UNIVERSITÀ
DEGLI STUDI DI MILANO-BICOCCA

# COURSE SYLLABUS

## Cinema and Visual Arts

**2122-3-E1901R085**

### Course title

CINEMA E ARTI VISIVE

Introduction

The course introduces the students to the study of cinema and the basic knowledge of film language. The experience privileges the study of early silent film from the origin of cinema and arouses interest toward the film cultural heritage of national and international cinematography.

The course presents the history of the motion pictures technologies, including the pre-cinema devices, and the theme of human vision and the theories of the visual perception. Special attention will give to the pioneers of the history of the cinema and their early silent movies.

This pathway offers the experience of cinema from a new disciplinary approach, and it enhances the pedagogical value with regard to the introduction of cinema culture at school. Especially how the teaching and learning the film analysis language is a significance experience on digital education in educational contexts with the use of an interdisciplinary approach.

### Topics and course structure

The course introduces the students to study cinema and the basic knowledge of film language from the origin of cinema.

The intention is to highlight the educational value of the movie's screening. This experience privileges the critical attitudes on the analysis of film, language used as didactic resource and tool.

The course presents the history of the technology of the motion pictures, including the precinema devices, the human vision and the theories of the visual perception. Special attention will be given to the pioneers of the history of the cinema and their early silent moving images.

During the screening of the early film, the students start, an easy learn road map on film language and an application analysis.

The selection of contents, showed in these early films, drives the study and the analysis of film language through an interdisciplinary approach.

Following the principals themes treated during the course:

- The human vision and the theories of the visual perception,

- The cinema and his/her origins;
  - The directors, pioneers of the history of the cinema and their films;

- The role of colors in the cinema;
  - Cinema without barriers;

- Relationship between cinema and literature;

- Cinema in educational contests.

During the course, some activities are expected that will be discussed in ongoing. The exercises concern: the analysis of products film and the project proposals of teaching units of educational experiences that intends to privilege the use of the film as resource in educational contexts or tool in didactic.

**Activities of students:**

1) Screening analysis of early international silent film. This activity will be dedicated to acquire the grammar of film language.

2) Activities on critical analysis of film language of the contents and the technical image solution in an early film selection.

3) To write an analisy of sequence selected from famous film.

4) Design and production of short film on selected theme.

5) To write a summary in word format about a pathway of activities to introduce cinema as a resource in education

or school contexts.

**Professor and tutors activities:** Professor and tutors following gradually the activities of students week by week, with collective discussion in classroom. In particular way, the Erasmus Students activities have the monitoring by a tutor on.line.

## Objectives

The course introduces the basic knowledge of the film language and advances the use of film an educational contest: using cinema increase the teaching and the student learning.

The methodology of film language analysis encourages the students to an active and critical attitude towards film and develop a sensibility toward the artistic cultural patrimony of the national and international cinematography.

The student acquires the visual grammar useful how to interpret and understand a film critically through application of analysis of the image language.

## Methodologies

Frontal lesson.

Active partecipation: brain storming, collective discussions, group work and exercises.

Vision and analitical study of film sequences

. analysis of film language.

. analysis of film content.

. design educational pathway with cinema

. design short movie.

## Online and offline teaching materials

The students use teaching materials on line and offline

## Programme and references for attending students

**ESSENTIAL REFERENCES**

. Costa A., *Saper vedere il cinema*, Bompiani, Milano, 2011 (l'ultima edizione riveduta e aggiornata)

. Bergala A., *L'ipotesi cinema. Piccolo trattato di educazione al cinema nella scuola e non solo cinema.* Cineteca Bologna, Bologna, 2008. (Se questo libro non fosse disponibile si consiglia di sostituirlo con il seguente: Jacques Aumont, Michel Marie, Alain Bergala, Marc Vernet, *Estetica del Film*, Lindau, 2009)

. Maci R*., I bambini incontrano il cinema*, Roma, Carocci Faber, 2004. (If the book *L'Ipotesi Cinema* A. Bergala is not available, this short book of Rosa Maci is an essential reference)

. Poli A*., Una doppia origine nell'esercizio dello sguardo,* in FATA MORGANA, n. 16, 2012. (articolo su rivista)

**And in addition ONE BOOK from the following:**

. Bellour R., *Analisi del film*, Kaplan, Torino, 2005.

. Benjamin W., *L'opera d'arte nella sua riproducibilità tecnica*, Milano, Einaudi, 2000.

. Benussi F. e Poli A., *Il cinema a scuola, una risorsa interdisciplinare*, in Parola A. e Bruschi, B. (a cura di), *Paesaggi Digitali. I futuri educatori tra formazione e nuovi linguaggi*, Aracne, Torino, 2015. (capitolo)

. Canova G., *L' alieno e il pipistrello. La crisi della forma nel cinema contemporaneo*, Milano, Bompiani, 2000.

. Centola F., *Il flash-back nel cinema*, Torino, Utet, 2019.

. Costa A., *Il cinema e le arti visive*, Torino, Einaudi, 2002.

. Gariazzo G. e Zappoli G., *Gli schermi dell'Islam. 400 film*, Centro Studi Cinematografici, Roma, 2016.

. Manghi D., *Vedere sé stessi. La psicoterapia mediata dal video*, Milano, Franco Angeli, 2003.

. Pesenti Campagnoni D., *Quando il cinema* non c'era, Torino, Utet, 2006.

. Poivert M., *La fotografia contemporanea*, Torino, Einaudi, 2021

. Poli A., e Tamburini D., *The Language of Cinema Fosters the Development of Soft Skills for Inclusion and Interdisciplinary Learning*, In *Handbook of Research on Software Quality Innovation in Interactive Systems,* edited by Cipolla-Ficarra, Francisco Vicente, 324-337, IGI Global, 2021 (capitolo on.line al sito web di IGI Global)

. Poli A., *Il cinema e i bambini soldato. Quando il film anticipa problematiche sociali, reali e colloca l'uomo di fronte a sé stesso*, in Antonacci F., Gambacorti-Passerini M.B. & Oggionni F. (a cura di), *Educazione e terrorismo. Posizionamenti pedagogici,* (pp. 116-123), Milano, Franco Angeli, 2019.

. Poli A*., Il superamento dei limiti dell'occhio umano: Potenze di dieci di Charles e Ray Eames,* in FATA MORGANA, n. 13, 2011.

. Poli A., *Cinema e disabilità visive*, Milano, Franco Angeli, 2009.

. Tisseron S., *Guarda un po'!*, Milano, Feltrinelli, 2006.

**SCPECIFIC REFERENCES FOR ERASMUS STUDENTS WILL BE SELECTED**

## Programme and references for non-attending students

The course introduces the students to cinem and visual art from the basic knowledge of film language using the film cultural cinematographic heritage of the world.

The intention is to highlight the educational value on the movies screening. This experience privileges the critical attitudes on the analysis of film language used as didactical resource and tool.

The course presents the history of the technology of the motion pictures, including the precinema devices, the human vision and the theories of the visual perception. Special attention will be given to the pioneers of the history of the cinema and their early silent moving images.

The early films drive the study and the analysis of film language through an interdisciplinary approach.

Following the principals themes treated during the course:

- The human vision and the theories of the visual perception,

- The cinema and his/her origins;
- The directors pioneers of the history of the cinema and their films;

- The role of colors in the cinema;
- Cinema without barriers;

- Relationship between cinema and literature;

- Cinema in educational contests.

The student for the oral discussion can select a theme on a special cinemtographic interest and based on the idea to introduce the cinema in educational contest.

**ESSENTIAL REFERENCES**


. Costa A., *Saper vedere il cinema*, Bompiani, Milano, 2011 (l'ultima edizione riveduta e aggiornata)

. Bergala A., *L'ipotesi cinema. Piccolo trattato di educazione al cinema nella scuola e non solo cinema.* Cineteca Bologna, Bologna, 2008. (If thisbook is not available, it's possible to change with the following book: Jacques Aumont, Michel Marie, Alain Bergala, Marc Vernet, *Estetica del Film*, Lindau, 2009)

. Maci R*., I bambini incontrano il cinema*, Roma, Carocci Faber, 2004. (If the book *L'Ipotesi Cinema* A. Bergala is not available, this short book of Rosa Maci is an essential reference)

. Poli A*., Una doppia origine nell'esercizio dello sguardo,* in FATA MORGANA, n. 16, 2012.


**And in addition TWO BOOKS or Chapter from the following:**


. Bellour R., *Analisi del film*, Kaplan, Torino, 2005.

. Benjamin W., *L'opera d'arte nella sua riproducibilità tecnica*, Milano, Einaudi, 2000.

. Benussi F. e Poli A., *Il cinema a scuola, una risorsa interdisciplinare*, in Parola A. e Bruschi, B. (a cura di), *Paesaggi Digitali. I futuri educatori tra formazione e nuovi linguaggi*, Aracne, Torino, 2015. (capitolo)

. Canova G., *L' alieno e il pipistrello. La crisi della forma nel cinema contemporaneo*, Milano, Bompiani, 2000.

. Centola F., *Il flash-back nel cinema*, Torino, Utet, 2019.

. Costa A., *Il cinema e le arti visive*, Torino, Einaudi, 2002.

. Gariazzo G. e Zappoli G., *Gli schermi dell'Islam. 400 film*, Centro Studi Cinematografici, Roma, 2016.

. Manghi D., *Vedere sé stessi. La psicoterapia mediata dal video*, Milano, Franco Angeli, 2003.

. Pesenti Campagnoni D., *Quando il cinema* non c'era, Torino, Utet, 2006.

. Poivert M., *La fotografia contemporanea*, Torino, Einaudi, 2021

. Poli A., e Tamburini D., *The Language of Cinema Fosters the Development of Soft Skills for Inclusion and Interdisciplinary Learning*, In *Handbook of Research on Software Quality Innovation in Interactive Systems,* edited by Cipolla-Ficarra, Francisco Vicente, 324-337, IGI Global, 2021 (capitolo on.line al sito web di IGI Global)

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. Poli A*., Il superamento dei limiti dell'occhio umano: Potenze di dieci di Charles e Ray Eames,* in FATA MORGANA, n. 13, 2011. (articolo su rivista)

. Poli A., *Cinema e disabilità visive*, Milano, Franco Angeli, 2009.

. Tisseron S., *Guarda un po'!*, Milano, Feltrinelli, 2006.

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## Assessment methods

The oral test is finalized to:

. To verify the acquired abilities regarding to know how to analyse the film language of a sequence;

. To verify the knowledge of the matters treated in the present texts in bibliography.

. Presentation of the elaborate writing or audiovisual of synthesis on the activity project proposed devoted to the introduction of the cinema in an educational contest. (To students attending the course)

. presentation of a select theme in cinema culture that intends to privilege the use of the film as educational resource or tool in didactic. (To students not attending the course)

## Office hours

**During coronavirus emergency meeting on.line teacher and students**

**at the following address** https://unimib.webex.com/meet/annamaria.poli

**(Skype: anna_poli  is close) THURSDAY  from 3:30 p.m. to 7:00 p.m.**

**Before the meeting please contact the teacher by e.mail: annamaria.poli@unimib.it**

**OFFICE HOURS and E.MAIL**

THURSDAY  from 3:30 p.m.  to 7:00 p.m.

Building U16 - flour 4° - Room 5A

**tel.  +0039- 02-6448.4928**

**e.mail: annamaria.poli@unimib.it**

## Programme validity

The programme has a validity during two year

## Course tutors and assistants

Tutor: Erica Pollastrini