UNIVERSITÀ
DEGLI STUDI DI MILANO-BICOCCA

COURSE SYLLABUS

Cinema and Visual Art

2425-1-F5702R008

Course title

CINEMA E ARTI VISIVE

Introduction
The course Film and Visual Arts is taught in presence according to an interdisciplinary approach that offers students a culture of the art of film in relation to other expressive arts. During the classes, emphasis is placed on learning how to use films as a potential cultural educational resource that emphasizes the pedagogical value of film language.
The methodology is based on quality instruction according to a proposal of active teaching by the teacher and interactive actions among students, pursuing an education that is attentive and sensitive to social inclusion.
Paths of analysis are proposed that allow the student to know and explore the language of moving images also in relation to literature, science, music, history, and tangible and intangible cultural heritage.
The course begins with a few lectures of a propaedeutic nature in which the earliest films in the history of cinema and the pioneering filmmakers who experimented with and fine-tuned techniques and technologies to create visual narratives that were increasingly compelling to the viewer are introduced.

Topics and course structure

EXTENDED PROGRAM

The course introduces the student to the study of film language from its origins.
It is intended to prioritize the teaching of film language analysis in favor of critical learning of film media understood as a pedagogical resource in educational contexts with adults and/or minors.
By the visual cinematic experiences that are proposed in the classroom, it is intended to highlight the educational value of the art of cinema in promoting the culture of human rights protection, social inclusion and cross-culture according to the objectives of quality education.

The language of film for education intends to urge the student to critical learning to the film media as much in a path of film analysis as in a more design and creative path of a short film product.
Topics related to human vision and theories of visual perception are addressed. Students are introduced to the visual education of moving images through the vision of the earliest films in film history by highlighting the brilliant personalities of pioneering filmmakers and their insights
innovations in the creation of film language.
The choice of films guides the student toward different analyses from interdisciplinary, technical and multi-modal perspectives.

Following the principals themes treated during the course:

- The cinema and his/her origins;
- The cinema and visual arts;
- The human vision and the theories of the visual perception;
- The directors, pioneers of the history of the cinema and their films;
- Cinema Unesco Cultural Heritage;
- The predictive cinema;
- The role of colors in the cinema;
- Cinema without barriers;
- Cinema and Human Rights;
- Relationship between cinema and other disciplines ;
- Cinema in educational contexts;

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 for an educaion of quality: using cinema increase the teaching and the student learning regarding the Human rights, the social justice and the inclusion in the social and school contexts.
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.
This Cinema and Visual Arts course, with constant and participatory attendance at lectures and teaching seminars related to the course, aims to promote the following learnings, in terms of:

- Knowledge and critical understanding of the film medium;
- Ability to relate differentiated knowledge and models to each other;
- Ability to apply knowledge of an analytical methodology.

The list of skills developed and tested for the Film and Visual Arts course.

A: KNOWLEDGE AND COMPREHENSION SKILLS .
. Understand and master expressive, performing and participatory art-based languages in the context of educational professionalism

B: ABILITY TO APPLY KNOWLEDGE AND UNDERSTANDING .
. Apply knowledge and skills to problem solving in both concrete contexts
and in unexpected situations, demonstrating an understanding of the relationships between theory and practice
. Design, coordinate responses to needs, using and enhancing the potential of the arts

C: AUTONOMY OF JUDGMENT
. Develop original thinking and planning in response to the needs of work contexts .
. Promote innovative research based on the synergy between educational and artistic skills .

D: COMMUNICATION SKILLS .
. Know how to use artistic-expressive languages not only as training tools, but also as fundamental means of communication

E: LEARNING SKILLS
. Ability to use personal methods of self-promotion and tools to support one's professional growth .
. Reflective and metacognitive skills to monitor the adequacy of one's knowledge and skills and identify any areas that need further study.

Methodologies

Frontal lessons (50%) and interacive lessons (50%).

Hours delivered remotely asynchronously: tre lessons are expected to be recorded asynchronously.

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

Activities of vision and analitical study film sequences

Actitivites of film language analysis .

Film content analysis activities

Design of educational pathway with cinema

Design of short movie.

Online and offline teaching materials

The students use teaching materials on.line and off.line

Programme and references

REFERENCES

. Bergala A, (2008), *L'ipotesi cinema. Piccolo trattato di educazione al cinema nella scuola e non solo cinema.* Bologna, Cineteca di Bologna, or the english translation Bergala A. (2016), *The Cinema Hypothesis: Teaching Cinema in the Classroom and Beyond*, FilmmuseumSynemaPublications.
. Costa A. (2011), *Saper vedere il cinema*, Milano, Bompiani, (l'ultima edizione riveduta e aggiornata)
. Costa A. (2002),*Il cinema e le arti visive*, Torino, Einaudi.
. Poli A. (2024), *Cinema, inclusione e accessibilità*, Roma, Tab edizioni.

And in addition ONE BOOK from the following:
. Bellour R. (2005), *Analisi del film*, Kaplan, Torino, .
. Benussi F. e Poli A., (2015), *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, (capitolo).
. Poli A. (2009), *Cinema e disabilità visive*, Milano, Franco Angeli.
. Poli A. (2011), *Il superamento dei limiti dell'occhio umano: Potenze di dieci di Charles e Ray Eames*, in FATA MORGANA, n. 13.
. Poli A. (2023), *A scuola con il cinema alla scoperta dei diritti*, Roma, Tab edizioni.

SCPECIFIC REFERENCES FOR ERASMUS STUDENTS WILL BE SELECTED

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

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

at the following address
https://unimib.webex.com/meet/annamaria.poli? 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
Usually, Annamaria Poli receives the students at Building U16 - 4°fl - Room 5A
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:

cultore della materia:

Sustainable Development Goals

QUALITY EDUCATION | REDUCED INEQUALITIES | PEACE, JUSTICE AND STRONG INSTITUTIONS