UNIVERSITÀ
DEGLI STUDI DI MILANO-BICOCCA

SYLLABUS DEL CORSO

Comunicazione Cinematografica

2526-2-E2004P020

Learning area

3: Techniques, tools, and technologies of communication.

Learning objectives

1. Knowledge and understanding
   The laboratory allows the students to acquire a solid historical, artistic and technological understanding of cinema, from its birth to digital, and to learn the expressive and communicative languages of the cinematographic medium.

2. Applying knowledge and understanding
   The laboratory allows the students to use theoretical knowledge to critically and technically analyze the different components of a film scene, understanding the director's choices and production dynamics.

3. Making judgements
   The laboratory allows the students to develop autonomous critical skills, leading them to consciously evaluate the aesthetic, narrative and production choices in the context of the film industry and its markets.

4. Communication skills
   The laboratory allows the students to effectively communicate the results of film analysis and to actively participate in collective discussions, leading them to integrate different points of view for a shared in-depth study.

5. Learning skills
   The laboratory allows the students to demonstrate continuous learning skills through laboratory practice, leading them to apply analysis methodologies to independently chosen film sequences and to critically reflect on the experience.

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

6 classes of 4 hours of laboratory. Each class will consist of 2 hours of lecture-based class and 2 hours of interactive class. All 24 hours are expected to be in-person classes. Teaching will be in Italian language.
Specifically, each lesson will begin with a theoretical in-depth analysis of the topics covered in the laboratory (first 2 hours), while the second part of each lesson (subsequent 2 hours) will be dedicated to the detailed study of particularly relevant cinematographic scenes to be discussed with the students.

Assessment methods

For the achievement of credits is required to attend at least 18 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

Recommended texts (for further reading):
• 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, Marslio, 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

Sustainable Development Goals

DECENT WORK AND ECONOMIC GROWTH | INDUSTRY, INNOVATION AND INFRASTRUCTURE