UNIVERSITÀ
DEGLI STUDI DI MILANO-BICOCCA

SYLLABUS DEL CORSO

Comunicazione Cinematografica

2122-2-E2004P020

Learning area

1: STUDY OF THE MEANS BY WHICH COMMUNICATION TAKES PLACE

Learning objectives

Knowledge and understanding

- The story of cinema from its birth to the digital era, its artistic and linguistic evolution and the technological development.
- The production and distribution of the film: roles, dynamics, challenges.

Applying knowledge and understanding

- Analysis of specific scenes of a film according to the different elements of the artistic and technical choices of the director.

Contents

The workshop aims to offer a 360° overview of cinema in all its aspects: historical and cultural, expressive and linguistic, industrial and commercial. After analyzing the historical evolution and linguistic functions and sense-

making of the cinematic apparatus, the laboratory will allow students to learn about the path that goes from concept and creation to commercial distribution of a film, browsing crafts and the main practices of the film industry, including festivals and markets.

Detailed program

- History of cinema from silent films to digital
- The language of cinema: theories and practices
- The production and cinema professions
- The voyage of films: festivals and markets
- The distribution in Italy
- The future of cinema.

Prerequisites

No specific requirement

Teaching methods

The first part of each lesson is devoted to the theory, while the second part is devoted to the screening, analysis and discussion of sequences taken from masterpieces of cinema history, evaluating how the different options of staging contribute to the communication of sense.

Lessons will be held in presence, unless further COVID-19 related restrictions are imposed.

Assessment methods

For the achievement of credits is required to attend at least 16 hours of classes and to write a paper, i.e. a written analysis of a sequence of a film (your choice) at least two pages long. In analyzing the sequence of a film the following aspects will be evaluated: 1) the narrative function of the scene with respect to the film as a whole; 2) the staging chosen by the director; 3) style of acting and dialogue; 4) editing; 5) music; 6) photography; 7) production design; 8) costumes.

Students may apply the concepts learned and the methods of analysis applied and shared during the lessons to a freely chosen sequence of a film or TV series. The result of this work will be presented to the class and shared through a group discussion during the last lesson.

Textbooks and Reading Materials

Testi consigliati (per approfondimento):

Gian Piero Brunetta, Cent’anni di cinema italiano, Laterza, 1998

Gian Piero Brunetta (a cura di), Soria del cinema mondiale, Einaudi, 2001

René Prédal, Cinema: cent’anni di storia, Baldini Castoldi Dalai, 2001

André Bazin, Che cosa è il cinema, Garzanti, 1999

Pierre Sorlin, Gli italiani al cinema. Pubblico e società nel cinema italiano, Tre Lune, 2009

Noel Burch, Prassi del cinema, Il Castoro, 2000

Seymour Chatman, Storia e discorso, Il Saggiatore, 2003

Sergej M. Ejzenstejn, Teoria generale del montaggio, Marsilio, 2004

Sergej M. Ejzenstejn, La regia. L’arte della messa in scena, Marsilio, 1998

Syd Field, La sceneggiatura, Lupetti, 1999

Gavin Millar, Karel Reisz, La tecnica del montaggio cinematografico, Lindau, 2001

François Truffaut, Il cinema secondo Hitchcock, Il Saggiatore, 2009

Christian Metz, Cinema e psicanalisi, Marsilio, 2006

Paola Valentini, Il suono nel cinema, Marsilio, 2006

Vittorio Gallese, Michele Guerra, Lo schermo empatico, Cortina, 2015

Frederic Martel, Mainstream, Feltrinelli, 2011

Tullio Kezich, Dino, Feltrinelli, 2008

Mark Cousins, The Story of Films, (8 DVD), Bim Distribuzione