



COURSE OF STUDY: HISTORY, L-42

ACADEMIC YEAR: 2023-24

ACADEMIC SUBJECT: HISTORY OF MEDIEVAL ART

General information	
Year of the course	III
Academic calendar (starting and ending date)	First semester (25.09.2023-13.12.2023)
Credits (CFU/ETCS):	6
SSD	L-ART/01, History of medieval art
Language	Italian
Mode of attendance	Optional attendance

Professor/ Lecturer	
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Department and address	Bari, Palazzo Ateneo, second floor, Department of Ricerca e Innovazione Umanistica
Virtual room	Platform Teams, code p7zaed3
Office Hours (and modalities: e.g., by appointment, on line, etc.)	Tuesday afternoon, from 15.00 to 17.00, or on other days and times by agreeing an appointment.

Work schedule			
Hours			
Total	Lectures	Hands-on (laboratory, workshops, working groups, seminars, field trips)	Out-of-class study hours/ Self-study hours
150	42		108
CFU/ETCS			
6	6		

Learning Objectives	<ul style="list-style-type: none"> - Provide tools for understanding artistic production in Italy and Europe in the Middle Ages; - correlate the study of cultural heritage to historical contexts, to cultural and religious problems, to the needs of the client; -introduce to the study of artistic production in Apulia between the 11th and 14th centuries.
Course prerequisites	The student must have spatial and temporal coordinates, be able to read a scientific text, possess basic tools for image reading.

Teaching strategie	Through lectures, guided visits to monuments and museums in the area, exercises, the elaboration of architectural or artefact files, the aim is to offer a direct approach to the issues analysed.
Expected learning outcomes in terms of	



Knowledge and understanding on:	The student must be able: to read the artistic artifact and grasp the changes and stratifications; to understand the artistic production in Italy and in Europe in the Middle Ages; to correlate the study of cultural heritage to historical contexts, to cultural and religious problems, to the needs of the client.
Applying knowledge and understanding on:	The student must be able to apply the knowledge and skills acquired also to other contexts and case studies, for example to the southern and Apulian artistic reality, grasping their complexity and articulation.
Soft skills	<ul style="list-style-type: none">• <i>Making informed judgments and choices</i> Through written exercises (files of architecture and works of art) and presentation of topics and case studies in the classroom, students must have the ability to collect and interpret the historical-artistic data deemed useful for making independent judgments and develop reflections on cultural heritage, its protection and enhancement.• <i>Making judgments</i> At the end of the course the student should be able to: - critically use the teaching tools (manual, further reading, etc.); - autonomously develop concepts and analyzes on specific topics.• <i>Communicating knowledge and understanding</i> Ability to communicate what has been learned in short classroom presentations on specific topics (architecture, artists, manufacturing techniques), paying attention to the diversification of languages and contents for different users, specialists and non-specialists (students, tourists, scholars, etc.).• <i>Communication skills</i> At the end of the course the student should be able to: - illustrate - in written and spoken form - a topic, a work, an architectural complex in a clear, exhaustive and correct way; - answer the questions completely and correctly.• <i>Capacities to continue learning</i> At the end of the course the student should be able to: - continue to learn and independently use the methodologies acquired also in other contexts; - be able to consult and use suitable research tools (libraries, archives, specialized websites).
Syllabus	
Content knowledge	The course is divided into two parts: - the first part intends to provide a basic preparation on the

	<p>history of Italian art from the 9th to the 14th century. The lessons will focus on the following topics in particular: Carolingian art and Ottonian art, Romanesque in Europe and in Italy, Gothic in Europe and in Italy, artistic production and the court of Frederick, fourteenth-century painting in Italy.</p> <p>- the second part intends to deepen the figures of Cimabue and Giotto, examined in relation to the Byzantine tradition and the progressive recovery of reality.</p>
Texts and readings	<p>Prima parte, manuale di Storia dell'arte P. De Vecchi-E. Cerchiari, <i>Arte nel tempo</i>, Bompiani, Milano, vol. I, tomo 2.</p> <p>Second part: Cimabue and Giotto J. White, <i>Cimabue</i>, in <i>Enciclopedia dell'arte medievale</i>, vol. IV, Roma 1993, pp. 756-769</p> <p>A. Monciatti, <i>Giotto: la realtà della pittura</i>, in E. Castelnuovo, <i>Artifex bonus. Il mondo dell'artista medievale</i>, Roma-Bari 2004, pp. 147-156</p> <p>C. Frugoni, <i>Le storie di San Francesco. Guida agli affreschi della Basilica superiore di Assisi</i>, Torino, Einaudi, 2010, pp. 3-89</p>
Notes, additional materials	<p>The texts in the program can be supplemented by consulting entries in the Treccani Encyclopedia of Medieval Art, also available online.</p> <p>Non-attending students are required to contact the professor directly for indication of the additional bibliography to integrate the institutional program.</p>
Repository	<p>The teacher prepares and makes the dossier of texts indicated in the program (except the manual) available to students.</p> <p>The recommended textbook can be replaced by other art history textbooks only after submitting the choice to the teacher, indicating the author and title.</p>
Assessment	
Assessment methods	<p>The verification of learning consists of an oral exam on the contents of the course. During the exam, the student can use the manual or the texts in the program to describe and comment on the images.</p> <p>Are subject to evaluation:</p> <ul style="list-style-type: none"> - Knowledge of the topics; - The mastery of the specialist vocabulary; - The ability to read and contextualize the work of art;



	<ul style="list-style-type: none">- The ability to make connections and establish comparisons between works of art;- Clarity of presentation.
Assessment criteria	<p>During the final exam, the student must demonstrate that he/she has achieved the following results:</p> <ul style="list-style-type: none">• Knowledge and understanding The student must have acquired a specialized vocabulary, must have learned to read the artistic artefact, grasping the changes and stratifications; he must demonstrate that he possesses the general lines of artistic production in Italy and in Europe in the Middle Ages.• Applied knowledge and understanding The student must demonstrate that he/she is able to apply the acquired knowledge and skills also to different contexts and case studies.• Making judgments The student must demonstrate that he/she has used the teaching tools in a critical way (handbook, in-depth reading, etc.) and that he/she can autonomously develop concepts and analyzes on specific topics.• Communication skills The student must demonstrate the ability to illustrate a topic, a work, an architectural complex in a clear, exhaustive and correct way.• Ability to learn The student must demonstrate that they can continue to learn and use the methods acquired independently in other contexts as well.
Final exam and grading criteria	<p>The final mark is given out of thirty. The exam is considered passed when the grade is greater than or equal to 18.</p> <p>Evaluation scheme:</p> <ul style="list-style-type: none">- 18-21: sufficient evaluation- 22-24: fair evaluation- 25-27: good evaluation- 28-30 (with possible attribution of honours): very good or excellent evaluation <p>Honors are awarded when the student demonstrates high capacity for synthesis, critical autonomy and proves to be able to establish comparisons.</p>
Further information	Office hours and notices for students are published on the



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	teacher's personal page: http://www.uniba.it/docenti/bianco-rosanna
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