and numerous approaches to research</p>
4	Teaching methods and language	<p>Lectures, in class presentations using multimedia supports. Since guest lecturers, visits to archives and encounters with experts in digital research are an integral part of the course, attendance is strongly advised as these activities will become an integral part of the subjects covered during exams.</p> <p><b>Language:</b> Italian  <b>Ref. Text books</b>  -C. Parker, <i>Relazioni globali nell'età moderna 1400-1800</i>, Bologna, Il Mulino 2012  -P. Burke (a cura di), <i>La storiografia contemporanea</i>, Bari, Laterza, 1993, da p.51 a p. 79;</p>

		-I. Zanni Rosiello, <i>Andare in archivio</i> , Bologna, Il Mulino, 2009 -L. Stone, <i>Viaggio nella storia</i> , Roma-Bari, Laterza, 2008 da p.3 a p.106; -P. Burke, <i>Il significato storico delle immagini</i> , Roma Carocci , da cap. I a cap.VI
5	Assessment methods and criteria	Oral exam. The exam will be targeted towards evaluating the student's knowledge and analytical capacity with regards to the arguments covered during the course of lectures, the guest scholars, the archive visit, and the assigned textbooks. <u>Formative assessment</u> : the students are encouraged to actively participate to the lectures, by making questions and discussing the texts and documents read in class, to visit archives and actively participate to the following presentations and evaluation and to attend the lectures of guest scholars. <u>Summative assessment</u> : Oral exam. The oral exam starts from the discussion of specialist literature related to the subject topics and the texts read and commented in class, and consists of the answer to 3 questions aiming to verify the achieved level of knowledge and understanding of the main methods of historical research and the capacity to recognize the different methodological approaches to research of diverse historiographies (30%), the ability to analyse and apply knowledge and understanding to conduct comparative analysis between model, and identify instances of continuity or schism and to design a research path (30%), the capacity to communicate knowledge and understanding through the acquisition of a specific lexicon of historical terminology with an awareness of historiographic development (30%) and the capacity to critically analyze and assess historical documents and papers in light of the notions acquired (10%).

<p align="center"><b>Programme of “STORIA DELLA STAMPA E DELL’EDITORIA” “PUBLISHING AND PRINTING HISTORY”</b></p>		
<p><b>DQ0120, ELECTIVE within a set of selected courses</b> <b>Second Cycle Degree in CULTURAL HERITAGE, 1<sup>st</sup> Year, 2<sup>nd</sup> Semester</b></p>		
<p align="center"><b>Number of ECTS credits: 6 (workload is 150 hours; 1 credit = 25 hours)</b></p>		
<p>Teacher: Giovanna MILLEVOLTE</p>		
1	Course objectives	The course chronicles the history of publishing in contemporary Italy, from the Restoration period, when the modern publisher was born as a figure, but reading still had not spread, until today when books and newspaper publishing are experiencing the effects of relentless competition from new media.
2	Course content and Learning outcomes (Dublin descriptors)	<p><b>Topics of the module include:</b></p> <ul style="list-style-type: none"> <li>- the history of publishing history in the contemporary Italy in a time span going from the Restoration period, when the new typology of modern publisher raised but reading was not spread yet, till the present days, when books and printed materials suffer the aggressive competition of the new media,</li> <li>- special focus on educational publishing,</li> <li>- Special attention will be given to the use of paper, catalogue and on-line sources, and native digital sources as well.</li> </ul> <p>On successful completion of this module, the student should:</p> <ul style="list-style-type: none"> <li>o be able to <b>understand</b> the printing techniques and their influence and interactions in the process of the culture and textual circulation,</li> <li>o be able to <b>examine</b> typologies and principal characteristics of the main editorial genres of the contemporary age together with their textual, bibliological and paratextual ones</li> </ul>
3	Prerequisites and learning activities	Knowledge of contemporary history is required.
4	Teaching methods and language	Seminars, class discussion, individual homework, film documentaries. <b>Language:</b> Italian <b>Ref. Text books:</b> -Gabriele Turi (a cura di), <i>Storia dell'editoria nell'Italia contemporanea</i> , Firenze Giunti, 1997. - Giovanna Millevolte, <i>Settant'anni di libri per l'educazione: catalogo storico delle edizioni Carabba per la scuola e la gioventù</i> , (1879-1859), vol.I, saggio, Lanciano, Carabba 2014
5	Assessment methods and criteria	<u>Formative assessment</u> : The students are encouraged to actively participate to the lectures, by making questions and discussing the texts and documents read in class, to report on guided visits to the Publishing and Printing museum. <u>Summative assessment</u> : Oral exam.

	The oral exam starts from specific questions about the course content, showing a correct assimilation of the main concepts related to the Book industry development in Italy, starting from the Unity period, paying a special attention to the school Publishing trade.
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<p align="center"><b>Programme of “STORIA DELLA CITTA’ E TERRITORIO”</b>  <b>“HISTORY OF THE CITY AND TERRITORY”</b>  <b>This course examines the History of the European City 1400–1700.</b></p>		
<b>DQ0069, ELECTIVE within a set of selected courses</b> <b>Second Cycle Degree in CULTURAL HERITAGE, 1<sup>st</sup> Year, 1<sup>st</sup> Semester</b>		
<b>Number of ECTS credits: 6 (workload is 150 hours; 1 credit = 25 hours)</b>		
Teacher: Andrew James HOPKINS		
1	Course objectives	The goal of this course is to provide an in-depth knowledge of the history of the European city 1400-1700. On successful completion of this module, the student will be able to: <ul style="list-style-type: none"> <li>- understand works of architecture and urbanism related to the subject programme by analyzing and comparing form and style;</li> <li>- identify, describe and interpret the significance of buildings and urban contexts related to the subject programme;</li> <li>- identify, describe, and interpretate the historical and social context of works of architecture and urbanism related to the subject programme</li> </ul>
2	Course content and Learning outcomes (Dublin descriptors)	<b>Topics of the module include:</b> <ul style="list-style-type: none"> <li>- History of the city in Europe 1400-1700.</li> <li>- Architectural history and urbanism related to the subject programme.</li> </ul> As expected results, the student should: <ul style="list-style-type: none"> <li>o Have an <b>in-depth knowledge</b> of architects, building and urbanism of the period.</li> <li>o Have an <b>in-depth knowledge</b> of materials and techniques related to the subject topics.</li> <li>o Have an <b>in-depth knowledge</b> of the specialist literature related to the subject topics.</li> <li>o Have <b>awareness</b> of art historiography, museology and conservation.</li> <li>o Have <b>knowledge</b> of the variety of methodologies and tools in the extraction of the results available for analysis and interpretation.</li> <li>o Have <b>ability to identify and analyze</b> the development of and interrelation between functions, forms, and styles of different architecture.</li> <li>o Have <b>ability to select</b> relevant evidence from the wide range of types of evidence used in the subject area, and to <b>apply</b> it to the examination of the architectural-historical issues and problems.</li> <li>o Have <b>ability to convey</b> verbally or in written form the architectural and urbanistic work of a specific spatial and time based framework.</li> <li>o Have <b>ability to produce</b> logical and structured narratives and arguments supported by relevant evidence and specialist literature.</li> <li>o Have <b>knowledge and skills</b> in the speciality necessary to <b>pursue further studies</b> in a manner that may be largely self-directed or autonomous and to <b>begin work</b>.</li> </ul>
3	Prerequisites and learning activities	Basic knowledge of Italian architecture is required.
4	Teaching methods	Lectures, workshops and visits to museums and monuments. <b>Language:</b> Italian and English <b>Ref. Text books</b> 1) Calabi, Donatella, La città del primo rinascimento, Laterza, Roma-Bari, 2001. 2) Conforti, Claudia, La città del tardo rinascimento, Laterza, Roma-Bari, 2005. 3) Daniela del Pesco, Andrew Hopkins, La città del Seicento, Laterza, Roma-Bari, 2014. 4) Curcio, Giovanna, La città del Settecento, Laterza, Roma-Bari, 2008.
5	Assessment methods and criteria	<u>Formative assessment:</u> the students are encouraged to actively participate to the lectures, workshops and visits to Museums and historical buildings by making questions and discussing the solutions adopted by architects, the existing theories and the specialist literature. <u>Summative assessment:</u> Oral exam. The oral exam starts from the discussion of specialist literature related to the subject topics, and consists of the answer to at least 3 questions aiming to verify the achieved level of knowledge of architects, building and urbanism of the period studied during the course, of

	materials and techniques related to the subject topics and of art historiography, museology and conservation methodologies and tools (30%), the ability to identify and analyze the development and interrelation between functions, forms, and styles of different architecture and the capacity to select and apply relevant evidence used in the subject area to the examination of the architectural-historical issues and problems (30%), the capacity to convey verbally or in written form the architectural and urbanistic work of a specific spatial and time based framework by producing logical and structured narratives and arguments supported by relevant evidence and specialist literature (30%) and the degree of independence to formulate judgments and comments on examples not discussed during the course (10%).
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<p align="center"><b>Programme of “ARCHEOLOGIA CLASSICA” “HISTORY OF CLASSICAL ARCHEOLOGY”</b></p>		
<p><b>DQ0138, ELECTIVE within a set of selected courses</b> <b>Second Cycle Degree in CULTURAL HERITAGE, 1<sup>st</sup> Year, 1<sup>st</sup> Semester</b></p>		
<p align="center"><b>Number of ECTS credits: 6 (workload is 150 hours; 1 credit = 25 hours)</b></p>		
<p>Teacher: contract teacher</p>		
1	Course objectives	The goal of this course is to provide the students with the knowledge of the main lines of historical development of classical archaeological research and its basic theoretical orientations.
2	Course content and Learning outcomes (Dublin descriptors)	<p><b>Topics of the module include:</b> Historical development of classical archaeological research and its basic theoretical orientations, from the age of the archaeological rediscovery in Humanism and Renaissance times to processual archaeology and postmodern/post-processual archaeology, with its multiple approaches such as critical theory, Marxist theory, gendered archaeology, post-colonial archaeology, etc.</p> <p>As expected results, the student should:</p> <ul style="list-style-type: none"> <li>○ Have an <b>in-depth knowledge</b> of the historical development of classical archaeological research and its basic theoretical orientations;</li> <li>○ Have <b>awareness</b> of different approaches to research during centuries from humanism and renaissance to post-colonial times;</li> <li>○ Have <b>ability to use</b> critically sources and bibliographic tools.</li> <li>○ Have acquired <b>communicative skills</b> by possessing a specific technical vocabulary.</li> <li>○ Have <b>knowledge and skills</b> in the specialty necessary to <b>pursue further studies</b> in a independent manner.</li> </ul>
3	Prerequisites and learning activities	No prerequisites are required.
4	Teaching methods and language	<p>Lectures, homework. <b>Language:</b> Italian and English <b>Ref. Text books</b> -Schnapp A., <i>La conquista del passato</i>, Milano 1994 -Manacorda D., <i>Lezioni di archeologia</i>, Roma-Bari 2008</p>
5	Assessment methods and criteria	<p><u>Formative assessment:</u> the students are encouraged to actively participate to the lectures, by making questions and discussing the texts and homework. <u>Summative assessment:</u> Oral exam. The oral exam starts from the discussion of specialist literature related to the subject topics, and consists of the answer to 4 questions aiming to verify the achieved level of knowledge about classical archaeology (30%), the ability to identify and analyze the different approaches to research during the centuries from humanism and renaissance to post-colonial times and the capacity to select and apply relevant evidence used in the subject area of classical archaeology to the examination of the archeological and historical issues and problems (30%), the capacity read and explain scientific reports by producing logical and structured narratives and arguments using appropriate language and style (30%) and the degree of independence to formulate judgments and comments on texts of classical archaeology not discussed during the course (10%).</p>

**Programme of “STORIA DEGLI INSEDIAMENTI TARDO ANTICHI E MEDIEVALI”  
“HISTORY OF THE LATE ANTIQUE AND MEDIEVAL SETTLEMENTS”**

<b>DQ0037, ELECTIVE within a set of selected courses</b>		
<b>Second Cycle Degree in CULTURAL HERITAGE, 1<sup>st</sup> Year, 2<sup>nd</sup> Semester</b>		
<b>Number of ECTS credits: 6 (workload is 150 hours; 1 credit = 25 hours)</b>		
Teacher: Fabio REDI		
1	Course objectives	The course aims to raise awareness of the issues and the results of archaeological research on the settlement dynamics and to provide students with the ability to make informed judgments on historical debate through critical analysis and interpretation phenomena also developing communication skills of scientific and methodological study.
2	Course content and Learning outcomes (Dublin descriptors)	<p><b>Topics of the module include:</b> The course will cover the knowledge of the historiographical debate, methods of archaeological survey, the results achieved in the field.</p> <p>On completion of the module the student should:</p> <ul style="list-style-type: none"> <li>○ have a thorough <b>knowledge</b> of research tools and methods of inquiry;</li> <li>○ <b>understand and explain</b> the dynamics of settlement of the sites studied;</li> <li>○ <b>understand</b> the determinants of the dynamics;</li> <li>○ demonstrate ability <b>to apply</b> the methods learned to other case studies, and to <b>establish comparisons and parallels</b>;</li> <li>○ demonstrate skills in <b>reading and understanding</b> of other texts on related subjects;</li> <li>○ be able to <b>apply</b> the tools of investigation specific insights and research developments;</li> <li>○ be able to <b>critically analyze</b> the sources;</li> <li>○ be able <b>to evaluate</b> the contexts and interrelationships between different phenomena.</li> </ul>
3	Prerequisites and learning activities	The student should have a basic understanding about Medieval History and History of Medieval Art.
4	Teaching methods and language	<p>Lectures, educational visits to sites or settlements in the sample. <b>Language:</b> Italian <b>Ref. Text books:</b> -Brogiolo G. P. 2011, <i>Le origini della città medievale</i>, SAP, Mantova (PCA 1) -Chavarria Arnau A. (a cura di) 2014, PCA4, SAP Mantova; 2 saggi a scelta oltre a: -Redi F. 2014, <i>Inseidiamenti estremi d'altura nell'Abruzzo interno: l'incolto e la pastorizia</i>, in PCA4, SAP, Mantova, pp. 181-218. -Volpe G., Buglione A., De Venuto G., (a cura di) 2010, <i>Vie degli animali. Vie degli uomini</i>, Edipuglia, Bari. (NB: 5 saggi a scelta) -Redi F., Forgione A. (a cura di) 2014, <i>La chiesa di S. Paolo di Barete. Dallo scavo al restauro, venti secoli di storia riscoperti</i>, All'Insegna del Giglio, Firenze. -Ebanista C., Rotili M. (a cura di) 2012, <i>La trasformazione del mondo romano e le grandi migrazioni. Nuovi popoli dall'Europa settentrionale e centro-orientale alle coste del Mediterraneo</i>, Atti del Convegno internazionale di studi (Cimitile-Santa Maria Capua Vetere, 16- 17 giugno 2011), Tavolaro ed., Cimitile (NA).</p>
5	Assessment methods and criteria	<p><u>Formative assessment:</u> the students actively participate to the visits to settlement sites and during this activity their attitudes and learning are continuously assessed and monitored. Discussions, reading of surveys and research on specific samples and guided comments provide the right environment for enhancing the theoretical knowledge presented by the lectures and for raising awareness and autonomy in making judgments and critical reviews.</p> <p><u>Summative assessment:</u> Oral exam.</p> <p>The oral exam starts from the comments on some research paper on a specific site, and consists of the answer to at least 3 questions aiming to verify the achieved level of knowledge and understanding of inquire methods and of the underlying dynamics of a settlement (30%), the ability to understand historical and cultural dynamics of settlements and to apply the scientific learned methods to other cases not analysed during the course and to establish interrelations (30%), the capacity to read and understand scientific texts not commented during the course and to summarise the text by producing logical and structured narratives and arguments (30%) and the degree of independence to formulate judgments and comments on examples not discussed during the course (10%).</p>

<p align="center"><b>Programme of “MATERIALI, TECNICHE ED EDILIZIA MEDIEVALI”</b>  <b>“MATERIALS, TECHNIQUES AND MEDIEVAL CONSTRUCTION”</b></p>		
<p><b>DQ0038, ELECTIVE within a set of selected courses</b>  <b>Second Cycle Degree in CULTURAL HERITAGE, 1<sup>st</sup> Year, 2<sup>nd</sup> Semester</b></p>		
<p align="center"><b>Number of ECTS credits: 6 (workload is 150 hours; 1 credit = 25 hours)</b></p>		
<p>Teacher: Fabio REDI</p>		
1	Course objectives	<p>The course aims to provide knowledge of various building materials, techniques and technologies for the extraction, processing and installation of materials, analyzing the production cycles of construction, organization, activities and equipment, the construction site, so that students can apply the acquired knowledge to further investigation for dating the buildings with the archaeological method.</p> <p>The course aims to place the student in a position to be able to make informed judgments about the dynamics of construction, to communicate the acquired data and to develop further research in the field.</p>
2	Course content and Learning outcomes (Dublin descriptors)	<p><b>Topics of the module include:</b></p> <ul style="list-style-type: none"> <li>- knowledge of various building materials;</li> <li>- knowledge of extraction techniques, sanding, transportation, finishing and assembly building elements;</li> <li>- walls and the types of equipment;</li> <li>- organization of the equipment of the construction site.</li> </ul> <p>On completion of the module the student should:</p> <ul style="list-style-type: none"> <li>o have a thorough <b>knowledge</b> of materials and building techniques, dynamics construction and the dating of the building structures;</li> <li>o <b>know and understand</b> the ancient and medieval technologies;</li> <li>o be able to <b>understand and explain</b> the phases of construction and history of ancient buildings;</li> <li>o be able to <b>understand and explain</b> the architectural organization and construction of individual buildings and their contexts, including their cultural motivations;</li> <li>o demonstrate ability to <b>process chrono-types</b> of architectural elements and construction techniques;</li> <li>o demonstrate skills in <b>reading and understanding</b> of other texts on related subjects;</li> <li>o be able to <b>apply</b> the gained methods and knowledge in related case studies;</li> <li>o be able to <b>critically analyze</b> historical building by availing of additional technical and interdisciplinary knowledge.</li> </ul>
3	Prerequisites and learning activities	<p>The student should have a basic understanding of Medieval History and History of Medieval Art.</p>
4	Teaching methods and language	<p>Lectures, educational visits to buildings and sites.</p> <p><b>Language:</b> Italian</p> <p><b>Ref. Text books</b></p> <p>-Brogiolo G. P. 2011, <i>Le origini della città medievale</i>, SAP, Mantova (PCA 1)</p> <p>-Chavarria Arnau A. (a cura di) 2014, PCA4, SAP Mantova; 2 saggi a scelta oltre a:</p> <p>-Redi F. 2014, <i>Insedimenti estremi d'altura nell'Abruzzo interno: l'incolto e la pastorizia</i>, in PCA4, SAP, Mantova, pp. 181-218.</p> <p>-Volpe G., Buglione A., De Venuto G., (a cura di) 2010, <i>Vie degli animali. Vie degli uomini</i>, Edipuglia, Bari. (NB: 5 saggi a scelta)</p> <p>-Redi F., Forgione A. (a cura di) 2014, <i>La chiesa di S. Paolo di Barete. Dallo scavo al restauro, venti secoli di storia riscoperti</i>, All'Insegna del Giglio, Firenze.</p> <p>-Ebanista C., Rotili M. (a cura di) 2012, <i>La trasformazione del mondo romano e le grandi migrazioni. Nuovi popoli dall'Europa settentrionale e centro-orientale alle coste del Mediterraneo</i>, Atti del Convegno internazionale di studi (Cimitile-Santa Maria Capua Vetere, 16- 17 giugno 2011), Tavolaro ed., Cimitile (NA).</p>
5	Assessment methods and criteria	<p><u>Formative assessment:</u> the students actively participate to the visits to historical buildings and sites and during these activities their attitudes and learning are continuously assessed and monitored. Discussions, reading of surveys and research on specific samples and guided comments provide the right environment for enhancing the theoretical knowledge presented by the lectures and for raising awareness and autonomy in making judgments and critical reviews.</p> <p><u>Summative assessment:</u> Oral exam.</p> <p>The oral exam starts from the comments on some research paper on a specific building or site, and consists of the answer to at least 3 questions aiming to verify the achieved level of</p>

	knowledge and understanding of materials and building techniques, dynamics construction and methodology for the dating of the building structures (30%), the ability to understand and explain the ancient and medieval technologies, the phases of construction and history of ancient buildings and to apply the scientific learned methods to other cases not analysed during the course (30%), the capacity to process chrono-types of architectural elements and construction techniques and to comment related scientific texts and (20%) and the degree of independence in formulating judgments on examples not discussed during the course and summarising the text through logical and structured narratives and arguments (20%).
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<b>Programme of “PROBLEMI DI STORIOGRAFIA DEL TEATRO” “HISTORIOGRAPHICAL ISSUES OF THEATRE”</b>	
<b>DQ0139, ELECTIVE within a set of selected courses</b>	
<b>Second Cycle Degree in CULTURAL HERITAGE, 1<sup>st</sup> Year, 2<sup>nd</sup> Semester</b>	
<b>Number of ECTS credits: 6 (workload is 150 hours; 1 credit = 25 hours)</b>	
Teacher: Francesca Romana RIETTI	
1	<p><b>Course objectives</b></p> <p>The Module presents an overview of theatre culture in the twentieth century. Studios and laboratory-theatres were the venues for the consummation of this radical transformation and today represent a privileged viewpoint to recount the crossroads of encounters, the creation of extra-ordinary performances and the training of new artisans and intellectuals of the stage, as well as to study and interrogate the documents and the historical memory produced by twentieth century theatre culture.</p>
2	<p><b>Course content and Learning outcomes (Dublin descriptors)</b></p> <p><b>Topics of the module include:</b> Development and transformation of theatre culture; what twentieth century theatre culture was like; and what it promoted as part of its radical transformation in the ways of thinking of and about theatre, as a space in which to build relationships between: actors and spectators, between «men of the stage and men of the books», between the art scene and the so-called civil society.</p> <p>On completion of the module the student should:</p> <ul style="list-style-type: none"> <li>o acquire a <b>knowledge</b> of the twentieth century theatre history and revolution;</li> <li>o <b>understand</b> the different notions and forms of theatre culture;</li> <li>o be able to <b>analyze</b> performances, theatre books and works of theatre artisans;</li> <li>o <b>know and understand</b> the many different ways how it is possible to study an historical document;</li> <li>o have a deep <b>knowledge</b> of the studios and the laboratory –theatres of the twentieth century;</li> <li>o be able to <b>analyze</b> the principles of the actor's training;</li> <li>o be able to <b>study</b> theatre memories and cultural systems of relationships.</li> </ul>
3	<p><b>Prerequisites and learning activities</b></p> <p>The module does not require any prerequisites. As far as possible, students will be asked to actively participate in the classroom, putting questions and sharing their theatrical knowledge and experiences.</p>
	<p>Lectures, class discussions, audiovisual screenings.</p> <p><b>Language:</b> Italian</p> <p><b>Ref. Text books</b></p> <p>-Barthes, R. (2002) <i>Sul teatro</i>, Meltemi: Roma (frammenti da definire nel corso delle lezioni)</p> <p>-Charles Dullin (2005) <i>La ricerca degli dei. Pedagogia d'attore e professione di teatro</i>, a cura di Seragnoli D., ETS: Pisa (frammenti da definire nel corso delle lezioni)</p> <p>Poli, G. (2007) - Jean Vilar, Jean-Louis Barrault, <i>Scena francese nel secondo Novecento</i>. Vol. I: Il Nuovo Melangolo: Genova</p> <p>-Rietti, F. R. (2010) Jean-Louis Barrault. <i>Artigianato teatrale</i>, Bulzoni: Roma</p>
5	<p><b>Assessment methods and criteria</b></p> <p><u>Formative assessment:</u> the students actively participate to class discussion of texts and comment of homework, to assist to recorded performances and during these activities their attitudes and learning are continuously assessed and monitored. Discussions, reading of surveys and research on specific samples and guided comments provide the right environment for enhancing the theoretical knowledge presented by the lectures and for raising awareness and autonomy in making judgments and critical reviews.</p> <p><u>Summative assessment:</u> Oral exam.</p> <p>The oral exam starts from the comments on some books or report and consists of the answer to at least 3 questions aiming to verify the achieved level of knowledge and understanding of</p>

	the revolution of theatre in twentieth century (30%), the ability to understand and explain the different notions and forms of theatre culture and to apply the scientific learned methods to other cases not analysed during the course (30%), the capacity to study and analyse an historical document (20%) and the degree of independence in formulating judgments and critical comments on a performance not discussed during the course by using appropriate terminology and scientific and logical concepts (20%).
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<b>Programme of “PROBLEMI DI STORIOGRAFIA MUSICALE”</b> <b>“ISSUES OF MUSIC HISTORY”</b>		
<b>DQ0089, ELECTIVE within a set of selected courses</b> <b>Second Cycle Degree in CULTURAL HERITAGE, 1<sup>st</sup> Year, 2<sup>nd</sup> Semester</b>		
<b>Number of ECTS credits: 6 (workload is 150 hours; 1 credit = 25 hours)</b>		
Teacher: Arnaldo MORELLI		
1	Course objectives	The purpose of this course is to analyze and discuss the relationship between music – in the long and constant evolution of its praxis, its genres and its forms – and the places for which it is intended.
2	Course content and Learning outcomes (Dublin descriptors)	<b>Topics of the module include:</b> <ul style="list-style-type: none"> <li>- Church music from the Medieval to Early Modern eras.</li> <li>- Music and spectacle in the Renaissance and Baroque eras.</li> <li>- Theaters and Opera from the seventeenth to the nineteenth centuries.</li> <li>- Concert rooms and concert halls from the eighteenth to the nineteenth centuries.</li> </ul> On completion of the module the student should: have a good <b>knowledge and understanding</b> of the most common performance practices of music from the thirteenth to the nineteenth centuries in their relationship with spaces for which they were created.
3	Prerequisites and learning activities	The student must have an understanding of the basic notions of history, music history and literature
4	Teaching methods and language	Lectures, class discussions, music listening. <b>Language:</b> Italian <b>Ref. Text books</b> -M. Forsyth, <i>Edifici per la musica. L'architetto, il musicista, il pubblico dal Seicento a oggi</i> , Bologna, 1987 -L. Bianconi, <i>Il Seicento</i> , Torino, EDT, 1991 -P. Fabbri, <i>Il secolo cantante</i> , Roma, Bulzoni, 2003 -E. Rosand, <i>L'opera a Venezia nel XVII secolo. La nascita di un genere</i> , Roma, Edizioni di storia e letteratura, 2013 -B. L. Glixon (a cura di), <i>Studies in seventeenth-century opera</i> , Aldershot, Ashgate, 2010 -T. LaMay (a cura di), <i>Musical voices of early modern women : many-headed melodie</i> , Aldershot, Ashgate, 2005 -L. Bianconi – T. Walker, <i>Forme di produzione del teatro d'opera italiano nel Seicento</i> , in -C. Annibaldi (a cura di), <i>La musica e il mondo</i> , Bologna, Il Mulino, 1993, pp. 221-252. - <i>Storia dell'opera italiana</i> , a cura di L. Bianconi e G. Pestelli, voll. 4–6 (Torino, EDT, 1988)
5	Assessment methods and criteria	<b>Summative assessment:</b> Oral exam. The oral exam consists of the answer to at least 3 questions aiming to verify the achieved level of relationship between music – in the long and constant evolution of its praxis, its genres and its forms – and places for which it is intended.

<p align="center"><b>Programme of “GEOGRAFIA CULTURALE”</b> <b>“CULTURAL GEOGRAPHY”</b></p>		
<p><b>DQ0065, ELECTIVE within a set of selected courses</b> <b>Second Cycle Degree in CULTURAL HERITAGE, 1<sup>st</sup> Year, 2<sup>nd</sup> Semester</b></p>		
<p align="center"><b>Number of ECTS credits: 6 (workload is 150 hours; 1 credit = 25 hours)</b></p>		
<p>Teacher: <b>Luigi GAFFURI</b></p>		
1	Course objectives	The purpose of this course is to activate a methodology for the achievement of a specific educational objective: to stimulate the students to trace, in different disciplinary areas the fundamental presence of environment, landscape, lived space and territoriality.
2	Course content and Learning outcomes (Dublin descriptors)	<p><b>Topics of the module include:</b></p> <ul style="list-style-type: none"> <li>- the most recent milestones of the history of geographical thoughts with the aim to place the Cultural Geography on the disciplinary context, emphasising the ways how environment, territory and landscape are interpreted and communicated through narrative forms that can be considered representative devices;</li> <li>- among the above, cartography has an outstanding role, being able, through its representations, to explain the subject that becomes a true narrative object, when art and literary inventions become the different expressions of narration (literature, travel stories, cinema, photography, paintings) and are identified;</li> <li>- examples of geographical analysis of linguistic and figurative narrative modes, bringing out the subjective and ideological elements, which are intrinsic of the perceptive and communicative ways that define the plurality of views of the world.</li> </ul> <p>On completion of the module the student should:</p> <ul style="list-style-type: none"> <li>o Be able to <b>discuss</b> the range and significance of cultural and historical geographies;</li> <li>o Be able to <b>explain</b> the cultural mediations of memory, technology, and materiality;</li> <li>o Be able to <b>assess</b> the value of creative ways of practicing and communicating geographical knowledge;</li> <li>o Demonstrate <b>practice critical readings</b> of diverse cultural texts (film, photography, literature and exhibition spaces);</li> <li>o Be able to <b>apply</b> geographical concepts to the interpretation and analysis of cultural texts and practices;</li> <li>o Be able to <b>identify, evaluate and synthesize</b> diverse perspectives on creativity;</li> <li>o Be able to <b>draw upon</b> relevant debates on creativity and creative methodological practices;</li> <li>o Be able to <b>identify, acquire, evaluate and synthesise</b> data from a range of sources.</li> </ul>
3	Prerequisites and learning activities	The student must have an understanding of the basic notions of history, music history and literature as well as the basics of human geography.
4	Teaching methods and language	<p>Lectures, class discussions, tutoring.</p> <p><b>Language:</b> Italian</p> <p><b>Ref. Text books</b></p> <ul style="list-style-type: none"> <li>- Fiorani E. e Gaffuri L. (a cura) (2000), <i>Le e rappresentazioni dello spazio. Immagini, linguaggi, narrazioni</i>, Angeli: Milano.</li> <li>- Vallega A. (2006), <i>Geografia culturale. Luoghi, spazi, simboli</i>, Utet: Torino</li> </ul>
5	Assessment methods and criteria	<p><u>Summative assessment:</u> Oral exam.</p> <p>The oral exam consists of the answer to questions aiming to verify the achieved level of knowledge of the course topics and the capacity to make informed judgments and critical discussions on the possible different expressions of narration of a territory (literature, travel stories, cinema, photography, paintings) and the appreciation of them.</p>

<p align="center"><b>Programme of “ESTETICA”</b> <b>“AESTHETICS”</b></p>		
<p><b>DQ0141, ELECTIVE within a set of selected courses</b> <b>Second Cycle Degree in CULTURAL HERITAGE, 1<sup>st</sup> Year, 2<sup>nd</sup> Semester</b></p>		
<p align="center"><b>Number of ECTS credits: 6 (workload is 150 hours; 1 credit = 25 hours)</b></p>		
<p>Teacher: <b>Domenico SPINOSA</b></p>		
1	Course objectives	The course aims to present and analyze the concept of “aesthetic experience” in the <i>Wirkungästhetik</i> of Hans Robert Jauss (1921-1997), in relation to the revaluation of the concept of “aesthetic pleasure” for a new critical examination of the relationship between

		artwork and viewer.
2	Course content and Learning outcomes (Dublin descriptors)	<p><b>Topics of the module include:</b></p> <ul style="list-style-type: none"> <li>- a significant experience in the use of interpretive or philosophical modes of inquiry to explore and understand cultural objects (e.g., art, literature, theatrical works, etc.).</li> </ul> <p>As expected results, the student should:</p> <ul style="list-style-type: none"> <li>o <b>know and understand</b> diverse artistic, literary, and theoretical traditions, their characteristic forms of production, and/or their development across historical time;</li> <li>o <b>understand</b> how expressive works articulate responses to fundamental human problems and convey important values;</li> <li>o be able to <b>appreciate</b> the nature of human responses to meaningful cultural objects, and distinguish among the different methods to interpret those responses;</li> <li>o be able to <b>acquire and assess</b> techniques of interpretation (including close reading techniques), criticism, and analysis of cultural texts, artifacts, and practices;</li> <li>o demonstrate the capacity to <b>analyze</b> arguments for and against different theories and interpretations;</li> <li>o be able to <b>recognize</b> the frameworks for thought and action implicit in human practices, and <b>analyze</b> the different assumptions underpinning those frameworks.</li> </ul>
3	Prerequisites and learning activities	The student must know the history of aesthetics.
4	Teaching methods and language	<p>Lectures.</p> <p><b>Language:</b> Italian</p> <p><b>Ref. Text books</b></p> <ul style="list-style-type: none"> <li>-H.R. Jauss, <i>Perché la storia della letteratura?</i> (1969), Guida, Napoli 1989.</li> <li>-H.R. Jauss, <i>Apologia dell'esperienza estetica</i> (1972), Einaudi, Torino 1985.</li> <li>-H.R. Jauss, <i>"La teoria della ricezione. Identificazione retrospettiva dei suoi antecedenti storici"</i> (1987), in Autori vari, <i>Teoria della ricezione</i>, Einaudi, Torino 1989, pp. 3-23.</li> </ul> <p><i>Recommended reading:</i></p> <ul style="list-style-type: none"> <li>-M. Fusillo, <i>Estetica della letteratura</i>, Il Mulino, Bologna 2009.</li> </ul>
5	Assessment methods and criteria	<p><u>Formative assessment:</u> the students are encouraged to actively participate to the lectures, by making questions and discussing the existing theories and the specialist literature.</p> <p><u>Summative assessment:</u> Oral exam.</p> <p>The oral exam starts from the discussion of specialist literature related to the subject topics, and consists of the answer to at least 3 questions aiming to verify the achieved level of knowledge of diverse artistic, literary, and theoretical traditions, their characteristic forms of production, and/or their development across historical time and the understanding of how expressive works articulate responses to fundamental human problems and convey important values (30%), the ability to identify and analyze the nature of human responses to meaningful cultural objects, and distinguish among the different methods to interpret those responses (20%), the capacity to assess techniques of interpretation and to illustrate and analyze arguments for and against different theories and interpretations (30%) and the degree of independence to understand and recognize the frameworks for thought and action implicit in human practices, to formulate judgments and comments and to analyze the different assumptions underpinning those frameworks (20%).</p>

<b>Programme of "LETTERATURA ITALIANA"</b> <b>"ITALIAN LITERATURE"</b>		
<b>DQ0032, ELECTIVE within a set of selected courses</b>		
<b>Second Cycle Degree in CULTURAL HERITAGE, 1<sup>st</sup> Year, 2<sup>nd</sup> Semester</b>		
<b>Number of ECTS credits: 6 (workload is 150 hours; 1 credit = 25 hours)</b>		
Teacher: Raffaele MORABITO		
1	Course objectives	The course focuses on the study of Dante's work, mainly the "Inferno"
2	Course content and Learning outcomes (Dublin descriptors)	<p><b>Topics of the module include:</b></p> <ul style="list-style-type: none"> <li>- Overview of Dante's works.</li> <li>- Reading of Dante's Inferno (full text); awareness of the critical problems concerning the Divina Commedia.</li> </ul>

		As expected results, the student should: <ul style="list-style-type: none"> <li>o know and understand the main work of Dante;</li> <li>o be able to analyse literary texts;</li> <li>o be able to explain Dante's text to a no specialized audience;</li> <li>o be able to make a report about topics related to the subject of his study;</li> <li>o be able to formulate critical judgments about literary texts.</li> </ul>
3	Prerequisites and learning activities	The student must know general knowledge of Italian literature.
4	Teaching methods and language	Lectures, homework, oral and written reports. <b>Language:</b> Italian <b>Ref. Text books</b> - Chiavacci Leonardi (a cura di) Dante, <i>Inferno</i> , Mondadori, Milano - Auerbach, <i>Studi su Dante</i> , Feltrinelli, Milano - Borsellino, <i>Ritratto di Dante</i> , Laterza, Bari - Roma
5	Assessment methods and criteria	<u>Formative assessment:</u> the students are encouraged to actively participate to the lectures, by making questions and discussing the existing theories and the specialist literature, by commenting reports and illustrating homework to the class audience. <u>Summative assessment:</u> Oral exam. The oral exam starts from the discussion of specialist literature related to the subject topics, and consists of the answer to at least 3 questions aiming to verify the achieved level of knowledge of the main works of Dante, its relations with the contemporary literature, and its influence across the centuries (30%), the ability to communicate to non specialised audience the value of Dante's work (20%), the capacity to assess techniques of interpretation and to illustrate and analyze arguments for and against different theories and interpretations (30%) and the degree of independence to understand and comment a text not analysed during the course (20%).

<b>Programme of "TEORIA DELLA LETTERATURA"</b> <b>"THEORY OF LITERATURE"</b>		
<b>DQ0026, ELECTIVE within a set of selected courses</b>		
<b>Second Cycle Degree in CULTURAL HERITAGE, 1<sup>st</sup> Year, 2<sup>nd</sup> Semester</b>		
<b>Number of ECTS credits: 6 (workload is 150 hours; 1 credit = 25 hours)</b>		
Teacher: Massimo FUSILLO		
1	Course objectives	The course will introduce students to the various methods of literary analysis and to the critical discussions on literary significations and expressive strategies, with a special emphasis on the categories of theme, genre, medium and gender. It aims to have students actively read and compare texts belonging to different ages, cultures and genres, their adaptations in different media (performance, cinema, visual arts), and to identify and discuss theoretical, methodological and rhetorical issues.
2	Course content and Learning outcomes (Dublin descriptors)	<b>Topics of the module include:</b> After a historical and theoretical introduction, the course will deal each year with a different theoretical category, analyzing its specific cultural and critical implications. In 2014-2015 it will be: <i>The total work of art</i> , and will deal with the following texts: - Richard Wagner, <i>L'Anello del Nibelungo (Oro del Reno, Walchiria, Siegfried, Il crepuscolo degli dei)</i> - Antonin Artaud, <i>Il teatro e il suo doppio</i> - Matthew Barney, <i>Cremaster Cycle</i> - William Kentridge, <i>La coscienza di Zeno</i>  On successful completion of the course content, students will: <ul style="list-style-type: none"> <li>o be aware of methodological approaches and theoretical categories;</li> <li>o be able to read and critically understand the primary texts;</li> <li>o be aware of the interplay between theory and history;</li> <li>o be able to identify rhetoric and narrative strategies in literary texts;</li> <li>o be able to identify and discuss the various critical issues raised by literary texts</li> <li>o understand the changing status of authorship, literary text, readership, fiction in different contexts;</li> <li>o understand issues of empathy, perception, visuality in different media;</li> <li>o be able to discuss the different methodologies and the cultural and political backgrounds;</li> <li>o be able to make theoretical and aesthetic reflections on literature.</li> </ul>

3	Prerequisites and learning activities	Full mastery of written and oral expression in Italian. Ability to read in a second language. Students will be asked to actively express themselves in the classroom and at the end of the course make an oral presentation and to present a paper.
4	Teaching methods and language	Lectures, homework, oral and written reports. Language: Italian <b>Ref. Text books</b> - Ernst Robert Curtius, <i>Letteratura europea e Medioevo latino</i> , Firenze, La Nuova Italia, 1994 - Massimo Fusillo, <i>Estetica della letteratura</i> , Bologna, Il Mulino, 2009
5	Assessment methods and criteria	Oral exam. The exam will be based on the texts of the syllabus to assess the student's knowledge and understanding of the assigned readings, and on their presented paper. <u>Formative assessment</u> : the students are encouraged to actively participate to the lectures, by making questions and discussing the existing theories and the specialist literature, by commenting reports and illustrating homework to the class audience. <u>Summative assessment</u> : Oral exam. The oral exam starts from the discussion of one of the texts of the syllabus and consists of the answer to 4 questions aiming to verify the achieved level of knowledge and understanding of the assigned readings, and the clarity and completeness of their presented paper (30%), the ability to read and critically understand the primary texts, to explain the interplay between theory and history and to identify rhetoric and narrative strategies in literary texts (30%), the capacity to assess techniques of interpretation and to illustrate and analyze arguments for and against different theories and interpretations (20%) and the degree of independence to make theoretical and aesthetic reflections on literature (20%).

<b>Programme of “ANTROPOLOGIA CULTURALE” “CULTURAL ANTHROPOLOGY”</b>		
<b>DQ0111, ELECTIVE within a set of selected courses</b>		
<b>Second Cycle Degree in CULTURAL HERITAGE, 1<sup>st</sup> Year, 2<sup>nd</sup> Semester</b>		
<b>Number of ECTS credits: 6 (workload is 150 hours; 1 credit = 25 hours)</b>		
Teacher: Antonello CICCOTZI		
1	Course objectives	The goal of this course is to provide an in-depth knowledge of a set of cultural anthropology's key-concepts that shows relevance to understand the processes of cultural contact in a globalized society.
2	Course content and Learning outcomes (Dublin descriptors)	<b>Topics of the module include:</b> - Anthropological theories of cultural diversity  As expected results, the student should: <ul style="list-style-type: none"> <li>o Have <b>knowledge</b> of the relationship between the concept of common sense and the concept of anthropological culture (through the basics of a set of theories as theory of social representations, cultural gaps theory and other approaches)</li> <li>o Have <b>awareness</b> of the relationships between the concepts of identity/alterity, diversity/difference, and why they occur within mythical/ritual processes of identity construction.</li> <li>o Have <b>knowledge</b> of articulations of cultural diversity and characteristics of cultural gaps.</li> <li>o Have ability to <b>identify and analyze</b> the anthropological process of formation of the self through the cultural inventory strategy.</li> <li>o Have ability to <b>understand</b> the principles of ideological-political use of ethnicity, and belonging's rhetoric, the difference between dynamics of identity and identitarianism.</li> </ul>
3	Prerequisites and learning activities	The module does not require any prerequisites, but is preferable for the student to have a basic knowledge in History of Cultural Anthropology.
4	Teaching methods and language	Lectures, mainly anthology of texts and synthesis of theories prepared by the teacher <b>Language</b> : Italian <b>Ref. Text books</b> - Conrad P. Kottak, <i>Antropologia culturale</i> , Milano, McGraw-Hill, 2012. - Valerio Petrarca, <i>I pazzi di Grégoire</i> , Palermo, Sellerio, 2008. - Marc Augé, <i>Nonluoghi</i> , Milano, Elèuthera, 2009.
5	Assessment methods and criteria	<u>Formative assessment</u> : the students are encouraged to actively participate to the lectures, by making questions and discussing the existing theories and the specialist literature. <u>Summative assessment</u> : Oral exam. The oral exam starts from the discussion of specialist literature related to the subject topics, and

	consists of the answer to 4 questions aiming to verify the achieved level of knowledge of the relationship between the concept of common sense and the concept of anthropological culture studied during the course, of cultural diversity articulations and characteristics of cultural gaps (30%), the ability to identify and analyze the anthropological process of formation of the self through the cultural inventory strategy (30%), the capacity to illustrate the relationships between the concepts of identity/alterity, diversity/difference, and why they occur within mythical/ritual processes of identity construction (30%) and the degree of independence to understand and formulate judgments and comments on the principles of ideological-political use of ethnicity, and belonging's rhetoric, the difference between dynamics of identity and identitarianism (10%).
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<p align="center"><b>Programme of "STORIA DEL CRISTIANESIMO"</b> <b>"HISTORY OF CHRISTIANITY"</b></p>		
<p><b>DQ0142, ELECTIVE within a set of selected courses</b> <b>Second Cycle Degree in CULTURAL HERITAGE, 1<sup>st</sup> Year, 2<sup>nd</sup> Semester</b></p>		
<p align="center"><b>Number of ECTS credits: 6 (workload is 150 hours; 1 credit = 25 hours)</b></p>		
<p>Teacher: contracted teacher</p>		
1	Course objectives	<p>Purpose of the course is to supply the student with an introduction to the origins of Christianity and its developments up to the Middle Ages. It aims to examine, in particular, certain themes of this history: how Christians have a knowledge of God; how individual believers experience God as seen in Christian literature; how Christian communities are organized; and how these organizations relate to secular governments. To see how these themes have been treated in diverse Christian (auto)biographical materials.</p>
2	Course content and Learning outcomes (Dublin descriptors)	<p><b>The topics of the course include:</b></p> <ul style="list-style-type: none"> <li>- A comparative analysis of Christian monotheism, eschatological promise and conceptions of the afterlife.</li> <li>- The adaptation of beliefs and practices to changing historical contexts and the relationship between Christianity and ruling powers, particularly the Roman Empire.</li> </ul> <p>On successful completion of this module the student should</p> <ul style="list-style-type: none"> <li>o <b>understand</b> human behavior and ideas in greater depth by critically analyzing theoretical and ideological positions adopted by Christian communities;</li> <li>o be able to <b>explain</b> the origins, causes, and consequences of the Oriental Schism (c.1054) through specialist knowledge of the religious history of the period;</li> <li>o be able to <b>identify</b> the cultural roots of the main Christian beliefs and to <b>analyze</b> the links between the development of Christianity and the historical, political and social contexts.</li> <li>o be able to <b>describe</b> major events and individuals associated with the development of Christianity;</li> <li>o be able to <b>appreciate</b> the diverse documentation upon which the history of Christianity is based;</li> <li>o Demonstrate a <b>knowledge</b> of the European Reformation, the state of the Western Church in 1500, and of the inner contradictions in Western Christianity;</li> <li>o be able to <b>organize and communicate</b> through a written assignment the sources of the history of the Christian Churches and <b>show</b> the relevance of this history for understanding the place of the Church in a pluralist society.</li> </ul>
3	Prerequisites and learning activities	There are no prerequisites.
4	Teaching methods and language	<p>Lectures, team work, report. Language: Italian and English Ref. Text books: -Sabbatucci, D. (1975), <i>Lo stato come conquista culturale</i>, Bulzoni: Roma; -Santi, C. (2004), <i>Alle radici del sacro</i>, Bulzoni: Roma. -Brellich, A. (2006), <i>Introduzione alla Storia delle religioni</i>, Ateneo: Roma; -AA.VV. (1998), <i>Manuale di Storia delle religioni</i>, Laterza: Roma, solo pp. 5-157, 439-549; -Sabbatucci, D. (1991), <i>Sommario di Storia delle religioni</i>, Bagatto: Roma.</p>
5	Assessment methods and criteria	<p><b>Formative assessment:</b> the students are encouraged to actively participate to the lectures, by making questions and discussing in class the interpretation and approaches presented. Assigned homework and short reports prepared by students individually or in small groups are presented and discussed too.</p>

	<p><u>Summative assessment:</u> Oral exam.</p> <p>The oral exam starts from the illustration and discussion of major events and individuals associated with the development of Christianity and consists of the answer to 4 questions aiming to verify the achieved level of knowledge and awareness of the the cultural roots of the main Christian beliefs and the capacity to analyze the links between the development of Christianity and the historical, political and social contexts. (30%), the capacity to recognize common features and themes in Christian communities throughout history, despite the distinctiveness of individual Christian communities and to assess the achievements and failures of the Church in the patristic, medieval and modern periods as part of an ecumenical and inter-religious response to the current human situation (30%), the ability to critically reflect upon important ecclesiological issues including: child protection policies, ministry, evangelization, return to the sources, ecumenism (30%) the ability to discuss these issues in written work with coherent and logical arguments, clearly and correctly expressed (10%).</p>
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<p align="center"><b>Programme of “STORIA DELL’ARTE CONTEMPORANEA”</b> <b>“HISTORY OF CONTEMPORARY ART”</b></p>		
<p><b>DQ0007, COMPULSORY</b> <b>Second Cycle Degree in CULTURAL HERITAGE, 2<sup>nd</sup> Year, 1<sup>st</sup> Semester</b></p>		
<p align="center"><b>Number of ECTS credits: 12 (workload is 300 hours; 1 credit = 25 hours)</b></p>		
<p>Teacher: Ester COEN</p>		
1	Course objectives	<p>The goal of this course is to provide the student with an educational experience that allows him or her to become a complete art historian with an in-depth critical and methodological knowledge of the problems related to the study of the history of art in the contemporaneity. The course also prepares the student to conduct advanced research.</p>
2	Course content and Learning outcomes (Dublin descriptors)	<p><b>Topics of the module include:</b></p> <ul style="list-style-type: none"> <li>- Historiography related to the subject programme;</li> <li>- Methodology and semantics in Modern and Contemporary Art;</li> <li>- Aesthetics, advanced research methods, interpretation of texts.</li> </ul> <p>As expected results, the student should:</p> <ul style="list-style-type: none"> <li>o <b>understand</b> works of art related to the subject programme by analyzing and comparing form and style;</li> <li>o be able to <b>identify, describe and interpret</b> the significance of works of art and of architecture related to the subject programme;</li> <li>o be able to <b>identify, describe, and interpret</b> the historical and social context of works of art related to the subject programme;</li> <li>o have an <b>in-depth knowledge</b> of artists and styles of the period;</li> <li>o have an <b>in-depth knowledge</b> of materials and techniques related to the subject topics;</li> <li>o have an <b>in-depth knowledge</b> of the specialist literature related to the subject topics;</li> <li>o have <b>awareness</b> of art historiography, museology and conservation;</li> <li>o have <b>knowledge</b> of the variety of methodologies and tools in the extraction of the results available for analysis and interpretation;</li> <li>o have <b>ability to identify and analyze</b> the development of and interrelation between functions, forms, and styles of different works of art;</li> <li>o have <b>ability to select</b> relevant evidence from the wide range of types of evidence used in the subject area, and to <b>apply</b> it to the examination of the historical issues and problems;</li> <li>o have <b>ability to convey</b> verbally or in written form the notions of a specific spatial and time-based framework;</li> <li>o have <b>ability to produce</b> logical and structured narratives and arguments supported by relevant evidence and specialist literature;</li> <li>o have <b>knowledge and skills</b> in the speciality necessary to <b>pursue further studies</b> in a manner that may be largely self-directed or autonomous and to <b>begin work</b>.</li> </ul>
3	Prerequisites and learning activities	<p>No previous study of history of modern art is required. The module also includes study skills sessions that introduce students to conventions of academic research, reading and writing.</p>
4	Teaching methods and language	<p>Lectures, workshops and outdoor visits to museums and monuments. <b>Language:</b> Italian <b>Ref. Text books</b> -Rosalind Krauss &amp; Yve-Alain Bois, <i>L'informe. Istruzioni per l'uso</i>, Bruno Mondadori, Milano</p>

		<p>2008</p> <ul style="list-style-type: none"> <li>-David Sylvester, <i>Interviste con artisti americani</i>, Castelvecchi, Roma 2012</li> <li>- Francesco Poli (a cura di), <i>Arte contemporanea. Le ricerche internazionali dalla fine degli anni 50 a oggi</i>, Electa Mondadori, Milano 2005</li> <li>-Alberto Boatto, <i>Pop Art</i>, Laterza, Roma Bari 1998</li> <li>-Germano Celant, <i>Arte Povera / Storia e storie</i>, Electa Mondadori, Milano 2011</li> <li>-Carla Lonzi, <i>Autoritratto</i>, et. al., Milano 2010</li> <li>-Georges Perec, <i>Le cose. Una storia degli anni Sessanta</i>, Einaudi, Torino 2011</li> <li>-Hal Foster, <i>Il ritorno del reale. L'avanguardia alla fine del Novecento</i>, Postmedia Books, Milano 2007</li> <li>-Nicolas Bourriaud, <i>Postproduction. Come l'arte riprogramma il mondo</i>, Postmedia Books, Milano 2005</li> <li>-Jean Clair, <i>L'inverno della cultura</i>, Skira, Milano 2011</li> <li>-Michel Foucault, <i>Utopie. Eterotopie</i>, Cronopio, Napoli 2006</li> <li>-Marc Augé, <i>Nonluoghi. Introduzione a una antropologia della surmodernità</i>, Elèuthera, Milano 2009</li> <li>-Slavoj Zizek, <i>Un anno sognato pericolosamente</i>, Ponte alle Grazie, Firenze 2013</li> <li>-Paul Werner, <i>Museo Spa. La globalizzazione della cultura</i>, Johan &amp; Levi, Milano 2009</li> </ul>
5	Assessment methods and criteria	<p><b>Formative assessment:</b> the students are encouraged to actively participate to the lectures, workshops and visits to Museums and historical buildings by making questions and discussing the solutions adopted by architects, the existing theories and the specialist literature.</p> <p><b>Summative assessment:</b> Oral exam: demonstration of comprehension of course and ability to formulate sophisticated answers to questions posed.</p> <p>The oral exam starts from the discussion of specialist literature related to one subject topic, and consists of the answer to 4 questions aiming to verify the achieved level of knowledge of the major artists in Contemporary art, of historical concepts and categories employed in the analysis of works of art as the meaning of style, artistic 'schools', iconography and symbolism, the meaning of 'genre' and different artistic genres, the distinction between 'fine' and 'applied' art as illustrated in the works studied during the course (30%), the ability to understand the contemporary approaches and methods used in the interpretation of works of art, with a particular focus on formal analysis, semiology, the social history of art gender studies, theories of visual culture (20%), the ability to describe various types and uses of paintings, the varying conceptions of nature and realism, the ranges of styles and the most characteristic forms of art works, and the capacity to select and apply relevant evidence used in the subject area to the examination of the architectural-historical issues and problems in particular in relation to European paintings in 19<sup>th</sup> century (30%), the capacity to use appropriate methodologies for locating, dating, attributing and interpreting primary material sources, to analyse and catalogue artworks and to compare artworks from different chronological and geographical production areas as well as to convey verbally the artwork of a specific spatial and time based framework, taking into consideration the global art history (30%) and the degree of independence to formulate judgments and comments on examples not discussed during the course showing knowledge and skills necessary to pursue further studies at master level and to begin work in the field (20%)</p>

<p><b>Programme of "STORIA DELL'ARCHITETTURA"</b>  <b>"HISTORY OF ARCHITECTURE"</b></p> <p><b>This course examines the History of Italian Architecture from 1400 to 1700.</b></p>		
<p><b>DQ0068, ELECTIVE within a set of selected courses</b>  <b>Second Cycle Degree in CULTURAL HERITAGE, 2<sup>nd</sup> Year, 1<sup>st</sup> Semester</b></p>		
<p><b>Number of ECTS credits: 12 (workload is 300 hours; 1 credit = 25 hours)</b></p>		
<p>Teacher: <b>Andrew James HOPKINS</b></p>		
1	Course objectives	<p>The goal of this course is to provide an in-depth knowledge of the history of <b>Italian Architecture 1400-1700</b>. On successful completion of this module, the student will be able to:</p> <ul style="list-style-type: none"> <li>- understand works of architecture related to the subject programme by analyzing and comparing form and style;</li> <li>- identify, describe and interpret the significance of buildings and urban contexts related to the subject programme;</li> <li>- identify, describe, and interpretate the historical and social context of works of art related to the subject programme.</li> </ul>

2	Course content and Learning outcomes (Dublin descriptors)	<p><b>Topics of the module include:</b></p> <ul style="list-style-type: none"> <li>- History of architecture and urbanism in Italy, both its cities and its territories from 1400 to 1700</li> <li>- Architectural historiography related to the subject programme;</li> </ul> <p>As expected results, the student should:</p> <ul style="list-style-type: none"> <li>o Have an <b>in-depth knowledge</b> of architects, building and urbanism of the period.</li> <li>o Have an <b>in-depth knowledge</b> of materials and techniques related to the subject topics.</li> <li>o Have an <b>in-depth knowledge</b> of the specialist literature related to the subject topics.</li> <li>o Have <b>awareness</b> of art historiography, museology and conservation.</li> <li>o Have <b>knowledge</b> of the variety of methodologies and tools in the extraction of the results available for analysis and interpretation.</li> <li>o Have <b>ability to identify and analyze</b> the development of and interrelation between functions, forms, and styles of different architecture.</li> <li>o Have <b>ability to select</b> relevant evidence from the wide range of types of evidence used in the subject area, and to <b>apply</b> it to the examination of the architectural-historical issues and problems.</li> <li>o Have <b>ability to convey</b> verbally or in written form the architectural and urbanistic work of a specific spatial and time based framework.</li> <li>o Have <b>ability to produce</b> logical and structured narratives and arguments supported by relevant evidence and specialist literature.</li> <li>o Have <b>knowledge and skills</b> in the speciality necessary to <b>pursue further studies</b> in a manner that may be largely self-directed or autonomous and to <b>begin work</b>.</li> </ul>
3	Prerequisites and learning activities	Basic knowledge of Italian architecture is required.
4	Teaching methods and language	<p>Lectures, workshops and visits to museums and monuments.</p> <p><b>Language:</b> Italian and English</p> <p><b>Ref. Text books</b></p> <ol style="list-style-type: none"> <li>1) Bruno Zevi, <i>Saper vedere l'architettura. Saggio sull'interpretazione spaziale dell'architettura</i>, any Edition.</li> <li>2) Christoph Luitpold Frommel, <i>Architettura del Rinascimento italiano</i>, Milano: Skira, 2009.</li> <li>3) Andrew Hopkins, <i>Italian Architecture from Michelangelo to Borromini</i>, Londra, Thames &amp; Hudson, 2002.</li> <li>4) Christy Anderson, <i>Renaissance Architecture</i>, Oxford, Oxford University Press, 2013.</li> </ol>
5	Assessment methods and criteria	<p><u>Formative assessment:</u> the students are encouraged to actively participate to the lectures, workshops and visits to Museums and historical buildings by making questions and discussing the solutions adopted by architects, the existing theories and the specialist literature.</p> <p><u>Summative assessment:</u> Oral exam.</p> <p>The oral exam starts from the discussion of specialist literature related to the subject topics, and consists of the answer to at least 3 questions aimed at verifying the achieved level of knowledge of architects, building and urbanism of the period studied during the course, of materials and techniques related to the subject topics and of art historiography, museology and conservation methodologies and tools (30%), the ability to identify and analyze the development and interrelation between functions, forms, and styles of different architecture and the capacity to select and apply relevant evidence used in the subject area to the examination of the architectural-historical issues and problems (30%), the capacity to convey verbally or in written form the architectural and urbanistic work of a specific spatial and time based framework by producing logical and structured narratives and arguments supported by relevant evidence and specialist literature (30%) and the degree of independence to formulate judgments and comments on examples not discussed during the course (10%).</p>

**Programme of "ARCHEOLOGIA CRISTIANA E MEDIEVALE"  
"CHRISTIAN AND MEDIEVAL ARCHEOLOGY"**

<b>DQ0035, ELECTIVE within a set of selected courses</b>		
<b>Second Cycle Degree in CULTURAL HERITAGE, 2<sup>nd</sup> Year, 1<sup>st</sup> Semester</b>		
<b>Number of ECTS credits: 12 (workload is 300 hours; 1 credit = 25 hours)</b>		
Teacher: Fabio REDI		
1	Course objectives	The course aims to provide students with theoretical and practical skills through direct experiences of excavation, analysis and interpretation of the findings of the high stratigraphic

		and tools for the interpretation of different phenomena, so that they can develop their own informed judgments on the results of archaeological research and the historiographical debate and assess applications appropriate to the advancement of knowledge and the development of the area.
2	Course content and Learning outcomes (Dublin descriptors)	<p><b>Topics of the module include:</b></p> <ul style="list-style-type: none"> <li>- Outlines of the history of medieval archeology,</li> <li>- Critical exposition of the joints issues of discipline,</li> <li>- Specific research methodologies, different timelines,</li> <li>- Multidisciplinary methods and applications of new technology research.</li> </ul> <p>As expected results, the student should:</p> <ul style="list-style-type: none"> <li>o Have a thorough <b>theoretical and practical knowledge</b> of the stratigraphic method, excavation techniques and stratigraphic interpretation of the high, analysis and dating of the finds;</li> <li>o Have <b>sufficient knowledge</b> of the latest and most innovative search technologies;</li> <li>o <b>Understand and explain</b> how an archaeological site is excavated;</li> <li>o <b>Understand</b> the historical and cultural dynamics of settlements and handicraft production;</li> <li>o Demonstrate <b>technical skills</b> of stratigraphic excavation, of archaeological survey, redial , consolidation, filing and graphic and photographic documentation of findings;</li> <li>o Demonstrate <b>skills in reading and understanding</b> of other texts on related subjects;</li> <li>o Be able to <b>apply</b> the scientific method to acquired any evidence of the past;</li> <li>o Be able to <b>analyze</b> archaeological contexts, stratigraphy, landscapes;</li> <li>o Be able to <b>critically evaluate</b> the contexts and interrelationships between the various phenomena of the real.</li> </ul>
3	Prerequisites and learning activities	The student should have a basic understanding of Medieval History and History of Medieval Art.
4	Teaching methods and language	<p>Lectures, laboratory exercises, experience of archaeological excavation.</p> <p><b>Language:</b> Italian</p> <p><b>Ref. Text books</b></p> <ul style="list-style-type: none"> <li>-Brogiolo G. P. 2011, <i>Le origini della città medievale</i>, SAP, Mantova (PCA 1)</li> <li>-Chavarria Arnau A. (a cura di) 2014, PCA4, SAP Mantova; 2 saggi a scelta oltre a:</li> <li>-Redi F. 2014, <i>Insedimenti estremi d'altura nell'Abruzzo interno: l'incolto e la pastorizia</i>, in PCA4, SAP, Mantova, pp. 181-218.</li> <li>-Volpe G., Buglione A., De Venuto G., (a cura di) 2010, <i>Vie degli animali. Vie degli uomini</i>, Edipuglia, Bari. (NB: 5 saggi a scelta)</li> <li>-Redi F., Forgione A. (a cura di) 2014, <i>La chiesa di S. Paolo di Barete. Dallo scavo al restauro, venti secoli di storia riscoperti</i>, All'Insegna del Giglio, Firenze.</li> <li>-Ebanista C., Rotili M. (a cura di) 2012, <i>La trasformazione del mondo romano e le grandi migrazioni. Nuovi popoli dall'Europa settentrionale e centro-orientale alle coste del Mediterraneo</i>, Atti del Convegno internazionale di studi (Cimitile-Santa Maria Capua Vetere, 16- 17 giugno 2011), Tavolario ed., Cimitile (NA).</li> </ul>
5	Assessment methods and criteria	<p><u>Formative assessment:</u> the students actively participate to the archeological excavations for at least 3 weeks and during this period their attitudes and learning are continuously assessed and monitored. Discussion on the findings, techniques of excavation and identification of materials, provide the right environment for enhancing the theoretical knowledge presented by the lectures and for arising awareness and autonomy in making judgments and critical reviews.</p> <p><u>Summative assessment:</u> Oral exam.</p> <p>The oral exam starts from the practical experience in excavation, and consists of the answer to 4 questions aiming to verify the achieved level of knowledge of stratigraphic method, excavation techniques and stratigraphic interpretation of the high, analysis and dating of the finds and of latest and most innovative search technologies studied during the course (30%), the ability to understand historical and cultural dynamics of settlements and handicraft production and to apply scientific method to acquire any evidence of the past and analyze interrelation between various phenomena (30%), the capacity describe archaeological contexts, stratigraphy, landscapes by producing logical and structured narratives and arguments supported by relevant evidence and specialist literature (30%) and the degree of independence to formulate judgments and comments on examples not discussed during the course (10%).</p>