UNIVERSITÀ
DEGLI STUDI DI MILANO-BICOCCA

COURSE SYLLABUS

Cinema and Visual Art

2526-1-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 the cinema and the 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 early 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 role of colors in the cinema;
- Cinema without barriers;
- Cinema and Human Rights;
- Relationship between cinema and other disciplines ;
- Cinema e Letteratura
- Cinema e Arti visive
- Cinema e Musica (see the program of Cineconcerti in Ateneo)
- 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.
. Know how to know how to “see” Cinema in all its aspects: historical, artistic, technical, linguistic, aesthetic-stylistic, productive and technological .
. Understand what elements and codes are present in a film product from the films of the origins of cinema.

B: ABILITY TO APPLY KNOWLEDGE AND UNDERSTANDING .
. Know how to apply knowledge and skills to the design of an instructional pathway using film in educational and training contexts, demonstrating an understanding of the relationships between theory and practice .
. Design and coordinate actions in response to classroom needs in the presence of people from other cultures or people with disabilities, using and enhancing the potential of the art of cinema.

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

D: COMMUNICATION SKILLS .
. To know how to use artistic-expressive languages not only as training tools, but also as fundamental means of communication, entertainment through the lens of cultural exchange.

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 (70%) and on.line lessons (30%).

The course is in Italian language

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, oppure la versione in inglese Bergala A. (2016), The Cinema Hypothesis: Teaching Cinema in the Classroom and Beyond, Filmmuseum Synema Publications.
. Costa A. (2011), *Saper vedere il cinema*, Milano, Bompiani, (l'ultima edizione riveduta e aggiornata).
. Poli A. (2024), Cinema, inclusione e accessibilità, Roma, Tab Edizioni.
. Poli A. (2023), A scuola con il cinema alla scoperta dei diritti*, 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).
. Costa A. (2002),*Il cinema e le arti visive*, Torino, Einaudi
. Maci R. (2004), I bambini incontrano il cinema, Roma, Carocci Faber.
. Medi M. (2007), Il cinema per educare all'intercultura, Medi.
. Pesenti Campagnoni D. (2006), Quando il cinema non c'era, Torino, Utet.
. 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.

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

SCPECIFIC REFERENCES FOR ERASMUS STUDENTS WILL BE SELECTED

Assessment methods

The assessment method is oral

The choice of the oral interview as the method of examination is consistent with the objectives of the teaching, as it allows through a dialogic communicative situation to interact with the student in order to assess his or her ability to critically understand the course topics, to analyze pedagogy, and to connect theory and practice

The oral test is in Italian language, only for Erasmus Students the oral test is in English language.

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)

** EVALUATION CRITERIA**
In order to implement a transparent assessment, the criterias adopted for the Oral examination are the following.
VOCATION NOT SUFFICIENT:
KNOWLEDGE: the student orally expresses limited and fragmentary knowledge of the texts and topics scheduled for the course.
ABILITY TO APPLY KNOWLEDGE AND UNDERSTANDING: The student is not able to verify the theories and authors examined, the films and directors presented; he/she is only able to synthesise the contents of the texts presented and is not able to contextualise and compare them.
Autonomy of Judgement: poor critical and independent evaluation skills; repeats information provided by the teacher regarding the analysis of a film sequence or a period of film history.
Communication skills: poor command of the specific language of the discipline, stunted and approximate oral communication.
Learning abilities: has a limited ability to rework knowledge and link it to one's own experience.
Translated with DeepL.com (free version)

VOTE RATING 18-22
KNOWLEDGE AND UNDERSTANDING: argumentation of foundational concepts of the history of Cinema articulated coherently and sufficiently
CAPACITY TO APPLY KNOWLEDGE AND UNDERSTANDING: overly systematic and stereotypical
ARGUMENTATIVE SKILLS: basic, with inaccuracies or gaps.
LEARNING SKILLS, AND SELF-EVALUATION: in essential form, limited

VOTE RATING 23-27
KNOWLEDGE AND UNDERSTANDING: thorough.
ABILITY TO APPLY KNOWLEDGE AND UNDERSTANDING: sufficient ability to support knowledge with interdisciplinary arguments.
ARGUMENTATIVE SKILLS: good, articulate, effective.
LEARNING SKILLS, AND SELF-EVALUATION: good critical thinking skills.

VOTE RATING 28 - 30 and LODE
KNOWLEDGE AND UNDERSTANDING: very well structured, thorough, with excellent language properties.
ABILITY TO APPLY KNOWLEDGE AND UNDERSTANDING: excellent ability to argue knowledge with marked creative approach, brilliant skills of cognitive connections.
ARGUMENTATIVE SKILLS: based on an excellent level of textual coherence and with a marked critical approach and argumentative logic
LEARNING AND SELF-EVALUATION SKILLS: thorough interchange of knowledge reworked at verble and nonverbal level, excellent ability to self-evaluate the course taken.

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: Daniela Tamburini

Sustainable Development Goals

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