

corso di COSTUME

1° anno

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
DI BASE	DISCIPLINE LINGUISTICHE E LETTERARIE	L-FIL-LET/10 LETTERATURA ITALIANA	strutture narrative	4
		L-FIL - LET/11 LETTERATURA ITALIANA CONTEMPORANEA	letteratura e cinema 1	2
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CARATTERIZZANTI	DISCIPLINE CRITICHE, SEMIOLOGICHE E SOCIO-ANTROPOLOGICHE	M-FIL/04 ESTETICA	estetica dell'opera cinematografica	2
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			la comunicazione attraverso il suono 1	2
	DISCIPLINE STORICO-ARTISTICHE	L-ART/03 STORIA DELL'ARTE CONTEMPORANEA	cinema e arti visive	2
		L-ART/02 STORIA DELL'ARTE MODERNA	storia dell'arte e stilistica 1	4
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	MUSICA E SPETTACOLO TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	fondamenti del linguaggio cinematografico 1	2
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			processo di lavorazione e organizzazione del reparto costume finalizzato al set cinematografico	2
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NARRATIVE STRUCTURES

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary sector: LINGUISTIC AND LITERARY DISCIPLINES

Disciplinary field: L-FIL-LET/10 ITALIAN LITERATURE

Number of credits: 4 CFU

Course: COSTUME DESIGN

Year of study: 1°

Semester: FIRST

Duration: 28 HOURS

Professor(s): FABIO MORICI

OBJECTIVES AND CONTENTS OF THE COURSE

The objective of the course is to provide the basic knowledge of the narrative construction of a film story and beyond: the three-act structure, narrative archetypes, the theme, the character's arc of transformation... The course includes a first theoretical part, assisted by viewing and studying films; and a second practical part, in which students, in teams, write a subject, producing a presentation accompanied by department notes, showing awareness of the narrative function of the various choices made.

PROGRAM

8 lessons of 4 hours each.

Lesson 1 and 2: Fundamentals of storytelling: character, conflict, outer/inner lens, suspense, narrative archetypes, arc of transformation, theme.

Lecture 3 and 4: The three-act structure: hero's journey, ordinary world VS extraordinary, triggering incident, first turning point, midpoint, second turning point; conflict, resolution, climax, catharsis.

Lesson 5 and 6: Movie viewing and commentary based on what was learned.

Lesson 7: Learners, divided into teams, present a pitch for a subject, and receive feedback from the teacher.

Lesson 8: Learners, based on the first feedback, present a first draft of the subject they will bring to the exam, and receive editing from the lecturer.

Reference texts

Dara Marks *"L'arco di trasformazione del personaggio"*

Chris Vogler *"Il viaggio dell'eroe"*

Evaluation procedure:

The examination involves, in the first stage, the submission of a written project via e-mail.

In the second stage, the submitted project is presented during the oral interview with the lecturer.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Basic knowledge of the three-act structure and narrative archetypes; understanding of how each department contributes to the narrative construction of the film.

LITERATURE AND CINEMA 1

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: LINGUISTIC AND LITERARY DISCIPLINES

Disciplinary sector: L-FIL-LET/11 CONTEMPORARY ITALIAN LITERATURE

Number of credits: 2 CFU

Course: COSTUME DESIGN

Year of study: 1°

Semester: FIRST

Duration: 24 HOURS

Professor(s): FLAVIO DE BERNARDINIS

OBJECTIVES AND CONTENTS OF THE COURSE

The Literature and Cinema 1 module is concerned with the relationship between writing in general and film. These range from the poetic text specially crafted by Marguerite Duras for Alain Resnais in *Hiroshima mon amour*, to dialogues extracted directly from texts written by the historical figures depicted, such as the words of Giuseppe Mazzini taken directly from the character's writings, in Martone's *Noi credevamo*. And then, of course, films taken from literary works, including plays, and finally nonfiction texts, such as journalistic reports, or memoirs and diaries. The goal is thus to sensitize the student to a conception of literature that is explicitly functional to film work, and the ability then to convert into cinematic language all that is writing in the broad and widespread sense just described.

PROGRAM

Kubrick's work on the novels from which his films are based.

Duras's poetic text for Resnais.

The filmic translations of theatrical texts such as Schnitzler's *La ronde* carried out by Ophuls, Coward's *Brief Encounter* for David Lean, or Ronconi/Sanguineti's work on *Orlando furioso* for the television adaptation of the Ariosto poem.

Literary genres and film genres: a comparison.

From investigation to film: *all the president's men* by Alan J. Pakula

From oral narrative to film: Neorealism according to the second preface to Italo Calvino's *The Path of the Spider's Nests*.

Writers as screenwriters: Flaiano and Pinelli for Fellini

The cinema of Luchino Visconti and the literature of the 20th century.

Reference texts

I. Calvino, *Autobiografia di uno spettatore*

G. Rondolino, *Luchino Visconti*, UTET, 2002

Evaluation procedure:

Oral verification at the end of the module.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to evaluate literary and paraliterary writing as a function of filmic transcoding.

HISTORY AND FILM CRITICS

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: HISTORIC DISCIPLINES

Disciplinary sector: M-STO/04 CONTEMPORARY HISTORY

Number of credits: 4 CFU

Course: COSTUME DESIGN

Year of study: 1°

Semester: ANNUAL

Duration: 100 HOURS

Professor(s): FLAVIO DE BERNARDINIS

OBJECTIVES AND CONTENTS OF THE COURSE

As per the attached bibliography, the course aims to address an overview of the history of cinema, predominantly sound, from both historical and critical-aesthetic perspectives.

History, i.e., the course of film art in its first 125 years, and Discourse, i.e., all that cinema has been about and is about, must cohabit as much as possible. The goal is the ability to read a film in the dialectical oscillation precisely between History and Discourse. The method is that of, on the one hand, guided viewing of films or sequences from films, on the other hand, discussion of the material just seen, and the related insights from the point of view of the poetics and socio-cultural contexts implied by the films viewed.

PROGRAM

Guided viewing of sequences from Paisà (Rossellini), L'oro di Napoli (De Sica) : Neorealism and Post-Neorealism.

Guided viewing of Hiroshima, mon amour (Resnais), Vivre sa vie (Godard), sequences from The 400 Blows (Truffaut) : the New Wave and its premises.

Youth, Love and Rage (Richardson), The Servant (Losey): the Free Cinema and its developments.

Tristana (Bunuel) and the poetics of Surrealism.

A Flush of Love (Bergman) and the poetics of Expressionism.

La dolce vita and Il Casanova (Fellini): the Fellini evolution of Neorealism.

L'avventura (Antonioni): art cinema beyond Neorealism

Italian film comedy: sequences from films by Scola, Comencini, Monicelli.

2001:A Space Odyssey, A Clockwork Orange, Barry Lyndon, The Shining, Full Metal Jacket, Eyes Wide Shut (Kubrick) - Stanley Kubrick's cinema as an example of the highest adherence between auteur poetics and film aesthetics.

Rashomon (Kurosawa), The Ceremony (Oshima), sequences from The Tales of the Pale August Moon (Mizoguchi): post-World War II Japanese cinema.

Wild Trails and The Man Who Killed Liberty Valance (Ford): the poetics of the Frontier in classic American cinema

Reference texts

Fernando di Giammatteo, *Storia del cinema*, Marsilio, 1998

Flavio De Bernardinis, *L'immagine secondo Kubrick*, Lindau, 2002

G.C Argan, *La storia dell'arte* (lecturer's handouts)

Evaluation procedure:

Final oral examination.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to read and interpret a film, in the context of the film's reception, both historical and critical-aesthetic.

CINEMA AND COSTUME DESIGN 1

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: SOCIOLOGICAL, PSYCHOLOGICAL AND PEDAGOGICAL
DISCIPLINES

Disciplinary sector: SPS/08 SOCIOLOGY OF CULTURAL AND COMMUNICATIVE
PROCESSES

Number of credits: 3 CFU

Course: COSTUME DESIGN

Year of study: 1°

Semester: ANNUAL

Duration: 80 HOURS

Professor(s): M. MILLENOTTI, G. ARENA

OBJECTIVES AND CONTENTS OF THE COURSE

The aim of the module is to make the learner aware of as many examples of costume making and viewing from the present and the past through the viewing of films in which costume, for different reasons, is the protagonist.

Learners are also guided to form themselves visually with a discussion following the viewing of the film.

PROGRAM

The films in the program are often aimed at the educational needs of the moment. They may represent different aspects of the making of a historical period by indicating the happiest

results as well as the less desirable ones from the point of view of aesthetic maturity and beyond.

In addition, the viewing of costume films gives the opportunity to deepen the knowledge and critical observation of different costume designers of the present and the past and how the union with the director gave very different outcomes .

It is also interesting to observe how the vision of costume has changed completely over time, with special attention to all those costume designers who have made changes in the field of costume vision.

Reference texts

Evaluation procedure:

On-going assessment based on participation and ability to process the notions conveyed.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

By the end of the module, students will have acquired a greater awareness of the expressive possibilities in the area of costume in cinema.

AESTHETICS OF THE FILM WORK

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: CRITICAL, SEMIOLOGICAL AND SOCIO-ANTHROPOLOGICAL
DISCIPLINES

Disciplinary sector: M-FIL/04 AESTHETICS

Number of credits: 2 CFU

Course: COSTUME DESIGN

Year of study: 1°

Semester: FIRST

Duration: 16 HOURS

Professor(s): ROBERTO PERPIGNANI

OBJECTIVES AND CONTENTS OF THE COURSE

An in-depth and original analysis of significant filmic examples aimed at identifying the evolution of film aesthetics to fully understand its expressive possibilities.

PROGRAM

Screening of film excerpts taken from the history of cinema from its origins to the present and their analysis aimed at developing in the student the ability to read the language of film.

Reference texts:

Evaluation procedure:

Written exam: a short paper on the program conducted.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

To develop in the student the ability to read to then consciously use film language in all its different components.

CINEMA OF REALITY

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary sector: SOCIOLOGICAL, PSYCHOLOGICAL AND PEDAGOGICAL
DISCIPLINES

Disciplinary field: M-FIL/04 AESTHETICS

Number of credits: 2 CFU

Course: COSTUME DESIGN

Year of study: 1°

Semester: FIRST

Duration: 16 HOURS

Professor(s): GIANFRANCO PANNONE

OBJECTIVES AND CONTENTS OF THE COURSE

The aim of the Cinema of the Real course is to transfer to students a basic knowledge of the documentary genre by comparing it with fictional cinema referring to reality. The methodological approach is, therefore, to juxtapose a number of historical and more recent documentary films with some fictional films that can be assimilated to cinema of the real, including certain forms of hybridization. This is starting from the elements of distinction that differentiate documentary cinema from fictional cinema in the theoretical sphere. Starting from the "ambiguity of the real," the course will begin with a provocation that director Agnès Varda launched in the early 1960s: "DOCUMENTARE O DOCUMENTIRE?" One "lies" at the moment when the author's gaze is moved by the adoption of a point of view on reality; and it is precisely from here that the face-to-face lectures with students are expected to turn into an active confrontation, which will see the students themselves reflecting on the complex relationship between cinema and reality. Reasoning, for example, on the legacy of Italian

Neorealism or on the communicating vessels between Direct Cinema and New American cinema up to the great American auteurs of the early 1970s, is intended to return students to the kinships and historical links that inevitably unite the past with the present, thus offering an overview of Cinema as a whole.

PROGRAM

During the course, after a necessary introductory part of a theoretical order, including going through the thoughts of film theorists such as André Bazin and Bill Nichols, through the viewing of excerpts from documentary films and also from some fiction films, a discussion will be triggered, finally including the shaping of possible approaches concerning the telling of reality: the interview, the "stalking" of witnesses, "staging," voice over, musical soundtrack, diegetic sound, addressing them from the point of view of direction, photography, sound, editing and, last but not least, production; not forgetting some aspects of a documentary order concerning costumes such as set design, and, finally, special effects.

Reference texts

Required: *Il documentario, l'altra faccia del cinema*, Jean di Breschand (Lindau Editore)

Optional: *E' reale? Guida empatica del cinedocumentarista*, Gianfranco Pannone (Artdigiland Editore)

Introduzione al documentario, Bill Nichols (Castoro Editore)

L'arte dell'ascolto e mondi possibili, Marianella Sclavi (Le vespe)

Reference films:

Paisà, di Roberto Rossellini (episodes napoletano e del Delta padano)

Some Vittorio De Seta's short films: *Parabola d'oro* and *Un giorno in Barbagia*

Le maitre fou, Jean Rouch

I 400 colpi, di Francois Truffaut

The salesman, dei Fratelli Maysles

Welfare e Basic training, di Frederick Wiseman

Faces, di John Cassavetes

Taxi driver, di Martin Scorsese

Dagherréotypes, di Agnès Varda

Etre et avoir, di Nicholas Phlibert

Bowling for Columbine, di Michael Moore

Apocalisse nel deserto, di Werner Herzog

Route one: USA, di Robert Kramer

D'Est, di Chantal Akerman

Elegia, di Aleksandr Sokurov

Two episodes from "*The first person*", di Errol Morris

Latina/Littoria e Sul vulcano, di Gianfranco Pannone

Videocracy, di Erik Gandini

La bocca del lupo, di Pietro Marcello

Notturmo, di Gianfranco Rosi

Close-up. di Abbas Kiarostami

Evaluation procedure:

Written test.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Greater awareness of the potential of film language from reality.

COMMUNICATION THROUGH SOUND 1

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: SOCIOLOGICAL, PSYCHOLOGICAL AND PEDAGOGICAL
DISCIPLINES

Disciplinary sector: M-FIL/04 AESTHETICS

Number of credits: 2 CFU

Course: COSTUME DESIGN

Year of study: 1°

Semester: FIRST

Duration: 16 HOURS

Professor(s): SERGIO BASSETTI

OBJECTIVES AND CONTENTS OF THE COURSE

Through the frontal didactic presentation of exemplary segments and clips drawn from the history of cinema and "listening," and the dialectical comparisons and exchanges that can be drawn from them, every resource in the musical and non-musical sound arsenal is analyzed and evaluated: voice then, and then ambient sound, noises and sound effects, and finally music. Of all these fractions, morphology is examined; communicative scope in an informative, expressive, and symbolic sense; narrative effectiveness; impact on spectatorial reception; degree of formal coherence and completeness: in conclusion, their identity in the sonic discourse.

PROGRAM

The course, in its two-year articulation, investigates the forms and methodologies and analyzes the *modi operandi* adopted in a large number of seminal films that revolutionized or at least redefined the value and functions of cinematic sound.

Reference texts

Michel Chion, *L'audiovisione*, Lindau, Torino 1997

Kathryn Kalinak, *Musica da film. Una breve introduzione*, EDT. Torino 2012

Evaluation procedure:

Oral test at the conclusion of the yearlong period.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

At the end of the annuity, the student should have acquired sufficient skills to deal analytically and critically with listening to the "sound texts" of the film, evaluating their relevance, informative character, connotative valences, symbolic surplus values and possible repercussions on intratextual cohesion.

CINEMA AND VISUAL ARTS

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary sector: ART HISTORICAL DISCIPLINES

Disciplinary field: L-ART/03 HISTORY OF CONTEMPORARY ART

Number of credits: 2 CFU

Course: COSTUME DESIGN

Year of study: 1°

Semester: SECOND

Duration: 16 HOURS

Professor(s): TOMMASO STRINATI

OBJECTIVES AND CONTENTS OF THE COURSE

The teaching is based on the close relationship that can be established between the methodologies and goals of artists of ancient and modern times with film technique and poetics.

The departments that contribute to the making of a film repeat by transforming them the same activities of a painting workshop such as Giotto's in the 14th century.

PROGRAM

Frontal lectures on the art and staging of Giotto, Raphael, Caravaggio, Rembrandt, Tiepolo and Picasso etc. etc. Conversely frontal lectures on great directors, Antonioni, Ferreri, Visconti, Peter Greenaway etc. etc. And their obvious relationship with art in all forms and styles.

Reference texts

- 1) Roma di Sisto V, *Arte e architettura e città fra Rinascimento e Barocco*.
- 2) Il maestro delle imprese di Traiano, Ranuccio Bianchi Bandinelli.
- 3) Man Ray, *The artist and his shadows*, Artur Lubow.
- 4) Picasso, *The self portraits*, Pascal Bonafoux.

Evaluation procedure:

Oral interrogations.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Basic knowledge of various artistic currents and their connection to the cinematic gaze.

ART HISTORY & STYLISTICS 1

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: HISTORIC-ARTISTIC DISCIPLINES

Disciplinary sector: L-ART/02 HISTORY OF MODERN ART

Number of credits: 4 CFU

Course: COSTUME DESIGN

Year of study: 1°

Semester: ANNUAL

Duration: 80 HOURS

Professor(s): LUCA COSTIGLIOLO

OBJECTIVES AND CONTENTS OF THE COURSE

In-depth knowledge and analysis of art history exclusively through the various styles and stylistic features that have characterized and determined the various historical periods.

PROGRAM

Lectures focused on the film-project of the Scenography course from the point of view of the artists-painters-sculptors-architects who were the protagonists of the era under consideration.

Reference texts

1. *L'arte romana al centro del potere* – R.P. Bandinelli
2. *L'arte moderna – 1770/1970* – G.C. Argan

3. *Il significato delle arti visive* – Erwin Panofsky

4. *Retorica e logica* – Giulio Preti

Evaluation procedure:

Final oral examination.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to analyze a historical era through the artistic currents it expressed.

ENGLISH

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: LINGUISTIC DISCIPLINES

Disciplinary sector: L-LIN/12 LANGUAGE AND TRADITION - ENGLISH LANGUAGE

Number of credits: 3 CFU

Course: COSTUME DESIGN

Year of study: 1°

Semester: ANNUAL

Duration: 40 HOURS

Professor(s): JOANNA KOPPF

OBJECTIVES AND CONTENTS OF THE COURSE

The goal of this course is to provide students with a solid grasp of the English language, both for communicating in film and in more general contexts. The methodology used combines face-to-face teaching, guided exercises and hands-on workshops. Frontal lectures will focus on grammar and vocabulary specific to the film industry, while guided exercises and hands-on labs will help students improve their English listening, reading, writing, and speaking skills.

PROGRAM

The course program includes the following activities:

Lectures on English grammar and syntax, with emphasis on the technical language of the film industry.

Guided exercises to deepen text comprehension, listening and analysis of dialogues and scenes from English-language films and documentaries.

Hands-on workshops in which students will work in groups to write and act out dialogues, presentations and pitches in English related to the world of film and film production.

Viewing and analysis of English-language films and documentaries to familiarize themselves with common vocabulary and expressions used in the film industry.

Role-play exercises and simulations of professional situations in the film industry to help students develop the skills needed to interact effectively in English.

Evaluation procedure:

Final oral examination.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

At the end of the course, students will have acquired the following skills:

Ability to understand and effectively use technical language specific to the film industry in English.

Ability to communicate in English in both professional and informal contexts, with a focus on the world of film and film production.

Proficiency in understanding text and listening to audiovisual materials in English, such as films, documentaries, and interviews.

Writing and presentation skills in English, including project proposals, scripts and pitches.

Ability to work in a team and interact effectively with colleagues and film professionals in English.

FUNDAMENTALS OF FILM LANGUAGE 1

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC PRODUCTION TECHNIQUES

Disciplinary sector: L-ART/06 CINEMA, PHOTOGRAPHY AND TELEVISION

Number of credits: 2 CFU

Course: COSTUME DESIGN

Year of study: 1°

Semester: FIRST

Duration: 16 HOURS

Professor(s): RENATO MURO

OBJECTIVES AND CONTENTS OF THE COURSE

The first part of the course focuses on the study and analysis of the fundamental elements that characterize film language, with the aim of equalizing the level of knowledge of students from different disciplinary backgrounds.

The second part, on the other hand, focuses on the movement of the camera and its expressive use, through the viewing and in-depth analysis of film sequences, the study of découpage and stylistic, technical and expressive choices, with particular attention to contemporary authors.

During the lectures, the exercises carried out weekly during the Grammar of Filmmaking workshop are also screened, commented on and analyzed.

PROGRAM

The minimal elements of film language.

Frame, framing, scene and sequence.

The scale of fields and planes.

Optics and their expressive use.

The cut, tempo and rhythm.

Orienting the viewer: the 180° rule , matching shots and counter shots.

Scenes with multiple characters, stepping over the field, rules and exceptions.

The off-screen.

The point of view : visual, narrative, ideological.

The movement of the camera.

The fixed frame and internal movement.

The pan: the observer.

The hand-held camera : here and now.

The dolly: the explorer.

Reality breaking into fiction.

The auteur's gaze in contemporary cinema.

Reference texts

L'abc del linguaggio cinematografico - Arcangelo Mazzoleni - Audino Editore

RECOMMENDED

Fuck The Continuity - Miguel Lombardi - Audino Editore - RECOMMENDED

Incontri alla fine del mondo - Werner Herzog - Minimum Fax - RECOMMENDED

L'occhio del regista - Minimum Fax - RECOMMENDED

Note sul cinematografo - Robert Bresson - RECOMMENDED

Evaluation procedure:

On-going assessment.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

At the end of the course, students will have acquired a thorough knowledge of the basics of film language. They will also have developed the ability to analyze a film sequence and understand the expressive and stylistic choices made by the director.

ORIGINAL COSTUME DESIGN

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 12 CFU

Course: COSTUME DESIGN

Year of study: 1°

Semester: ANNUAL

Duration: 240 HOURS

Professor(s): M. MILLENOTTI, V. GENTILI

OBJECTIVES AND CONTENTS OF THE COURSE

Through designing costumes for a script/story/theatrical text, the student addresses all the issues that the costume designer will have to undertake in his or her work, learning a working method applicable to any circumstance.

Lectures and design and workshop activities.

PROGRAM

The program involves a student carrying out all the steps necessary for costume design through the following stages:

-reading and perusal of a script;

- study of the costume history inherent in the script or reference text;
- character study;
- documentation deals with painting from photography and iconographic materials suitable for the study of the specific reality of the character;
- selection of usable physicalities for the character and their development;
- graphic design of the costume of the characters related to the project including the design of hairstyle and makeup details;
- sampling of fabrics aimed at the project.

Reference texts

Evaluation procedure:

The final verification will take place through the overall evaluation of the project carried out, as well as taking into account the path along the way that led the student to the result obtained.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The skills that it is possible to acquire through this module are varied: the in-depth study and understanding of a historical era, how to design a costume, how to adapt a costume to a character, work on the actor, and the creation of a sketch are just some of the topics covered in the course of this cycle of study .

The acquisition of a method that will accompany the student more and more consciously through the stages of preparing a film project from a costume point of view is the ultimate goal of this teaching module.

DIGITAL COSTUME DESIGN 1

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: INF/01 COMPUTER SCIENCE

Number of credits: 2 CFU

Course: COSTUME DESIGN

Year of study: 1°

Semester: ANNUAL

Duration: 50 HOURS

Professor(s): LUIGI MARCHIONE

OBJECTIVES AND CONTENTS OF THE COURSE

The objective of the "digital costume" module is to transmit the skills necessary to make the student able to design any type of sketch, whether period or contemporary, with the help of the latest technology to keep up with the times with respect to the innovations that affect the costume design profession in real time. Classes, often in the form of intensives, are carried out directly with the use of computers having processors and programs appropriate to the end goal of the module.

PROGRAM

The topics covered are very varied and are intended to explore all the possibilities usable by digital technology. The program almost always starts from an era chosen with the coordinator based on the educational needs of the moment. The speed and characteristics of the medium also allow for the exploration of various styles of sketching to find one's

own personal expression as well as designing the costume, makeup, hairstyle and all the various modifications on the actor's face and physicality.

Reference texts

Evaluation procedure:

At the end of the module, assessment will be made on the basis of the project completed by each student.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

At the end of the module, the student will be able to carry out all aspects of costume design using a digital medium.

RECONSTRUCTION OF A PERIOD COSTUME 1

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 6 CFU

Course: COSTUME DESIGN

Year of study: 1°

Semester: SECOND

Duration: 120 HOURS

Professor(s): LUCA COSTIGLIOLO

OBJECTIVES AND CONTENTS OF THE COURSE

Through the module of reconstructing a period costume, the student is directly confronted with the problems related to the construction of a period dress.

The method consists with making with the guidance of the cutter a dress of an established era following all the criteria of making that belonged to that time in order to obtain a costume very close to the original; in 2018, a part of the costumes made during these intensives was the subject of an exhibition at the exhibition palace.

PROGRAM

The era will be chosen according to the educational needs of the time . The scheduled steps for this module are as follows:

-documentation on the chosen period;

- identification of a design that best expresses the aesthetic canons of the chosen period;
- design of the dress to be made;
- fabric sampling;
- realization of the paper pattern;
- realization by all students with the guidance of the expert of the dress in question;
- realization of photos with the help of a model having the physical characteristics that embody the aesthetics of the dress.

Several albums are kept in the Luigi Chiarini library of the experimental film center foundation that collect photos of the costumes made over the course of these classes.

Reference texts

Evaluation procedure:

Evaluation will take place in itinere during the workshop experience of making the dress.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

This experience is of fundamental importance for the preparation of future costume designers who will have to lead in tailoring the making of costumes related to their projects. The acquisition of a method that will accompany the student more and more consciously through the stages of preparing a film project from a costume point of view is the ultimate goal of this teaching module.

WORKING PROCESS AND ORGANIZATION
OF THE COSTUME DEPARTMENT AIMED AT THE FILM SET

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary sector:

Disciplinary field:

Number of credits: 2 CFU

Course: COSTUME DESIGN

Year of study: 1°

Semester: SECOND

Duration: 20 HOURS

Professor(s): VIRGINIA GENTILI

OBJECTIVES AND CONTENTS OF THE COURSE

The purpose of the course is to train students in what concerns set preparation, after the initial project preparation. Students learn how to read an Agenda, how to organize a dress rehearsal, how to deal with a rental, how to recognize the various roles and relationships in a crew, and also how to structure a purchase and rental budget. Classes take place with face-to-face teaching, guided exercises and finally with preparation for the exercises (short films).

PROGRAM

Approach to dealing with the various roles of a crew: the Director, Production, Interpreter, Set Design, etc.

Organization chart of the Costume Department: from the Costume Designer to the aides.
The relationships with the Make up and Hairstyling departments.

The work with suppliers. Tailoring, Footwear, Make up and Hairstyling, Sponsors: from managing repertoire rental, to making new garments; preparing lists, knowing how to read delivery notes, ddt, managing the arrival and return of material.

Preparation book management: knowing how to write a list, request and set up an estimate.
Managing Cash Fund, Expenses and Expense Reconciliation with Production.

The Dress Rehearsal: how to prepare for the rehearsal. Preparing the fittings sheets, preparing the actors' sheets.

What is an Agenda and a Work Plan.

What happens on set: work on the tailoring truck, on set, in preparation during processing, progress.

Managing film closure: laundry and returns.

Reference texts

Evaluation procedure:

Assessment takes place in itinere and concludes with preparation for year 1 fiction short films.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

At the end of the Course, students will know how to relate to the various roles in the industry, how their department and a tailor shop works. How to handle a workbook, a fitting, how to

deal with incoming and outgoing material. How to set up a workbook, what happens during a shoot, and how to handle the closing of a film.

MAKEUP AND HAIRSTYLE ART DIRECTION 1

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary sector:

Disciplinary field:

Number of credits: 2 CFU

Course: COSTUME DESIGN

Year of study: 1°

Semester: FIRST

Duration: 60 HOURS

Professor(s): F. PEGORETTI, NARDI, BLASI

OBJECTIVES AND CONTENTS OF THE COURSE

This module usually follows the "reconstruction of a period costume" and aims to guide the student through the complex stages of creating a hairstyle, whether modern or contemporary. After choosing the physicality that best embodies and expresses the line of the dress made in the "reconstruction" module or rented for the occasion, we move on to the design of the makeup and hairstyle that follows a thorough iconographic documentation .

PROGRAM

The program, i.e., the era chosen and the type of characters to be made, always varies according to the teaching requirements, the processing steps, on the other hand, are always as follows:

-documentation on makeup and hairstyle of the chosen period related also to the peculiarities of the subject, chosen according to the aesthetic canons of the time represented;

-Design of the makeup and hairstyle of the character with different variations;

-Study of the available materials of the suppliers for the realization of the period hairstyles (film wigs ,theatrical wigs ,weavings, half napes, crepe, etc.) in order to explore all the possibilities feasible on the character;

-Realization with the help of film professionals of the makeup and hairstyle designed for the workshop where the student can follow by guiding the work of the hairdresser's makeup artist;

- Realization of photographs in which the subject is also supported by a small scenic setting and where the lighting as well as every complement of the composition are aimed at the project.

This experience proves to be of fundamental importance for future costume designers who will be able to perform the delicate task of leading the makeup and hairstyling department.

Reference texts

Texts will be suggested later by the teacher.

Evaluation procedure:

Assessment takes place during the implementation of the module through the preparation and maturation of skills demonstrated by the student.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability, through the characteristics of a face and an 'era, to design and guide the creation of a makeup and hairstyle on an actor who becomes a character.

PREPARATION AND FILMING OF THE SHORT FICTION 1

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 6 CFU

Course: COSTUME DESIGN

Year of study: 1°

Semester: SECOND

Duration: 80 HOURS

Professor(s): M. MILLENOTTI, V. GENTILI

OBJECTIVES AND CONTENTS OF THE COURSE

The purpose of the course is to train students in what concerns set preparation, after the initial project preparation. Students learn how to read an Agenda, how to organize a dress rehearsal, how to deal with a rental, how to recognize the various roles and relationships in a crew, and also how to structure a purchase and rental budget. Classes take place with face-to-face teaching, guided exercises and finally with preparation for the exercises (short films).

PROGRAM

Approach to dealing with the various roles of a crew: the Director, Production, Interpreter, Set Design, etc.

Organization chart of the Costume Department: from the Costume Designer to the aides.
The relationships with the Make up and Hairstyling departments.

The work with suppliers. Tailoring, Footwear, Make up and Hairstyling, Sponsors: from managing repertoire rental, to making new garments; preparing lists, knowing how to read delivery notes, ddt, managing the arrival and return of material.

Preparation book management: knowing how to write a list, request and set up an estimate.
Managing Cash Fund, Expenses and Expense Reconciliation with Production.

The Dress Rehearsal: how to prepare for the rehearsal. Preparing the fittings sheets, preparing the actors' sheets.

What is an Agenda and a Work Plan.

What happens on set: work on the tailoring truck, on set, in preparation during processing, progress.

Managing film closure: laundry and returns.

Reference texts

Evaluation procedure:

Assessment takes place in itinere and concludes with preparation for year 1 fiction short films.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

At the end of the Course, students will know how to relate to the various roles in the industry, how their department and a tailor shop works. How to handle a workbook, a fitting, how to

deal with incoming and outgoing material. How to set up a workbook, what happens during a shoot, and how to handle the closing of a film.

corso di COSTUME

2° anno

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
	DISCIPLINE LINGUISTICHE E LETTERARIE	L-FIL - LET/11 LETTERATURA ITALIANA CONTEMPORANEA	letteratura e cinema 2	2
	DISCIPLINE STORICHE	M-STO/04 STORIA CONTEMPORANEA	analisi dell'opera audiovisiva 1	4
	DISCIPLINE SOCIOLOGICHE, PSICOLOGICHE E PEDAGOGICHE	SPS/08 SOCIOLOGIA DEI PROCESSI CULTURALI E COMUNICATIVI	cinema e costume 2	3
CARATTERIZZANTI	MUSICA E SPETTACOLO TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	storia dell'arte e stilistica 2	3
		ICAR/16 ARCHITETTURA DEGLI INTERNI E ALLESTIMENTO	progettazione del costume contemporaneo 1	6
		ICAR/17 DISEGNO	progettazione originale del costume 2	6
			progettazione originale del costume 3	6
ATTIVITA' FORMATIVE AFFINI O INTEGRATIVE		INF/01 INFORMATICA	costume digitale 2	2
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE			ricostruzione di un costume d'epoca 2	6
			art direction di trucco e acconciatura 2	2
			uniformologia 1	4
			period lab: costume	6
			esercitazioni intercorso	4
			preparazione e riprese corto di finzione 2	6
TOTALE CFU				60

LITERATURE AND CINEMA 2

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary sector: LINGUISTIC AND LITERARY DISCIPLINES

Disciplinary field: L-FIL-LET/11 CONTEMPORARY ITALIAN LITERATURE

Number of credits: 2 CFU

Course: COSTUME DESIGN

Year of study: 2°

Semester: FIRST

Duration: 16 HOURS

Professor(s): FLAVIO DE BERNARDINIS

OBJECTIVES AND CONTENTS OF THE COURSE

The course continues the objectives and methodology of the previous Literature and Cinema 1, with a focus on issues of seriality, both in cinema, such as 007, and outside theatrical fruition, today's platforms.

PROGRAM

Ian Fleming and cinema

Comics and cinema

Required texts

Q. Tarantino, Cinema Speculation, La Nave di Teseo, 2023

Evaluation procedure:

Oral verification at the end of the module

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to identify and handle the structures of seriality and intertextuality related to the socio-cultural field of so-called postmodernism.

ANALYSIS OF AUDIOVISUAL WORK 1

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: HISTORICAL DISCIPLINES

Disciplinary sector: M-STO/04 CONTEMPORARY HISTORY

Number of credits: 4 CFU

Course: COSTUME DESIGN

Year of study: 2°

Semester: ANNUAL

Duration: 84 HOURS

Professor(s): FLAVIO DE BERNARDINIS

OBJECTIVES AND CONTENTS OF THE COURSE

The module Analysis of Audiovisual Work 1 includes the teaching objective of leading the student to the ability to view an audiovisual work (film, series, program, format), analyze it in its constituent elements, synthesize it from a historical and critical point of view, and publicly display the material conceived and produced.

The teaching method, therefore, follows these objectives through analysis and discussion of selected audiovisual texts, as per the syllabus.

Under iconography, socio-historical content, pertaining to the collective psyche of a given geopolitical area, is understood to be included.

PROGRAM

In keeping with the didactic module of Film History and Criticism 1, the program will first include the exercise under Objectives and Methodology applied to the iconographic system of Kubrickian cinema.

Kubrickian cinema, in terms of iconography, is in fact founded on the structural dialectic of certain macro-figures that the student must identify and analyze.

Elements of iconography of early cinema, Griffith, Ejsenztein, Vidor, Murnau. Lang, Pudovkin.

The same exercise applies to the cinema of Bunuel, in which the iconographic system refers to the poetics of Surrealism, and to the cinema of Bergman, which draws on Expressionism, and the cinema of John Ford, for the iconography of the Frontier, and Hitchcock, for the cinema of modern..

Elements of iconography in Italian cinema, from Neorealism to the 2000s.

Iconography in the cinema of Lynch, Nolan, Aster, Aronovsky.

Special attention is paid to Eastern cinema (Chinese, Japanese and Korean), in which the iconographic component is an integral part of the filmic structure.

Introduction to iconography in documentary filmmaking and seriality.

Reference texts

Lucio Caracciolo, *La pace è finita*, Feltrinelli

G.C.Argan, *Storia dell'arte moderna 1770-1970*, Sansoni 1973

Evaluation procedure:

Oral verification at the end of the module.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to structurally analyze from an iconographic and consequently narrative point of view an audiovisual text.

CINEMA AND COSTUME DESIGN 2

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: SOCIOLOGICAL, PSYCHOLOGICAL AND PEDAGOGICAL
DISCIPLINES

Disciplinary sector: SPS/08 SOCIOLOGY OF CULTURAL AND COMMUNICATIVE
PROCESSES

Number of credits: 3 CFU

Course: COSTUME DESIGN

Year of study: 2°

Semester: ANNUAL

Duration: 96 HOURS

Professor(s): M. MILLENOTTI, G. ARENA

OBJECTIVES AND CONTENTS OF THE COURSE

The aim of the module is to make the learner aware of as many examples of costume making and viewing from the present and the past through the viewing of films in which costume, for different reasons, is the protagonist.

Learners are also guided to form themselves visually with a discussion following the viewing of the film.

PROGRAM

The films in the program are often aimed at the educational needs of the moment. They may represent different aspects of the making of a historical period by indicating the happiest

results as well as the less desirable ones from the point of view of aesthetic maturity and beyond.

In addition, the viewing of costume films gives the opportunity to deepen the knowledge and critical observation of different costume designers of the present and the past and how the union with the director gave very different outcomes .

It is also interesting to observe how the vision of costume has changed completely over time, with special attention to all those costume designers who have made changes in the field of costume vision.

Reference texts

Evaluation procedure:

On-going assessment based on participation and ability to process the notions conveyed.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

By the end of the module, students will have acquired a greater awareness of the expressive possibilities in the area of costume in cinema.

ART HISTORY & STYLISTICS 2

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 6 CFU

Course: COSTUME DESIGN

Year of study: 2°

Semester: ANNUAL

Duration: 200 HOURS

Professor(s): LUCA COSTIGLIOLO

OBJECTIVES AND CONTENTS OF THE COURSE

Through the module of reconstructing a period costume, the student is directly confronted with the problems related to the construction of a period dress.

The method consists with making with the guidance of the cutter a dress of an established era following all the criteria of making that belonged to that time in order to obtain a costume very close to the original; in 2018, a part of the costumes made during these intensives was the subject of an exhibition at the exhibition palace.

PROGRAM

The era will be chosen according to the educational needs of the time . The scheduled steps for this module are as follows:

-documentation on the chosen period;

- identification of a design that best expresses the aesthetic canons of the chosen period;
- design of the dress to be made;
- fabric sampling;
- realization of the paper pattern;
- realization by all students with the guidance of the expert of the dress in question;
- realization of photos with the help of a model having the physical characteristics that embody the aesthetics of the dress.

Several albums are kept in the Luigi Chiarini library of the experimental film center foundation that collect photos of the costumes made over the course of these classes.

Reference texts

Evaluation procedure:

Evaluation will take place in itinere during the workshop experience of making the dress.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

This experience is of fundamental importance for the preparation of future costume designers who will have to lead in tailoring the making of costumes related to their projects.

CONTEMPORARY COSTUME DESIGN 1

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND SPECTRE FASHION AND ARTISTIC PRODUCTION
TECHNIQUES

Disciplinary sector: ICAR/16 INTERIOR ARCHITECTURE AND DESIGN

Number of credits: 6 CFU

Course: COSTUME DESIGN

Year of study: 2°

Semester: ANNUAL

Duration: 100 HOURS

Professor(s): ANDREA CAVALLETTO

OBJECTIVES AND CONTENTS OF THE COURSE

The objective pre-posed by the module is to pay special attention to contemporary costume design in all its facets and possibilities. Lessons take place through both laboratory exercises and lectures.

PROGRAM

Just as with period costume, contemporary costume needs the same kind of observation as fashion and the reality that spills out onto the street in our society. The subject will deal with the analysis of the contemporary world from the point of view of costume in all its forms of language: fashion ,art ,photography ,television as for the realization and production aspects of the sector with special attention to new orientations.

Required texts**Evaluation procedure:**

The mode of verification will be either on an itinerant plan to the module or on the implementation of a project.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The module aims to deepen the future costume designer's view of contemporary reality not only for the benefit of personal preparation but also with a view to the realization of directing shorts 2 and diploma shorts.

ORIGINAL COSTUME DESIGN 2

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS MODE AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary sector: ICAR/17 DRAWING

Number of credits: 6 CFU

Course: COSTUME DESIGN

Year of study: 2°

Semester: FIRST

Duration: 100 HOURS

Professor(s): M. MILLENOTTI, G. ARENA

OBJECTIVES AND CONTENTS OF THE COURSE

Through designing costumes for a script/story/theatrical text, the student addresses all the issues that the costume designer will have to undertake in his or her work, learning a working method applicable to any circumstance.

Lectures and design and workshop activities.

PROGRAM

The program involves a student carrying out all the steps necessary for costume design through the following stages:

-reading and perusal of a script;

- study of the costume history inherent in the script or reference text;
- character study;
- documentation deals with painting from photography and iconographic materials suitable for the study of the specific reality of the character;
- selection of usable physicalities for the character and their development;
- graphic design of the costume of the characters related to the project including the design of hairstyle and makeup details;
- sampling of fabrics aimed at the project.

Reference texts

Evaluation procedure:

The final verification will take place through the overall evaluation of the project carried out, as well as taking into account the path along the way that led the student to the result obtained.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The skills that it is possible to acquire through this module are varied: the in-depth study and understanding of a historical era, how to design a costume, how to adapt a costume to a character, work on the actor, and the creation of a sketch are just some of the topics covered in the course of this cycle of study .

The acquisition of a method that will accompany the student more and more consciously through the stages of preparing a film project from a costume point of view is the ultimate goal of this teaching module.

ORIGINAL COSTUME DESIGN 3

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS MODE AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary sector: ICAR/17 DRAWING

Number of credits: 6 CFU

Course: COSTUME DESIGN

Year of study: 2°

Semester: SECOND

Duration: 100 HOURS

Professor(s): M. MILLENOTTI, G. ARENA

OBJECTIVES AND CONTENTS OF THE COURSE

Through designing costumes for a script/story/theatrical text, the student addresses all the issues that the costume designer will have to undertake in his or her work, learning a working method applicable to any circumstance.

Lectures and design and workshop activities.

PROGRAM

The program involves a student carrying out all the steps necessary for costume design through the following stages:

-reading and perusal of a script;

- study of the costume history inherent in the script or reference text;
- character study;
- documentation deals with painting from photography and iconographic materials suitable for the study of the specific reality of the character;
- selection of usable physicalities for the character and their development;
- graphic design of the costume of the characters related to the project including the design of hairstyle and makeup details;
- sampling of fabrics aimed at the project.

Reference texts

Evaluation procedure:

The final verification will take place through the overall evaluation of the project carried out, as well as taking into account the path along the way that led the student to the result obtained.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The skills that it is possible to acquire through this module are varied: the in-depth study and understanding of a historical era, how to design a costume, how to adapt a costume to a character, work on the actor, and the creation of a sketch are just some of the topics covered in the course of this cycle of study .

Acquiring a method that increasingly consciously accompanies the student through the stages of preparing a film project from the perspective of costume is the ultimate goal of this teaching module.

The acquisition of a method that will accompany the student more and more consciously through the stages of preparing a film project from a costume point of view is the ultimate goal of this teaching module.

DIGITAL COSTUME DESIGN 1

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: INF/01 COMPUTER SCIENCE

Number of credits: 2 CFU

Course: COSTUME DESIGN

Year of study: 2°

Semester: ANNUAL

Duration: 50 HOURS

Professor(s): LUIGI MARCHIONE

Prerequisites: GOOD FOUNDATION IN MANUAL DRAWING

OBJECTIVES AND CONTENTS OF THE COURSE

The objective of the "digital costume" module is to transmit the skills necessary to make the student able to design any type of sketch, whether period or contemporary, with the help of the latest technology to keep up with the times with respect to the innovations that affect the costume design profession in real time. Classes, often in the form of intensives, are carried out directly with the use of computers having processors and programs appropriate to the end goal of the module.

PROGRAM

The topics covered are very varied and are intended to explore all the possibilities usable by digital technology. The program almost always starts from an era chosen with the coordinator

based on the educational needs of the moment. The speed and characteristics of the medium also allow for the exploration of various styles of sketching to find one's own personal expression as well as designing the costume, makeup, hairstyle and all the various modifications on the actor's face and physicality.

Reference texts

Evaluation procedure:

At the end of the module, assessment will be made on the basis of the project completed by each student.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

At the end of the module, the student will be able to carry out all aspects of costume design using a digital medium.

RECONSTRUCTION OF A PERIOD COSTUME 2

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 6 CFU

Course: COSTUME DESIGN

Year of study: 2°

Semester: ANNUAL

Duration: 200 HOURS

Professor(s): LUCA COSTIGLIOLO

OBJECTIVES AND CONTENTS OF THE COURSE

Through the module of reconstructing a period costume, the student is directly confronted with the problems related to the construction of a period dress.

The method consists with making with the guidance of the cutter a dress of an established era following all the criteria of making that belonged to that time in order to obtain a costume very close to the original; in 2018, a part of the costumes made during these intensives was the subject of an exhibition at the exhibition palace.

PROGRAM

The era will be chosen according to the educational needs of the time . The scheduled steps for this module are as follows:

-documentation on the chosen period;

- identification of a design that best expresses the aesthetic canons of the chosen period;
- design of the dress to be made;
- fabric sampling;
- realization of the paper pattern;
- realization by all students with the guidance of the expert of the dress in question;
- realization of photos with the help of a model having the physical characteristics that embody the aesthetics of the dress.

Several albums are kept in the Luigi Chiarini library of the experimental film center foundation that collect photos of the costumes made over the course of these classes.

Reference texts

Evaluation procedure:

Evaluation will take place in itinere during the workshop experience of making the dress.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

This experience is of fundamental importance for the preparation of future costume designers who will have to lead in tailoring the making of costumes related to their projects.

MAKEUP AND HAIRSTYLE ART DIRECTION 2

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 2 CFU

Course: COSTUME DESIGN

Year of study: 2°

Semester: FIRST

Duration: 60 HOURS

Professor(s): F. PEGORETTI, NARDI, BLASI

OBJECTIVES AND CONTENTS OF THE COURSE

This module usually follows the "reconstruction of a period costume" and aims to guide the student through the complex stages of creating a hairstyle, whether modern or contemporary. After choosing the physicality that best embodies and expresses the line of the dress made in the "reconstruction" module or rented for the occasion, we move on to the design of the makeup and hairstyle that follows a thorough iconographic documentation .

PROGRAM

The program, i.e., the era chosen and the type of characters to be made, always varies according to the teaching requirements, the processing steps, on the other hand, are always as follows:

-documentation on makeup and hairstyle of the chosen period related also to the peculiarities of the subject, chosen according to the aesthetic canons of the time represented;

-Design of the makeup and hairstyle of the character with different variations;

-Study of the available materials of the suppliers for the realization of the period hairstyles (film wigs ,theatrical wigs ,weavings, half napes, crepe, etc.) in order to explore all the possibilities feasible on the character;

-Realization with the help of film professionals of the makeup and hairstyle designed for the workshop where the student can follow by guiding the work of the hairdresser's makeup artist;

- Realization of photographs in which the subject is also supported by a small scenic setting and where the lighting as well as every complement of the composition are aimed at the project.

This experience proves to be of fundamental importance for future costume designers who will be able to perform the delicate task of leading the makeup and hairstyling department.

Reference texts

Evaluation procedure:

Assessment takes place during the implementation of the module through the preparation and maturation of skills demonstrated by the student.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability, through the characteristics of a face and an 'era, to design and guide the creation of a makeup and hairstyle on an actor who becomes a character.

UNIFORMOLOGY 1

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 4 CFU

Course: COSTUME DESIGN

Year of study: 2°

Semester: ANNUAL

Duration: 100 HOURS

Professor(s): REMO BUOSI

OBJECTIVES AND CONTENTS OF THE COURSE

Among the fundamental objectives of the Uniformology module is to convey a method of study and investigation into the intricate and vast world of uniforms.

The course is conducted through lectures and practical exercises designed to dress models chosen on the basis of the aesthetics of the period to which the uniform studied refers.

PROGRAM

The program is extensive and is closely anchored to the educational requirements of the moment, it deals with the appearance of the uniform in the history of costume both in the various eras and contemporary.

Reference texts**Evaluation procedure:**

Assessment takes place in itinere through student participation of both the frontal and laboratory portions of the lesson.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

At the end of the module, the student, in addition to having acquired a large amount of information on the subject through the frontal lectures, will have learned a very useful research method in the documentation phase, which precedes the exact creation of a uniformed character.

PERIOD LAB: COSTUME DESIGN

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 6 CFU

Course: COSTUME DESIGN

Year of study: 2°

Semester: SECOND

Duration: 240 HOURS

Professor(s): M.MILLENOTTI, G. ARENA

OBJECTIVES AND CONTENTS OF THE COURSE

They have the same standards as industrial ones. Learners not only have significant budgets and professional technical means but are subject to the same rules as industry professionals, all of which accelerates their entry into the working world once they graduate. With the Period Lab, students tackle historical eras.

PROGRAM

Script reading and perusal, relationship with tailors, designing and making original costumes, production estimates, organization of departments, preparation and filming.

Required texts

Analysis through films, books, photos, painting etc. etc. of the historical period examined in every detail, furnishings, objects, lighting, stylistic work etc. etc.

Evaluation procedure:

Sketches technical drawings, construction and stylistic lineo of each student in their Period lab work.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Students acquire a method of research and cultural and historical documentation of the chosen period. They reflect on expressive issues related to the representation of eras other than contemporary, and their with other departments.

INTERCOURSE EXERCISES

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 4 CFU

Course: COSTUME DESIGN

Year of study: 2°

Semester: ANNUAL

Duration: 200 HOURS

Professor(s): GIOVANNA ARENA

OBJECTIVES AND CONTENTS OF THE COURSE

During the production of the school's films and exercises both filmic and theatrical (which may support the directing acting course or other projects and courses that require the collaboration of the costume course), students will deepen their interaction with all other specialized areas through workshops or guided exercises.

PROGRAM

The program is defined extemporaneously according to the educational opportunities that arise during the course of study.

An example of a recurring cross-curricular exercise is the Campari lab an opportunity to experiment with making a commercial or promotional short film having a

client to relate to, professional actors chosen as promoters and the packaging of a final product that will be presented at the Venice Film Festival.

Reference texts

Evaluation procedure:

The evaluation of the students takes place in itinere to the experience, from the preparation to the shooting to the evaluation of the final result related to the rendering of the costumes.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

During the Campari lab, students acquire strategies and skills that are effective in the creation of a product that has rather ambitious aesthetic standards.

More generally, all intercourse exercises promote the interaction and skills necessary to relate to all other specialist areas.

PREPARATION AND FILMING SHORT FICTION 2

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 6 CFU

Course: COSTUME DESIGN

Year of study: 2°

Semester: FIRST

Duration: 200 HOURS

Professor(s): M.MILLENOTTI, G. ARENA

OBJECTIVES AND CONTENTS OF THE COURSE

Through the making of fictional shorts, the student experiences all aspects of the costume designer's job: from planning to costume making, to dealing with department suppliers, the director, and the film crew.

PROGRAM

One of the cornerstones of teaching at the experimental center is the shooting of short films. Unlike other schools, our sets have the same standards as industrial ones: students not only have significant budgets and technical and professional means, but they are also subject to the same rules and limitations as industry professionals. All of this accelerates entry into the working world once they graduate.

From a costume perspective, this module allows the module called "original costume design" to be put into practice, with appropriate additions, and includes the following steps:

- reading and perusal of the script;
- selection of the stylistic figure agreed with the directing and Photography departments;
- documentation work aimed at characters;
- realization of a budget;
- relationship with sponsoring suppliers or resellers of clothing and accessories;
- Costume testing;
- organization of the department aimed at the set;
- shooting on the film set and coordinating with various departments, including makeup and hairstyling department;
- delivering materials and reporting on the budget used;

Required texts

Evaluation procedure:

Final verification will be made on the basis of the maturity and competence as well as capacity for growth expressed by the student during the training experience and the teachers' view of the final outcome of the project.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The skills acquired through this module are certainly important and relate to both the organizational and artistic side of the costume designer's craft.

corso di COSTUME

3° anno

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
DI BASE	DISCIPLINE SOCIOLOGICHE, PSICOLOGICHE E PEDAGOGICHE	SPS/08 SOCIOLOGIA DEI PROCESSI CULTURALI E COMUNICATIVI	cinema e costume 3	2
CARATTERIZZANTI	MUSICA E SPETTACOLO TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	analisi dell'opera audiovisiva 2	4
			storia dell'arte e stilistica 3	4
		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	art direction trucco e acconciatura 3	4
		ICAR/17 DISEGNO	progettazione originale del costume 4	4
ATTIVITA' FORMATIVE AFFINI O INTEGRATIVE		INF/01 INFORMATICA	costume digitale 3	2
		ICAR/17 DISEGNO	progettazione originale del costume 5	6
			progettazione del costume contemporaneo 2	6
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE			ricostruzione di un costume d'epoca 3	6
			uniformologia 2	4
			stage	6
PROVA FINALE			preparazione e riprese del film di diploma	12
TOTALE CFU				60

CINEMA AND COSTUME DESIGN 3

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: SOCIOLOGICAL, PSYCHOLOGICAL AND PEDAGOGICAL
DISCIPLINES

Disciplinary sector: SPS/08 SOCIOLOGY OF CULTURAL AND COMMUNICATIVE
PROCESSES

Number of credits: 2 CFU

Course: COSTUME DESIGN

Year of study: 3°

Semester: ANNUAL

Duration: 96 HOURS

Professor(s): M. MILLENOTTI, G. ARENA

OBJECTIVES AND CONTENTS OF THE COURSE

The aim of the module is to make the learner aware of as many examples of costume making and viewing from the present and the past through the viewing of films in which costume, for different reasons, is the protagonist.

Learners are also guided to form themselves visually with a discussion following the viewing of the film.

PROGRAM

The films in the program are often aimed at the educational needs of the moment. They may represent different aspects of the making of a historical period by indicating the happiest

results as well as the less desirable ones from the point of view of aesthetic maturity and beyond.

In addition, the viewing of costume films gives the opportunity to deepen the knowledge and critical observation of different costume designers of the present and the past and how the union with the director gave very different outcomes .

It is also interesting to observe how the vision of costume has changed completely over time, with special attention to all those costume designers who have made changes in the field of costume vision.

Reference texts

Evaluation procedure:

On-going assessment based on participation and ability to process the notions conveyed.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

By the end of the module, students will have acquired a greater awareness of the expressive possibilities in the area of costume in cinema.

ANALYSIS OF AUDIOVISUAL WORK 2

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: HISTORICAL DISCIPLINES

Disciplinary sector: M-STO/04 CONTEMPORARY HISTORY

Number of credits: 4 CFU

Course: COSTUME DESIGN

Year of study: 2°

Semester: ANNUAL

Duration: 64 HOURS

Professor(s): FLAVIO DE BERNARDINIS

OBJECTIVES AND CONTENTS OF THE COURSE

The module Analysis of Audiovisual Work 1 includes the teaching objective of leading the student to the ability to view an audiovisual work (film, series, program, format), analyze it in its constituent elements, synthesize it from a historical and critical point of view, and publicly display the material conceived and produced.

The teaching method, therefore, follows these objectives through analysis and discussion of selected audiovisual texts, as per the syllabus.

Under iconography, socio-historical content, pertaining to the collective psyche of a given geopolitical area, is understood to be included.

PROGRAM

In keeping with the didactic module of Film History and Criticism 1, the program will first include the exercise under Objectives and Methodology applied to the iconographic system of Kubrickian cinema.

Kubrickian cinema, in terms of iconography, is in fact founded on the structural dialectic of certain macro-figures that the student must identify and analyze.

Elements of iconography of early cinema, Griffith, Ejsenztein, Vidor, Murnau. Lang, Pudovkin.

The same exercise applies to the cinema of Bunuel, in which the iconographic system refers to the poetics of Surrealism, and to the cinema of Bergman, which draws on Expressionism, and the cinema of John Ford, for the iconography of the Frontier, and Hitchcock, for the cinema of modern..

Elements of iconography in Italian cinema, from Neorealism to the 2000s.

Iconography in the cinema of Lynch, Nolan, Aster, Aronovsky.

Special attention is paid to Eastern cinema (Chinese, Japanese and Korean), in which the iconographic component is an integral part of the filmic structure.

Introduction to iconography in documentary filmmaking and seriality.

Reference texts

Lucio Caracciolo, *La pace è finita*, Feltrinelli

G.C.Argan, *Storia dell'arte moderna 1770-1970*, Sansoni 1973

Evaluation procedure:

Oral verification at the end of the module.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to structurally analyze from an iconographic and consequently narrative point of view an audiovisual text.

ART HISTORY & STYLISTICS 3

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary sector: L-ART/05 DISCIPLINES OF PERFORMING ARTS

Number of credits: 4 CFU

Course: COSTUME DESIGN

Year of study: 3°

Semester: ANNUAL

Duration: HOURS

Professor(s): TOMMASO STRINATI

OBJECTIVES AND CONTENTS OF THE COURSE

Knowledge and analysis of contemporary art through its protagonists and their influences on cinema or vice versa.

PROGRAM

- Understanding the language and style of contemporary art
- Means of expression of contemporary art
- How to use contemporary art in scenic achievements

Reference texts

1. *Public art, a reader* – Hatye Cantz
2. *L'arte americana del '900* – Barbara Mose ed. ERI
3. *Pop Art 1956-1968* – Silvana Editrice Scuderie del Quirinale
4. *Tutte le strade portano a Roma* – ed. Carte segrete

Evaluation procedure:

Oral evaluation.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Knowledge of various currents of contemporary art through its protagonists and their influences on cinema or vice versa.

MAKEUP AND HAIRSTYLE ART DIRECTION 3

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 2 CFU

Course: COSTUME DESIGN

Year of study: 2°

Semester: FIRST

Duration: 60 HOURS

Professor(s): F. PEGORETTI, NARDI, BLASI

OBJECTIVES AND CONTENTS OF THE COURSE

This module usually follows the "reconstruction of a period costume" and aims to guide the student through the complex stages of creating a hairstyle, whether modern or contemporary. After choosing the physicality that best embodies and expresses the line of the dress made in the "reconstruction" module or rented for the occasion, we move on to the design of the makeup and hairstyle that follows a thorough iconographic documentation .

PROGRAM

The program, i.e., the era chosen and the type of characters to be made, always varies according to the teaching requirements, the processing steps, on the other hand, are always as follows:

-documentation on makeup and hairstyle of the chosen period related also to the peculiarities of the subject, chosen according to the aesthetic canons of the time represented;

-Design of the makeup and hairstyle of the character with different variations;

-Study of the available materials of the suppliers for the realization of the period hairstyles (film wigs ,theatrical wigs ,weavings, half napes, crepe, etc.) in order to explore all the possibilities feasible on the character;

-Realization with the help of film professionals of the makeup and hairstyle designed for the workshop where the student can follow by guiding the work of the hairdresser's makeup artist;

- Realization of photographs in which the subject is also supported by a small scenic setting and where the lighting as well as every complement of the composition are aimed at the project.

This experience proves to be of fundamental importance for future costume designers who will be able to perform the delicate task of leading the makeup and hairstyling department.

Reference texts

Evaluation procedure:

Assessment takes place during the implementation of the module through the preparation and maturation of skills demonstrated by the student.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability, through the characteristics of a face and an 'era, to design and guide the creation of a makeup and hairstyle on an actor who becomes a character.

ORIGINAL COSTUME DESIGN 4

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS MODE AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary sector: ICAR/17 DRAWING

Number of credits: 4 CFU

Course: COSTUME DESIGN

Year of study: 3°

Semester: FIRST

Duration: 100 HOURS

Professor(s): M. MILLENOTTI, G. ARENA

OBJECTIVES AND CONTENTS OF THE COURSE

Through designing costumes for a script/story/theatrical text, the student addresses all the issues that the costume designer will have to undertake in his or her work, learning a working method applicable to any circumstance.

Lectures and design and workshop activities.

PROGRAM

The program involves a student carrying out all the steps necessary for costume design through the following stages:

-reading and perusal of a script;

- study of the costume history inherent in the script or reference text;
- character study;
- documentation deals with painting from photography and iconographic materials suitable for the study of the specific reality of the character;
- selection of usable physicalities for the character and their development;
- graphic design of the costume of the characters related to the project including the design of hairstyle and makeup details;
- sampling of fabrics aimed at the project.

Reference texts

Evaluation procedure:

The final verification will take place through the overall evaluation of the project carried out, as well as taking into account the path along the way that led the student to the result obtained.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The skills that it is possible to acquire through this module are varied: the in-depth study and understanding of a historical era, how to design a costume, how to adapt a costume to a character, work on the actor, and the creation of a sketch are just some of the topics covered in the course of this cycle of study .

Acquiring a method that increasingly consciously accompanies the student through the stages of preparing a film project from the perspective of costume is the ultimate goal of this teaching module.

DIGITAL COSTUME DESIGN 3

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: INF/01 COMPUTER SCIENCE

Number of credits: 2 CFU

Course: COSTUME DESIGN

Year of study: 3°

Semester: ANNUAL

Duration: 50 HOURS

Professor(s): LUIGI MARCHIONE

OBJECTIVES AND CONTENTS OF THE COURSE

The objective of the "digital costume" module is to transmit the skills necessary to make the student able to design any type of sketch, whether period or contemporary, with the help of the latest technology to keep up with the times with respect to the innovations that affect the costume design profession in real time. Classes, often in the form of intensives, are carried out directly with the use of computers having processors and programs appropriate to the end goal of the module.

PROGRAM

The topics covered are very varied and are intended to explore all the possibilities usable by digital technology. The program almost always starts from an era chosen with the coordinator based on the educational needs of the moment. The speed and characteristics of the medium also allow for the exploration of various styles of sketching to find one's

own personal expression as well as designing the costume, makeup, hairstyle and all the various modifications on the actor's face and physicality.

Reference texts

Evaluation procedure:

At the end of the module, assessment will be made on the basis of the project completed by each student.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

At the end of the module, the student will be able to carry out all aspects of costume design using a digital medium.

ORIGINAL COSTUME DESIGN 5

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: ICAR/17 DRAWING

Number of credits: 6 CFU

Course: COSTUME DESIGN

Year of study: 3°

Semester: SECOND

Duration: 100 HOURS

Professor(s): M. MILLENOTTI, G. ARENA

OBJECTIVES AND CONTENTS OF THE COURSE

Through designing costumes for a script/story/theatrical text, the student addresses all the issues that the costume designer will have to undertake in his or her work, learning a working method applicable to any circumstance.

Lectures and design and workshop activities.

PROGRAM

The program involves a student carrying out all the steps necessary for costume design through the following stages:

- reading and perusal of a script;
- study of the costume history inherent in the script or reference text;
- character study;

- documentation deals with painting from photography and iconographic materials suitable for the study of the specific reality of the character;
- selection of usable physicalities for the character and their development;
- graphic design of the costume of the characters related to the project including the design of hairstyle and makeup details;
- sampling of fabrics aimed at the project.

Reference texts

Evaluation procedure:

The final verification will take place through the overall evaluation of the project carried out, as well as taking into account the path along the way that led the student to the result obtained.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The skills that it is possible to acquire through this module are varied: the in-depth study and understanding of a historical era, how to design a costume, how to adapt a costume to a character, work on the actor, and the creation of a sketch are just some of the topics covered in the course of this cycle of study .

Acquiring a method that increasingly consciously accompanies the student through the stages of preparing a film project from the perspective of costume is the ultimate goal of this teaching module.

CONTEMPORARY COSTUME DESIGN 2

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: ICAR/17 DRAWING

Number of credits: 6 CFU

Course: COSTUME DESIGN

Year of study: 3°

Semester: ANNUAL

Duration: 100 HOURS

Professor(s): ANDREA CAVALLETTO

OBJECTIVES AND CONTENTS OF THE COURSE

The objective pre-posed by the module is to pay special attention to contemporary costume design in all its facets and possibilities. Lessons take place through both laboratory exercises and lectures.

PROGRAM

Just as with period costume, contemporary costume needs the same kind of observation as fashion and the reality that spills out onto the street in our society. The subject will deal with the analysis of the contemporary world from the point of view of costume in all its forms of language: fashion, art ,photography ,television as for the realization and production aspects of the sector with special attention to new orientations.

Required texts

Evaluation procedure:

The mode of verification will be either on an itinerant plan to the module or on the implementation of a project.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The module aims to deepen the future costume designer's view of contemporary reality not only for the benefit of personal preparation but also with a view to the realization of directing shorts 2 and diploma shorts.

RECONSTRUCTION OF A PERIOD COSTUME 3

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 6 CFU

Course: COSTUME DESIGN

Year of study: 3°

Semester: SECOND

Duration: 200 HOURS

Professor(s): LUCA COSTIGLIOLO

OBJECTIVES AND CONTENTS OF THE COURSE

Through the module of reconstructing a period costume, the student is directly confronted with the problems related to the construction of a period dress.

The method consists with making with the guidance of the cutter a dress of an established era following all the criteria of making that belonged to that time in order to obtain a costume very close to the original; in 2018, a part of the costumes made during these intensives was the subject of an exhibition at the exhibition palace.

PROGRAM

The era will be chosen according to the educational needs of the time . The scheduled steps for this module are as follows:

-documentation on the chosen period;

- identification of a design that best expresses the aesthetic canons of the chosen period;
- design of the dress to be made;
- fabric sampling;
- realization of the paper pattern;
- realization by all students with the guidance of the expert of the dress in question;
- realization of photos with the help of a model having the physical characteristics that embody the aesthetics of the dress.

Several albums are kept in the Luigi Chiarini library of the experimental film center foundation that collect photos of the costumes made over the course of these classes.

Reference texts

Evaluation procedure:

Evaluation will take place in itinere during the workshop experience of making the dress.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

This experience is of fundamental importance for the preparation of future costume designers who will have to lead in tailoring the making of costumes related to their projects.

UNIFORMOLOGY 2

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 4 CFU

Course: COSTUME DESIGN

Year of study: 4°

Semester: ANNUAL

Duration: 100 HOURS

Professor(s): REMO BUOSI

OBJECTIVES AND CONTENTS OF THE COURSE

Among the fundamental objectives of the Uniformology module is to convey a method of study and investigation into the intricate and vast world of uniforms.

The course is conducted through lectures and practical exercises designed to dress models chosen on the basis of the aesthetics of the period to which the uniform studied refers.

PROGRAM

The program is extensive and is closely anchored to the educational requirements of the moment, it deals with the appearance of the uniform in the history of costume both in the various eras and contemporary.

Reference texts**Evaluation procedure:**

Assessment takes place in itinere through student participation of both the frontal and laboratory portions of the lesson.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

At the end of the module, the student, in addition to having acquired a large amount of information on the subject through the frontal lectures, will have learned a very useful research method in the documentation phase, which precedes the exact creation of a uniformed character.

PREPARATION AND FILMING OF GRADUATION SHORT MOVIE

Academic Year 2024/2025

Type of training activity: FINAL TEST

Disciplinary field: SEMINAR LABORATORY SEMINARS TECHNICAL AND PERFORMATIVE ARTISTIC ACTIVITIES

Disciplinary sector:

Number of credits: 12 CFU

Course: COSTUME DESIGN

Year of study: 3°

Semester: ANNUAL

Duration: 320 HOURS

Professor(s): M.MILLENOTTI, G. ARENA

OBJECTIVES AND CONTENTS OF THE COURSE

The educational objective that this course of study aims at is to give a method and provide tools to deal with the work of the costume designer at a level already at a professional level. The methodology consists of carrying out the following steps: reading and perusal of the script, choice of the stylistic figure agreed upon with the directing and photography departments, documentation work aimed at the characters, creation of a budget, relationship with suppliers sponsor or resale of clothing and accessories own costume, organization of the department aimed at the Set, shooting on the film set and coordination with the various departments, including the makeup and hairstyling department. Returning materials and reporting on the budget used.

PROGRAM

Graduation films along with lab period films are those in which the school commits the most resources. Preparation, supervised by the directing teachers in collaboration with the teachers of the other courses, is longer than usual to try to enable all students at all stages of production to do the best possible job. Filming is done in the summer to enjoy the more favorable weather but also to be able to include in the film staff as aides or assistants students from other years who are not engaged in regular teaching .

Diploma Support Teaching and related to specific screenplays.

Required texts

Evaluation procedure:

Verification is itinerant to the teaching experience, based on the creative, implementation and organizational maturity expressed by the student.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

At the end of the completion of this module, students will have experienced with broader means all phases of the costume designer's work, as well as in the directing workshops that preceded it.

At this stage the student begins to express his or her peculiar identity his or her taste and artistic personality at a more mature level.