

**corso di FOTOGRAFIA**

**1° anno**

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	DISCIPLINE DIDATTICHE	CFU	
DI BASE	DISCIPLINE LINGUISTICHE E LETTERARIE	L-FIL-LET/10 LETTERATURA ITALIANA	strutture narrative	3	
		L-FIL - LET/11 LETTERATURA ITALIANA CONTEMPORANEA	letteratura e cinema 1	3	
	DISCIPLINE STORICHE	M-STO/04 STORIA CONTEMPORANEA	storia e critica del film	4	
	DISCIPLINE SOCIOLOGICHE, PSICOLOGICHE E PEDAGOGICHE	SPS/08 SOCIOLOGIA DEI PROCESSI CULTURALI E COMUNICATIVI	il cinema del reale	2	
			la comunicazione attraverso il suono 1	2	
CARATTERIZZANTI	DISCIPLINE CRITICHE, SEMIOLOGICHE E SOCIO-ANTROPOLOGICHE	M-FIL/04 ESTETICA	estetica dell'opera cinematografica	2	
			fondamenti del linguaggio cinematografico 1	2	
			sensitometria	2	
	DISCIPLINE STORICO - ARTISTICHE	L-ART/03 STORIA DELL'ARTE CONTEMPORANEA	storia dell'arte e stilistica 1	4	
	DISCIPLINE LINGUISTICHE	L-LIN/12 LINGUA E TRADUZIONE - LINGUA INGLESE	inglese	3	
	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	grammatica della regia 1	2
			ottica	2	
			fotografia analogica e digitale 1	4	
			tecnica di illuminazione e ripresa analogica 1	2	
			tecnica di illuminazione 1	4	
tecnica di ripresa digitale 1			2		
l'assistente operatore			2		
teoria e tecnica del montaggio	2				
color grading 1	4				
steadycam 1	2				
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE			nozioni di macchinismo ed elettricismo	1	
			preparazione e riprese corto di finzione 1	6	
			TOTALE CFU	60	

## 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:** 3 CFU

**Course:** FOTOGRAHY

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 32 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 sector:** LINGUISTIC DISCIPLINES

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

**Number of credits:** 3 CFU

**Course:** FOTOGRAHY

**Year of study:** 1°

**Semester:** ANNUAL

**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 Ophüls, 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:**

Final oral examination.

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

## HISTORY AND FILM CRITICS

**Academic Year 2024/2025**

**Type of training activity:** BASIC

**Disciplinary sector:** HISTORIC DISCIPLINES

**Disciplinary field:** M-STO/04 CONTEMPORARY HISTORY

**Number of credits:** 4 CFU

**Course:** CINEMATOGRAPHY

**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 OF REALITY

**Academic Year 2024/2025**

**Type of training activity:** BASIC

**Disciplinary sector:** SOCIOLOGICAL, PSYCHOLOGICAL AND PEDAGOGICAL  
DISCIPLINES

**Disciplinary field:** SPS/08 SOCIOLOGY OF CULTURAL AND COMMUNICATIVE  
PROCESSES

**Number of credits:** 2 CFU

**Course:** PHOTOGRAFY

**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: "DOCUMENTARY OR DOCUMENTARY?" 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:** BASIC

**Disciplinary sector:** SOCIOLOGICAL, PSYCHOLOGICAL AND PEDAGOGICAL  
DISCIPLINES

**Disciplinary field:** SPS/08 SOCIOLOGY OF CULTURAL AND COMMUNICATIVE  
PROCESSES

**Number of credits:** 4 CFU

**Course:** CINEMATOGRAPHY

**Year of study:** 1°

**Semester:** ANNUAL

**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.

## AESTHETICS OF THE FILM WORK

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary sector:** CRITICAL, SEMIOLOGICAL AND SOCIO-ANTHROPOLOGICAL  
DISCIPLINES

**Disciplinary field:** M-FIL/04 AESTHETICS

**Number of credits:** 2 CFU

**Course:** CINEMATOGRAPHY

**Year of study:** 1°

**Semester:** SECOND

**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.



## FUNDAMENTALS OF FILM LANGUAGE 1

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary sector:** CRITICAL, SEMIOLOGICAL AND SOCIO-ANTHROPOLOGICAL  
DISCIPLINES

**Disciplinary field:** M-FIL/04 AESTHETICS

**Number of credits:** 2 CFU

**Course:** CINEMATOGRAPHY

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 24 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.

## SENSITOMETRY

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary sector:** CRITICAL, SEMIOLOGICAL AND SOCIO-ANTHROPOLOGICAL  
DISCIPLINES

**Disciplinary field:** M-FIL/04 AESTHETICS

**Number of credits:** 2 CFU

**Course:** CINEMATOGRAPHY

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 24 HOURS

**Professor(s):** GIUSEPPE SCHIAVINOTTO

### **OBJECTIVES AND CONTENTS OF THE COURSE**

Through the study of "Sensitometry" the student will be taken through the world of film from its origins to the present day. This is preparatory to learning the concepts behind both photographic and film digital capture. The student, to complement the theory, will be led in practical exercises. Various types of photographic emulsions including orthochromatic emulsions used in the early days of cinematography will be experimented with. Ample space will also be given to digital photographic and film image postproduction.

### **PROGRAM**

Light, solar spectrum, photon, latent image, elements of applied chemistry, film, sensitivity, densitometry, exposure latitude, transparency, opacity, optical density, characteristic curve, gradation and gamma, orthochromatic and panchromatic films, zonal system, light metering,

digital sensor and demosaicing, pixel, color management and correction, analog and digital mean gray, histogram, curves and profiles, practical applications.

### **Reference texts**

*Foto Ricettario*, di Oscar F. Ghedina, ed Hoepli optional

*Appunti di Sensitometria*, Antonio Appierto, Centro Sperimentale di Cinematografia optional

*DSLR cinema, come funziona la ripresa digitale*, Pierluigi Piantini, Ed Dino Audino optional

*Manuale di cinematografia professionale vol II, L'immagine analogica ed elettronica, il cinema digitale, la gestione del colore.* ed Dino Audino, optional

*La tecnica fotografica. Il colore: gestione e correzione*, Marco Olivotto, optional

### **Evaluation procedure:**

Written 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 understanding of the characteristics of sensitive emulsions and the measurement of light to handle proper exposure of both silver materials and for digital acquisition.

## STYLISTIC ART HISTORY

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary sector:** HISTORIC-ARTISTIC DISCIPLINES

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

**Number of credits:** 4 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 32 HOURS

**Professor(s):** TOMMASO STRINATI

### 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

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

- *Il significato delle arti visive* – Erwin Panofsky
- *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 sector:** LINGUISTIC DISCIPLINES

**Disciplinary field:** L-LIN/12 LANGUAGE AND TRADITION - ENGLISH LANGUAGE

**Number of credits:** 3 CFU

**Course:** PHOTOGRAPHY

**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.

### **Reference texts**

### **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.

## GRAMMAR OF DIRECTING 1

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary sector:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

**Disciplinary field:** L-ART/05 DISCIPLINES OF PERFORMING ARTS

**Number of credits:** 2 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 52 HOURS

**Professor(s):** R. MURO, G. CARITO, G. TODESCO

### **OBJECTIVES AND CONTENTS OF THE COURSE**

The Directing Grammar course is a hands-on workshop. Each week students are required to write, shoot and edit a scene or short sequence, following the rules defined by the instructor and closely related to the topics covered in the Fundamentals of Cinematographic Language classes.

### **PROGRAM**

The program includes 18 exercises, 2 per week, carried out following.

1. The Fixed Shot
2. The Cut
3. The scale of the planes

4. Scenes with multiple characters
5. The overview
6. The hand car 1
7. The hand machine 2
8. The trolley
9. The sequence plan

### **Reference texts**

### **Evaluation procedure:**

Evaluation on the exercises carried out.

### **Grade**

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

### **Skills acquired**

By the end of the course, students will have developed a good command of basic film language and the ability to manage their own work and perform their duties within the set.

## OPTICS

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary sector:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

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

**Number of credits:** 3 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 24 HOURS

**Professor(s):** GIUSEPPE SCHIAVINOTTO

### **OBJECTIVES AND CONTENTS OF THE COURSE**

The treatment of the subject is strictly kept to the knowledge of all the elements useful in analog and digital photographic and film shooting.

The concepts will be applied and practically experienced in guided exercises.

### **PROGRAM**

What is cinematography, image registration, light, the lens, lenses, reflection, refraction, dispersive power, aperture and diaphragms, hyperfocal distance, depth of field, depth of focus, focal length, aberrations, the human eye, light sources from LED to laser.

**Reference texts**

Appunti di Ottica, per il cinema e la TV, Mario Bernardo, Quaderni del CSC Centro  
Sperimentale per la Cinematografia OPTIONAL

**Evaluation procedure:**

Final written examination.

**Grade**

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

**Skills acquired**

Knowledge of photographic and cinematographic optical media, the student will have mastered the technical choices that, as a DOP, he/she will have to implement on the film set.

## ANALOG AND DIGITAL PHOTOGRAPHY 1

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary sector:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC PRODUCTION TECHNIQUES

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

**Number of credits:** 4 CFU

**Course:** CINEMATOGRAPHY

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 200 HOURS

**Professor(s):** GIUSEPPE SCHIAVINOTTO

### **OBJECTIVES AND CONTENTS OF THE COURSE**

The aim of the course is to have complete theoretical as well as practical knowledge of photographic media, so that the student is more creative, aware and master of aesthetics, composition, framing, contrasts but with special attention to the possibility of conveying an emotion to the viewer of the photograph. Technique and practice connect constantly with Cinematography. The student has at his disposal a studio, theaters, cameras of all analog and digital formats of the best brands, three darkrooms with enlargers from 24x36mm to 10x12cm.

### **PROGRAM**

Light, the human eye, the darkroom, The pinhole, the camera, film, the digital sensor, the exposure meter, the whole analog process of developing and printing in the darkroom, digital

photography and post-production, digitizing analog media, filters, additive and subtractive synthesis, color profiles and digital printing, technical updates.

### **Reference texts**

Foto ricettario, Oscar F.Ghedina, Hoepli, OPTIONAL

Storia della fotografia, Peter Pollak, Garzanti OPTIONAL

Fotografia digitale: guida avanzata, John Clements, Abstract OPTIONAL

Corso completo di fotografia digitale, Ian Farrel, National Geographic OPTIONAL

Ritratti, Corso completo di fotografia, Sarah Plater, National Geographic OPTIONAL

La fotografia, di Ansel Adams, tre volumi, Zanichelli OPTIONAL

### **Evaluation procedure:**

On-going assessment.

### **Grade**

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

### **Skills acquired**

Students will have fully mastered analog and digital technical means of shooting and printing.

## ANALOG LIGHTING AND SHOOTING TECHNIQUE 1

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary sector:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

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

**Number of credits:** 2 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 48 HOURS

**Professor(s):** G. LANCI

### **OBJECTIVES AND CONTENTS OF THE COURSE**

In this digital age, starting with 35mm film footage is the best way to learn how to see light.

There are no control monitors but only our eye.

### **PROGRAM**

Learn how to use the Arri 535 camera, guided theater exercises in both lighting and camera movement, visit to a developing and printing lab, and view and analyze the footage. You can scan the shot negative and proceed to a digital color.

### **Reference texts**



**Evaluation procedure:**

On-going assessment.

**Grade**

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

**Skills acquired**

The ability to cope, with a minimum of knowledge, with analog filming.

## LIGHTING TECHNIQUE 1

**Academic Year 2024/2025**

**Type of training activity:** CARATTERIZZANTI

**Disciplinary sector:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC PRODUCTION TECHNIQUES

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

**Number of credits:** 4 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 60 HOURS

**Professor(s):** GIUSEPPE LANCI

### **OBJECTIVES AND CONTENTS OF THE COURSE**

The goal is to teach the student how to use light to give film the right atmosphere.

After some frontal lectures where we talk about light, its purposes in cinema, the contribution that light can make to a film, and the viewing and analysis of some film excerpts, we move on to practice in the studio with guided exercises, and then relate to other disciplines with interdisciplinary exercises.

### **PROGRAM**

Starting from the darkness of the sound stage, we better understand the potential that light has. Every projector we turn on determines something, a true creative act. The student must realize that his culture, sensibility and aesthetic taste will allow him to create something personal. Everyone can make an absolutely personal contribution.

You start with an idea that you have to put into practice, learning how to manipulate light. At first simple, static shots and gradually more and more complex shots.

### **Reference texts**

La Bottega della Luce -Ubulibri, La Luce come Emozione -Artdigiland

I Maestri della Luce – Minimum Fax, La Camera Chiara – Einaudi

Storie della Luce – La Lanterna Magica.

### **Evaluation procedure:**

On-going assessment.

### **Grade**

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

### **Skills acquired**

Students will have the ability to tackle interdisciplinary exercises and their first short film.

## LIGHTING TECHNIQUE AND DIGITAL SHOOTING 1

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary sector:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

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

**Number of credits:** 2 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 20 HOURS

**Professor(s):** S. CAMERATA

### **OBJECTIVES AND CONTENTS OF THE COURSE**

The goal is to teach the student how to use light to give film the right atmosphere. After a few frontal lectures where we talk about light, its purposes in film, the contribution that light can make to a film and the viewing and analysis of some film excerpts, we move on to practice in the studio with guided exercises, and then relate to other disciplines with interdisciplinary exercises.

Knowledge of the Alexa place, its menu, all settings, accessories, control video. Optics and digital.

You start with an idea that you have to put into practice, learning how to manipulate light. At first simple, static shots and gradually more and more complex shots.

## **PROGRAM**

Starting in the darkness of the studio stage, we better understand the potential that light has.

Every projector we turn on determines something, a true creative act. The student must realize that his culture, sensibility and aesthetic taste will allow him to create something personal. Everyone can make an absolutely personal contribution.

You start with an idea that you have to put into practice, learning how to manipulate light. At first simple, static shots and gradually more and more complex shots.

You proceed through face-to-face lectures, learn how to prepare the camera for the set, do camera auditions and move on to the first exercises with camera movements.

## **Reference texts**

La Bottega della Luce -Ubulibri, La Luce come Emozione -Artdigiland

I Maestri della Luce – Minimum Fax, La Camera Chiara – Einaudi

Storie della Luce – La Lanterna Magica.

## **Evaluation procedure:**

On-going assessment.

## **Grade**

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

## **Skills acquired**

Students will have the ability to tackle interdisciplinary exercises and their first short film.

## CAMERA ASSISTANT

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary sector:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

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

**Number of credits:** 2 CFU

**Course:** CINEMATOGRAPHY

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 64 HOURS

**Professor(s):** VARIOUS PROFESSIONALS IN THE FIELD

### **OBJECTIVES AND CONTENTS OF THE COURSE**

To give the student the ability to know how to perform this task professionally .

### **PROGRAM**

Preparation of both analog and digital cameras.

Camera auditions, theater practice, rental visit.

### **Reference texts**

**Evaluation procedure:**

Examination with practical test

**Grade**

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

**Skills acquired**

The student will have acquired skills that with almost daily practice will lead him to know how to practice this profession.

## EDITING THEORY AND TECHNIQUE

**Academic Year 2024/2025**

**Type of training activity:** RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

**Disciplinary sector:**

**Disciplinary field:** INF/01 COMPUTER SCIENCE

**Number of credits:** 2 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 16 HOURS

**Professor(s):** ROBERTO PERPIGNANI

### **OBJECTIVES AND CONTENTS OF THE COURSE**

It is believed that the course of 'Photography' should, like others, make use of such formative bases as observation and reflection on the linguistic characteristic of cinema and audiovisuals, which has in the aspect managed by 'editing' a real 'specific' that, in an original way compared to other forms, creates an effect of representative synthesis, as much for what pertains to narrative as to expressive and conceptual value.

### **PROGRAM**

Four meetings are planned; these will allow us to show sequences from film history that the teacher(s) may deem appropriate to exemplify the functional and dynamic relationship between the different narrative elements (images, sounds, music, text, acting). It is important that a reflection about the linguistic structure of the 'medium,' which is a composite of different contributions, be activated so that a true consideration can be drawn from it, not a



generic one, but an awareness that places the specifics of one's own elaborative form (and expressive responsibility) in an overall relationship to the whole.

It is also conceivable that (though not continuously) teachers of the two teaching disciplines, photography and editing, could be co-present and determine a dialogue, certainly one of great teaching effectiveness.

### **Reference texts**

### **Evaluation procedure:**

On-going assessment.

### **Grade**

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

### **Skills acquired**

Basic knowledge of audiovisual editing techniques.

## COLOR GRADING 1

**Academic Year 2024/2025**

**Type of training activity:** RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

**Disciplinary sector:**

**Disciplinary field:** INF/01 COMPUTER SCIENCE

**Number of credits:** 4 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 64 HOURS

**Professor(s):** SERENA PERLA

**Prerequisites:** BASIC PC KNOWLEDGE: WIN AND MAC OPERATING SYSTEMS

### **OBJECTIVES AND CONTENTS OF THE COURSE**

The objective of the course is to accompany the student to understand post-production processes and to use color grading as a creative and narrative tool to add value to the film product. The methodology used during the course includes an initial theoretical approach that starts from the basics of color theory to concrete cinematic examples, and then moves on to a more technical and practical part where through targeted exercises, students are accompanied step by step to learn about and know how to use all the basic features of the Da Vinci Resolve software. At the end of the course, students will have learned the basics necessary to deal with the entire post-production process of a film product, from conforming, through color correction and color grading to final delivery.

## **PROGRAM**

The Theory of Color (practical examples from films)

The stages of POST PRODUCTION (from set to theatrical projection) Introduction to Da Vinci Resolve

Creating a project in Da Vinci Resolve

Configure key settings

Exploring the Da Vinci Resolve interface

Importing and analyzing clips

Clip metadata

Bins and Smart Bins

Creating a timeline

Inserting clips into a timeline

Managing Clips in the Timeline

Relinking files in projects

Manage the colors of clips

Deleting, Cutting, Copying and Pasting Clips

Introduction to Color Correction

Color Correction and Grading

The Color Page Interface

The primary controls for color correction

Understanding the concept of a node

Applying a secondary correction

The Power Windows and Effects of Da Vinci Resolve

Tracking the movement of a Power Window

Primary image corrections

Da Vinci Resolve Color Management

Using Video Scopes

Balancing Color and Contrast with Color Wheels

Balancing color and contrast with Primaries Bars

Learn how to use Curves for primary corrections

Automatic Controls

Additional Primary Controls

Stills

Secondary Image Corrections

Creating Secondary Corrections with the HSL Curve

Using Qualifiers

The Outside Node

Combining the use of Qualifiers and Power Windows

Using the Tracker

Stabilizing a Shot

Creating Specific Looks

The Use of LUTs [Look-Up-Table]

Creating a Look

Concept of Power Grade

The Deliver Page and Media Management

Creating a Master File for the Web

Creating an Export Preset

Consolidating Media Files

Copying Projects and Media Files to Another Hard Disk

Working with Databases

The dynamic range of images and input Color Space

Understanding the workflow of grading

Working with Contrast

Balancing Colors

Log Controls vs. Primary Wheels

Managing color spaces

The color continuity of scenes

How to organize your work

Comparing clips manually

Using split - screen to compare clips

Correcting and enhancing isolated areas

Guide the viewer's attention

Highlighting key details

Complex tracking

Enhancing skin tones

Managing Nodes and Corrections

Conforming a timeline from an XML

Associating high quality files with the timeline

The structure of nodes

Parallel and Mixer nodes

Mixer nodes: compositing effects Importing and using a mask

Local and Remote Versions

The ColorTrace

The Scene Cut Detection feature

Using Keyframes

The Noise Reduction

Using Groups

Creating a group

Applying corrections to pre-clip groups

Applying corrections at the clip level

Applying corrections to post-clip groups

Applying corrections at the timeline level

The Data Burn In window

Projects with RAW files

Working with RAW at the project level

Working with RAW at the clip level

RAW, Color Management and Render Cache

Exporting the project

Using the Lightbox

The Deliver Page operational workflow

Preparing the timeline for Digital Cinema

Exporting different versions

Advanced settings

**Reference texts**

The Beginner's guide to DaVinci Resolve di Chris Roberts, Simon Hall, Arthur Ditner, Daria Fissoun, Dion Scoppettuolo

**Evaluation procedure:**

The exam is conducted in two stages, the first consists of a written multiple choice test with 40 questions. The second part of the exam is practical, the student will have video materials that correspond to a finished product (a cotrometer) and will have to follow all the stages of post-production by performing conforming, relinking files from Proxy to HQ files and the various stages of color correction and grading until the finished product is exported.

**Grade**

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

**Skills acquired**

With this course, students will learn to use color grading software by understanding not only its technical potential but also learning to recognize its artistic potential and making them more aware of how to approach film work in post-production. They will learn the correct terminology to relate in their future as DoPs to the various colorists they will encounter during their artistic journey and will also be able to understand the importance of the figure of the colorist.

They will also implement their technical skills and learn to understand the limits and potential of certain cameras and lenses when auditioning, comparing them on Da Vinci Resolve and using the tools offered by the software.

By the end of the course, students will be able to follow the entire post-production process of any video product. From conforming to exporting for film.

## STEADYCAM 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:** PHOTOGRAPHY

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 64 HOURS

**Professor(s):** OSAMA ABOUELKHAIR

### **OBJECTIVES AND CONTENTS OF THE COURSE**

Devise short sequence plans that can be filmed on the move using steadycam. Frontal theoretical training and step-by-step guided exercises.

### **PROGRAM**

Practical knowledge of equipment components, as well as managing the best functional assemblage to the alternate shooting needs.

Wearing the equipment. Basic movements. Grip and boom up and down. Walk-re forward and backward framing both front and rear. Lateral and circular movements. High mode and low mode.

Narrative and camera movements.



**Reference texts**

THE STEADICAM OPERATOR'S HANDBOOK Autore Jerry Holway

**Evaluation procedure:**

On-going assessments

**Grade**

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

**Skills acquired**

Assemble and balance equipment.

Use the steadicam in moving shots.

Design the most suitable camera movement that can be achieved with the skills acquired in the course.

## NOTIONS OF MACHINISM AND ELECTRICIANISM

**Academic Year 2024/2025**

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

**Disciplinary sector:**

**Disciplinary field:**

**Number of credits:** 1 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 24 HOURS

**Professor(s):** MASSIMO MILLOZZI

### **OBJECTIVES AND CONTENTS OF THE COURSE**

Guided exercises knowledge of machinist and electrician materials.

### **PROGRAM**

Exercises to acquire manual dexterity with these materials.

### **Reference texts**

### **Evaluation procedure:**

At the end of the course, students will be graded in thirtieths.

**Grade**

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

**Skills acquired**

Mastery in the use of all machinist and electrician materials.

## PREPARATION AND FILMING SHORT FICTION 1

**Academic Year 2024/2025**

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

**Disciplinary sector:**

**Disciplinary field:**

**Number of credits:** 6 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 84 HOURS

**Professor(s):** G. LANCI, S. CAMERATA

### **OBJECTIVES AND CONTENTS OF THE COURSE**

First short film, first set experience. Everything contributed to forming the student.

Lectures, particularly those on art history, film history and static photography, guided exercises, interdisciplinary workshops and analysis of the photography of various films.

### **PROGRAM**

First time on location surveys, deciding on materials to be used, camera and photographic auditions, and first time on a crew. Three days of shooting either indoors in the studio or in real-life settings.

### **Reference texts**

**Evaluation procedure:**

Evaluation at the end of the project.

**Grade**

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

**Skills acquired**

Taking stock after the first year, trying to identify any deficiencies and then eliminating them in the second year.

**corso di FOTOGRAFIA**

**2° anno**

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	DISCIPLINE DIDATTICHE	CFU
DI BASE	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
CARATTERIZZANTI	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	fotografia analogica e digitale 2	6
			tecnica di illuminazione e ripresa analogica 2	4
			tecnica di illuminazione e ripresa digitale 2	8
			l'operatore di macchina	4
ATTIVITA FORMATIVE AFFINI O INTEGRATIVE		INF/01 INFORMATICA	conforming e workflow	2
			il D.I.T. 1	4
			color grading 2	4
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE			steadycam 2	2
			post produzione corto di finzione 1	2
			period lab preparazione e riprese	6
			post produzione corto di finzione 2	2
			preparazione e riprese corto di finzione 2	10
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:** PHOTOGRAPHY

**Year of study:** 2°

**Semester:** FIRST

**Duration:** 28 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

Il fumetto and cinema

### **Reference texts**

Q.Tarantino, *Cinema Speculation*, La Nave di Teseo, 2023 (mandatory)

**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 sector:** HISTORICAL DISCIPLINES

**Disciplinary field:** M-STO/04 CONTEMPORARY HISTORY

**Number of credits:** 4 CFU

**Course:** PHOTOGRAPHY

**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.

## ANALOGUE AND DIGITAL PHOTOGRAPHY 2

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary sector:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC PRODUCTION TECHNIQUES

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

**Number of credits:** 6 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 2°

**Semester:** ANNUAL

**Duration:** 200 HOURS

**Professor(s):** GIUSEPPE SCHIAVINOTTO

### **OBJECTIVES AND CONTENTS OF THE COURSE**

The objective of the course is to bring the acquired skills closer to the world of Cinema.

Studying and analyzing the work of renowned and internationally recognized photographers or DOPs will help improve one's cultural background and make good photographs.

### **PROGRAM**

Digital and analogue shooting techniques in the studio and outdoors, continuous/flash lighting techniques, portrait photography, still life, documentary photography, scene photography, architectural photography, macro and micro photography, the view camera, photo editing with Photoshop, digital processing in Camera RAW, color-dominant correction, darkroom development and printing where you can continue to express your creativity, solarization techniques, infrared and ultraviolet photography, the calibration of monitors.

Themes are worked on and best photos are exhibited.

### **Reference texts**

I grandi fotografi, Juliet Hacking, Einaudi optional

The photographs, Lean Bendavid-Val, National Geographic optional

Jacques Henri Lartigue, L'invenzione della felicità, Marsilio optional

Edward Steichen, L'alta moda gli anni di Condé Nast, Ewing William, Skirà optional

Helmut Newton, Autobiografia, Contrasto optional

Magnum sul set: Il cinema visto dai grandi fotografi, Silvana Editoriale optional

Un eterno istante: la mia vita. Giovanni Gastel, Mondadori optional

Ferdinando Scianna: viaggio, racconto, memoria. Marsilio optional

Robert Capa: La collezione completa. Contrasto optional

Richard Avedon, I ritratti, Ideart optional

### **Evaluation procedure:**

On-going assessment.

### **Grade**

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

**Skills acquired**

The student will be able to independently perform work as a Photographer and will be able to better relate to film media.

## ANALOG LIGHTING AND SHOOTING TECHNIQUE 2

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary sector:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

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

**Number of credits:** 2 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 2°

**Semester:** ANNUAL

**Duration:** 64 HOURS

**Professor(s):** G. LANCI, S. CAMERATA

### **OBJECTIVES AND CONTENTS OF THE COURSE**

Increase competence with respect to the use of light and camera movements.

Improve the ability to relate to the director and all other departments.

### **PROGRAM**

Proceed with weekly exercises leaving the student more free. Fundamental is the viewing of the footage and the analysis that follows. Verification of materials in the color classroom.

Filming will be done in the studio, in real-life settings both day and night.

### **Reference texts**

**Evaluation procedure:**

On-going assessment.

**Grade**

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

**Skills acquired**

Gain confidence in both lighting and machine movement.



## LIGHTING TECHNIQUE AND DIGITAL SHOOTING 2

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary sector:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

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

**Number of credits:** 8 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 2°

**Semester:** ANNUAL

**Duration:** 200 HOURS

**Professor(s):** G. LANCI, S. CAMERATA

### **OBJECTIVES AND CONTENTS OF THE COURSE**

Know how to evaluate the difference between analog and digital lighting. Knowledge of all digital cameras in the school's possession. Guided exercises and hands-on labs.

### **PROGRAM**

Weekly exercises will advance students in both the use of light, knowledge of digital cameras, and the work of the camera operator and assistant operator.

### **Reference texts**

**Evaluation procedure:**

On-going assessment.

**Grade**

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

**Skills acquired**

The competencies are those made explicit in the program.

## CAMERA OPERATOR 1

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary sector:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

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

**Number of credits:** 4 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 2°

**Semester:** ANNUAL

**Duration:** 64 HOURS

**Professor(s):** FABRIZIO VICARI

### **OBJECTIVES AND CONTENTS OF THE COURSE**

Train our students with the best Italian machine operator through guided exercises.

### **PROGRAM**

Vicari leads the exercises by constructing shots with the dolly, Piwi, Dolly and hand-held camera. He controls the execution and harmony of the composition.

### **Reference texts**

### **Evaluation procedure:**

Project realization.

**Grade**

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

**Skills acquired**

Shooting techniques.

## CONFORMING AND WORKFLOW

**Academic Year 2024/2025**

**Type of training activity:** RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

**Disciplinary sector:**

**Disciplinary field:** INF/01 COMPUTER SCIENCE

**Number of credits:** 2 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 2°

**Semester:** FIRST

**Duration:** 32 HOURS

**Professor(s):** EDOARDO DELL'ACQUA

**Prerequisites:** OPERATION OF BLACKMAGIC CONFORMING SOFTWARE DAVINCI  
RESOLVE STUDIO

### OBJECTIVES AND CONTENTS OF THE COURSE

The course consists of a face-to-face lecture part (Workflow) and a hands-on lab part (conforming). The workflow part describes and analyzes the realized process of a film as a whole, considering the stages of direct involvement of photography students in preparation, shooting and post-production. It then enters analytically on the workflow in post prod. The part devoted to conforming consists of performing the scene conforming work of the short, until a final conforming copy is obtained.

The objectives are twofold: to know and understand the film workflow with a focus on the post prod workflow; to have the technical and technological skills to perform scene conforming. Secondary objective is to provide guidelines for interaction with other

professionals/courses involved in the process, going into detail about the stages related to post-production.

## **PROGRAM**

### **WORKFLOW:**

- the film process from pre-production to the printing of the first copy
- the stages of the photography department during pre-production: inspections, auditions, MdP specimens, testing of technologies, meetings with post supervisor, DIT, definition of a specific work flow
- the stages of the photography department in post production: from set to edit, dailies, editing work copy, conforming, color correction and color grading, verification screenings, zero copy

### **CONFORMING:**

- the reference check list; - the DaVinci Resolve conforming software: project set-up;
- AAF, EDL, ingest of materials; timeline set-up;
- relink of OCF negatives, FX and GC relink, repertoire relink and non-standard media; troubleshooting common problems
- sending conforming-check copy upon assembly
- fine-tuning and corrections
- formal conforming approval of course/assembly department
- preparation of project for formal delivery to post prod supervisor

### **Reference texts**

Handout and operational check-lists are prepared by the lecturer and distribute

students.

**Evaluation procedure:**

Evaluation takes place in itinere during the course regarding methodological and operational skills, with final confirmation in the approval of conforming.

**Grade**

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

**Skills acquired**

Knowledge of film work flow and analytically of post prod work flow; realization of short film conforming and ability to cope with typical critical issues.

Dialectics of comparison and exchange with editing, vfx and the other professionals/students involved.

Work methodology.

## THE D.I.T. 1

**Academic Year 2024/2025**

**Type of training activity:** RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

**Disciplinary sector:**

**Disciplinary field:** INF/01 COMPUTER SCIENCE

**Number of credits:** 4 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 2°

**Semester:** ANNUAL

**Duration:** 64 HOURS

**Professor(s):** GIUSEPPE ROMAGNOLI

### **OBJECTIVES AND CONTENTS OF THE COURSE**

The aim of the course is to introduce students to the figure of the Digital image technician (D.I.T.) by providing them with the specific skills of this professional role. Classes are held on a simulated set and the methodology adopted alternates frontal lessons and practical applications, going to recreate the typical case histories of a short film and an industrial production.

### **PROGRAM**

- The role of the digital image technician: specific skills, relationship with the DoP and the photography scuoadra
- the DIT cart; basic knowledge of specialized software and hardware, such as Comfort, Blackmagic Design, Flanders and others;



- the instrumentation: exposure meter, thermal colorimeter, waveform, vectorscope and the other control instruments (video scopes), knowledge and use
- camera equipment: cameras, optics, filters, differences and use in specific situations. Study and comparison of Arri, Red, Sony, Zeiss, Tiffen, etc.
- digital workflow: planning and coordination among the various figures contributing to the process

### **Reference texts**

- Scott Arundale e Tashi Trieu : Modern Post – Workflows and Techniques for Digital Filmmakers – Focus Press
- Robert L Trim: The Digital Imaging Technician
- films and film sequences explanatory of the lectures!

### **Evaluation procedure:**

Evaluation is done through the implementation of the exercises on the simulated set

### **Grade**

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

### **Skills acquired**

Students at the end of the course will acquire knowledge of the professional figure of the DIT and the working tools; they will also be able to take basic action on the software and hardware of the DIT cart.

## COLOR GRADING 2

**Academic Year 2024/2025**

**Type of training activity:** RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

**Disciplinary sector:**

**Disciplinary field:** INF/01 COMPUTER SCIENCE

**Number of credits:** 4 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 2°

**Semester:** FIRST

**Duration:** 64 HOURS

**Professor(s):** SERENA PERLA

**Prerequisites:** ADVANCED PC KNOWLEDGE: WIN AND MAC OPERATING SYSTEMS,  
DA VINCI RESOLVE

### **OBJECTIVES AND CONTENTS OF THE COURSE**

The objective of the course is to consolidate the basics taught during the first year by making the student autonomous and prepared on all post-production processes and able to use color grading as a creative and narrative tool to add value to the film product.

The methodology used during the course includes an initial theoretical approach that starts by taking up the basics of color theory with further insights on how colors are able to convey emotions, up to concrete cinematographic examples, and then moves on to a more technical and practical part where through targeted exercises, students are accompanied step by step to know and know how to use all the advanced features of the Da Vinci Resolve software.

At the end of the course, students will have learned the necessary notions to deal with the entire post-production process of a film product, from conforming, through color correction and color grading to the final DCP delivery for theatrical projection.

## **PROGRAM**

The Theory of Color (practical examples from film) with focus on how colors convey different emotions

Creating a Look Concept of Power Grade

The Deliver Page and Media Management

Creating a master file for the Web

Creating an export preset

Consolidating Media Files

Copying Projects and Media Files to Another Hard Disk

Working with Databases

The dynamic range of images and input Color Space

Understanding the workflow of grading

Working with Contrast

Balancing Colors

Log Controls vs. Primary Wheels

Managing color spaces

The color continuity of scenes

How to organize your work

Comparing clips manually

Using split - screen to compare clips

Correcting and enhancing isolated areas

Guide the viewer's attention

Highlighting key details

Complex tracking

Enhancing skin tones

Managing Nodes and Corrections

Conforming a timeline from an XML

Associating high quality files with the timeline

The structure of nodes

The Parallel and Mixer nodes Mixer nodes: compositing effects

Importing and using a mask

Local and Remote Versions

The ColorTrace

The Scene Cut Detection feature

Using Keyframes

The Noise Reduction

Using Groups

Creating a group

Applying corrections to pre-clip groups

Applying corrections at the clip level

Applying corrections to post-clip groups

Applying corrections at the timeline level

The Data Burn Window In Projects With RAW Files

Working with RAW at the project level

Working with clip-level RAW RAW, Color Management, and Render Cache

Exporting the project

Using the Lightbox

The Deliver Page operational workflow

Preparing the timeline for Digital Cinema

Exporting different versions Advanced settings

### **Reference texts**

*The Advanced guide to DaVinci Resolve di Chris Roberts (Autore), Simon Hall (Autore), Arthur Ditner (Autore), Daria Fissoun (Autore), Dion Scoppettuolo (Autore)*

### **Evaluation procedure:**

The exam is conducted in two stages, the first consists of a written multiple choice test with 40 questions. The second part of the exam is practical, the student will have video materials that correspond to a finished product (a short film) and will have to follow all stages of post-production by performing conforming, relinking files from Proxy to HQ files and the various stages of color correction and grading until the export of the finished product, finalizing a DCP.

### **Grade**

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

### **Skills acquired**

With this course, students will learn to use color grading software by understanding not only its technical potential but also learning to recognize its artistic potential and making them more aware of how to approach a work

## STEADYCAM 2

**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:** PHOTOGRAPHY

**Year of study:** 2°

**Semester:** ANNUAL

**Duration:** 102 HOURS

**Professor(s):** G. LANCI, S. CAMERATA

**Prerequisites:** STEADYCAM 1 COURSE TAUGHT BY A SPECIALIST.

### OBJECTIVES AND CONTENTS OF THE COURSE

Maintain the manual dexterity acquired during the steadycam 1 course with various exercises.

### PROGRAM

Many drills with this medium and its use during the shooting of short films as well.

### Reference texts

**Evaluation procedure:**

Evaluation of the realized project.

**Grade**

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

**Skills acquired**

It is a particular medium that not everyone can use to the fullest. For some it has become their profession.

## POST PRODUCTION SHORT FICTION 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:** PHOTOGRAPHY

**Year of study:** 2°

**Semester:** FIRST

**Duration:** 80 HOURS

**Professor(s):** EDOARDO DELL'ACQUA

**Prerequisites:** knowledge of the work-flow of the short film and in particular the succession of work steps specific to scene post production; elements of photographic composition and color expressiveness; color grading technique; operation of Blackmagic DaVinci Resolve Studio color grading software; DoP mood-board preparation

### **OBJECTIVES AND CONTENTS OF THE COURSE**

The course is a hands-on workshop whose ultimate goal is the realization of the post production scene of the first-year short film, up to the printing of the zero copy. The adoption of experiential teaching leads the student to learn the concepts, methods and operational practices during the course of the exercise itself, exploiting the full potential of learning by doing. In this way, three objectives coexist in the scope of the course: in addition to completing the post prod scene, also that of acquiring the skills necessary to carry out the post prod itself, and finally that of mastering a working method. Secondary objective is to



implement interaction with other professionals involved, such as directing, editing, vifx, sound.

The workshop is also closely connected with the Workflow and Conforming Course: the color process is based on technological and expressive choices and decisions made in meetings with the post production supervisor that take place in the preparation phase of filming and during camera auditions. In addition, it is at that stage of preparation that the students draft the mood-board of the DoP, which will be the reference in the dialogue with director and the other departments of the short, scenography in primis, and during color grading.

## **PROGRAM**

- viewing scene assembly: photographic analysis, technical analysis, instrumental analysis; identifying critical issues and resolution methods
- setting up a nodes tree;
- primary color and color correction: application of technical and conversion LUTs;
- tonal contrast, neutralization and color balancing; visual continuity and matching;
- the colorist's tools: primary wheels, color curves, Hue vs Sat, Hue vs Hue, Hue vs Lum, Lum vs Sat, Sat vs Sat;
- verification of work done: lightbox function, instrumental verification, analytical view on control monitor; possible corrections;
- discussion with director on photographic intentions and comparison of shot with mood-board; define/redefine colorimetry, palette and look of scenes/environments and film;
- build and reconstruct atmospheres;
- secondary color and creative color grading: creative LUTs, color dominants; use of the qualifier tool;
- the tools for selective secondary interventions: masks and power windows;
- verification of work done;

- screening in the cinema room with the director and comparison of the result obtained;  
approval of color grading
- finalization; verification of compliance with editing with formal approval;
- mastering of the zero copy in standard format for the digital source master; technical verification of the file;
- formal delivery of the zero copy to the post production supervisor.
- Finalization of the final grading screenings in the cinema room of the progress and rendering (color space conversion to XYZ and DCP mastering) alternating with correction and fine-tuning sessions, until the desired result is achieved.

### **Reference texts**

Handout and operational check-lists are prepared by the lecturer and distributed to the students.

### **Evaluation procedure:**

Assessment takes place in itinere during the course with regard to analytical, methodological and operational skills, while it is in the final projection that the overall outcome of the work done is evaluated.

### **Grade**

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

### **Skills acquired**

Students are enabled to acquire the skills for the realization of the post production scene of a short film and especially of color grading, also by going on to apply what they have learned in the Workflow and Scene Conforming Course and the Color Correction Course.

The skills articulate in the abilities of:

- analytical vision of the shot, including using control tools;
- comparison between the intentions and the result of the shoot;
- identification of problematic issues and their resolution;
- primary and secondary color interventions through the use of the most appropriate tools;
- operation of Blackmagic DaVinci Resolve Studio color grading and post production software;
- analytical vision of the progression of the work done, both in the classroom on control monitors and in projection in the cinema room;
- dialectic discussion and exchange with the director and other professionals/students involved;
- working methodology and discipline.

## PERIOD LAB PREPARATION AND SHOOTING

**Academic Year 2024/2025**

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

**Disciplinary sector:**

**Disciplinary field:**

**Number of credits:** 6 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 2°

**Semester:** ANNUAL

**Duration:** 102 HOURS

**Professor(s):** G. LANCI, S. CAMERATA

### **OBJECTIVES AND CONTENTS OF THE COURSE**

To give students a specific background on the chosen era or genre.

### **PROGRAM**

The program consists of lectures, film viewings, and consultation of texts and publications.

### **Reference texts**

To be decided together with the teachers of the various disciplines.

### **Evaluation procedure:**

Evaluate the realized project.

**Grade**

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

**Skills acquired**

Check whether the students were able to get into the project by giving the short film the right atmosphere.

## POST PRODUCTION SHORT FICTION 2

**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:** PHOTOGRAPHY

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 80 HOURS

**Professor(s):** EDOARDO DELL'ACQUA

### **OBJECTIVES AND CONTENTS OF THE COURSE**

The second-year course looms as an advancement of the first course, whose steps it retraces add an additional level of complexity.

The course is a hands-on workshop whose ultimate goal is the realization of the post production scene of the second year short film, up to the printing of the zero copy. The adoption of experiential didactics leads the student to learn the concepts, methods and operational practices in the course of carrying out the exercise itself, exploiting the full potential of learning by doing. In this way, three objectives coexist in the scope of the course: to complete the post prod scene of the short film, to acquire the skills necessary to carry out the post prod itself, and finally to master a working method. Secondary goal is to implement the interaction with the other professions/courses involved, such as directing, editing, vfx, sound, production. The workshop is also closely connected with the Workflow and conforming course: the color process is based on technological and expressive choices and

decisions made in meetings with the post production supervisor that occur in the preparation phase of filming and during camera auditions. In addition, it is at that stage of preparation that the students draft the mood-board of the DoP, which will be the reference in the dialogue with the other departments of the short, direction and set design in primis, and during color grading.

## **PROGRAM**

- viewing scene assembly: photographic analysis, technical analysis, instrumental analysis; identifying critical issues and resolution methods
- setting up a nodes tree;
- primary color and color correction: application of technical and conversion LUTs;
- tonal contrast, neutralization and color balancing; visual continuity and matching;
- the colorist's tools: primary wheels, color curves, Hue vs Sat, Hue vs Hue, Hue vs Lum, Lum vs Sat, Sat vs Sat;
- verification of work done: lightbox function, instrumental verification, analytical view on control monitor; possible corrections;
- discussion with director on photographic intentions and comparison of shot with mood-board; define/redefine colorimetry, palette and look of scenes/environments and film;
- build and reconstruct atmospheres;
- secondary color and creative color grading: creative LUTs, color dominants; use of the qualifier tool;
- the tools for selective secondary interventions: masks and power windows;
- verification of work done;
- screening in the cinema room with the director and comparison of the result obtained; approval of color grading
- finalization; verification of compliance with editing with formal approval;

- mastering of the zero copy in standard format for the digital source master; technical verification of the file;
- formal delivery of the zero copy to the post production supervisor.
- Finalization of the final grading screenings in the cinema room of the progress and rendering (color space conversion to XYZ and DCP mastering) alternating with correction and fine-tuning sessions, until the desired result is achieved.

### **Reference texts**

Handout and operational check-lists are prepared by the lecturer and distributed to the students.

### **Evaluation procedure:**

Assessment takes place in itinere during the course with regard to analytical, methodological and operational skills, while it is in the final projection that the overall outcome of the work done is evaluated.

### **Grade**

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

### **Skills acquired**

Just as the filming of Short Fiction 2 represents a level of advancement over the previous short, the skills acquired in this Course are also in progression with what was learned in the previous Short Fiction Post Production Course 1. Therefore, students are enabled to consolidate the skills they have already acquired for the realization of the post production scene of a short film and especially color grading, and refine the use of their toolbox by resorting to more sophisticated working techniques.



In addition to consolidating prior skills, the Course allows you to learn:

- a broader operation of the Blackmagic DaVinci Resolve Studio color grading and post production software;
- the use of color management for workflow and outcome optimization;
- the use of HDR grading tools, color warper, photo retouching and manipulation, and noise reduction;
- a more pointed dialectical confrontation ability.

## PREPARATION AND FILMING SHORT FICTION 2

**Academic Year 2024/2025**

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

**Disciplinary sector:**

**Disciplinary field:**

**Number of credits:** 10 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 2°

**Semester:** FIRST

**Duration:** 84 HOURS

**Professor(s):** G. LANCI, S. CAMERATA

### **OBJECTIVES AND CONTENTS OF THE COURSE**

It's like the first short but with more awareness to which a lot of drills on camera movements and lighting contributed. And also drills led by a camera operator, steadycam operator and DIT.

### **PROGRAM**

More crew work, fellowship grows, shorts are more complex, we also shoot outside night.

### **Reference texts**

**Evaluation procedure:**

Evaluation of the realized project.

**Grade**

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

**Skills acquired**

According to budget, personalities and the type of photography one prefers clearly emerge.

**corso di FOTOGRAFIA**

**3° anno**

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	DISCIPLINE DIDATTICHE	CFU
DI BASE	DISCIPLINE SOCIOLOGICHE, PSICOLOGICHE E PEDAGOGICHE	SPS/08 SOCIOLOGIA DEI PROCESSI CULTURALI E COMUNICATIVI	<b>fotografia analogica e digitale 3: la società e l'ambiente attraverso lo scatto fotografico</b>	4
CARATTERIZZANTI	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	<b>analisi dell'opera audiovisiva 2</b>	4
		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	<b>tecnica di illuminazione e ripresa analogica 3</b>	3
			<b>tecnica di illuminazione e ripresa digitale 3</b>	6
ATTIVITA FORMATIVE AFFINI O INTEGRATIVE		INF/01 INFORMATICA	<b>il D.I.T. 2</b>	2
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE			<b>l'operatore di macchina</b>	4
			<b>il direttore della fotografia</b>	12
			<b>preparazione film di diploma</b>	7
			<b>realizzazione di un progetto filmico</b>	6
PROVA FINALE			<b>riprese e post produzione film di diploma</b>	12
TOTALE CFU				60

## ANALOG AND DIGITAL PHOTOGRAPHY 3:

### SOCIETY AND ENVIRONMENT THROUGH THE PHOTOGRAPHIC SHOT

**Academic Year 2024/2025**

**Type of training activity:** BASIC

**Disciplinary sector:** SOCIOLOGICAL, PSYCHOLOGICAL AND PEDAGOGICAL  
DISCIPLINES

**Disciplinary field:** SPS/08 SOCIOLOGY OF CULTURAL AND COMMUNICATIVE  
PROCESSES

**Number of credits:** 4 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 3°

**Semester:** ANNUAL

**Duration:** 180 HOURS

**Professor(s):** GIUSEPPE SCHIAVINOTTO

#### **OBJECTIVES AND CONTENTS OF THE COURSE**

The goal of the Photography course is to give the student, who already possesses the technical knowledge necessary to create his or her own creative projects, the skills to become an "artist" with his or her own personality. Special attention will be given to the psychological aspect. It will continue to compare each person's work with reference teachers.

#### **PROGRAM**

Society and the environment through the photographic shot, Gestalt psychology, the study of photogenics, themes related to the social and the city in which one moves are given with the

possibility of making an exhibition. Portfolio creation. It is suggested how to pose towards the subject in order to enter into a deep interaction, students refine themselves in the execution of portraits in the studio or set outdoors. How to create a photo book for actors.

### **Required texts**

*La psicologia della forma*, Katz David, ed Boringhieri OPTIONAL

*Punto linea superficie: contributo all'analisi degli elementi pittorici*, Wassily Kandisky OPTIONAL

*Il ritratto e l'istante*, Mary Ellen Mark, Postcart OPTIONAL

### **Evaluation procedure:**

In-process testing.

### **Grade**

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

### **Skills acquired**

Increased awareness of the potential of the language of photography to be able to express themselves independently in the work environment.

Possibility to also continue in the specific profession of Photography.

## ANALYSIS OF AUDIOVISUAL WORK 2

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary sector:** MUSIC AND PERFORMING ARTS, FASHION TECHNIQUES AND ARTISTIC PRODUCTIONS

**Disciplinary field:** L-ART/05 DISCIPLINES PERFORMING ARTS

**Number of credits:** 4 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 3°

**Semester:** ANNUAL

**Duration:** 64 HOURS

**Professor(s):** FLAVIO DE BERNARDINIS

### OBJECTIVES AND CONTENTS OF THE COURSE

In continuity with the module Analysis of the Audiovisual Work 1, the module Analysis of the Audiovisual Work 2 focuses on defining the works most directly belonging to the tradition of the European avant-garde or nouvelle vagues, such as New Hollywood, or the Eastern European schools, such as Lodz and Soviet cinematography from Kalotozov's *When Storks Fly onward*. Ideological codes will be a subject of discussion for the student, who must emphasize the ability to extract ideological structures from the texts examined.

### PROGRAM

Soviet Cinema of the Thaw

The Polish School of Lodz

Hungary and Czechoslovakia: Jancso, Stvabo and Forman

Brazilian cinema novo

The New Hollywood: Scorsese, Spielberg, Coppola, Lucas, De Palma, Pakula, Penn,  
Rafeloso

The British in Hollywood: Schlesinger and Reisz

The Italian New Wave: The Taviani Brothers, Bertolucci, Bellocchio

### **Required texts**

F.Di Giammatteo, *Storia del cinema*, Marsilio, 1998

F.Di Giammatteo, *Lo sguardo inquieto*, La Nuova Italia, 1995

### **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**

Know how to identify and extract ideological structures from the texts examined.



## LIGHTING TECHNIQUE AND ANALOG SHOOTING 3

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary sector:** MUSIC AND PERFORMING ARTS, FASHION TECHNIQUES AND ARTISTIC PRODUCTIONS

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

**Number of credits:** 3 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 3°

**Semester:** ANNUAL

**Duration:** 64 HOURS

**Professor(s):** G. LANCI, S. CAMERATA

### **OBJECTIVES AND CONTENTS OF THE COURSE**

The goal is to give students a good command of the use of both 16 and 35mm film.

### **PROGRAM**

Typically, a short film is made on film. Students participate in all stages: concept, shooting and editing.

### **Required texts**

### **Evaluation procedure:**

Evaluation of the completed project.

### **Grade**

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

### **Skills acquired**

The skills acquired will enable learners to be able to participate in the implementation of analog projects

## LIGHTING TECHNIQUE AND DIGITAL SHOOTING 3

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary sector:** MUSIC AND PERFORMING ARTS, FASHION TECHNIQUES AND ARTISTIC PRODUCTIONS

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

**Number of credits:** 6 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 3°

**Semester:** ANNUAL

**Duration:** 140 HOURS

**Professor(s):** G. LANCI, S. CAMERATA

### **OBJECTIVES AND CONTENTS OF THE COURSE**

You will complete the knowledge of our digital cameras: Black magic, Alexa place, Alexa 4/3, Mini Alexa LF and Sony Venice by comparing their features and quality.

### **PROGRAM**

A series of exercises will be necessary to learn about and compare the characteristics of the various digital cameras with color classroom controls and with the help of a DIT.

### **Required texts**

**Evaluation procedure:**

On-going assessment.

**Grade**

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

**Skills acquired**

The skills we would like them to acquire are those made explicit in the syllabus.

## THE D.I.T. 2

**Academic Year 2024/2025**

**Type of training activity:** RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

**Disciplinary sector:**

**Disciplinary field:** INF/01 COMPUTER SCIENCE

**Number of credits:** 2 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 3°

**Semester:** ANNUAL

**Duration:** 64 HOURS

**Professor(s):** GIUSEPPE ROMAGNOLI

### **OBJECTIVES AND CONTENTS OF THE COURSE**

The aim of the course is to provide advanced knowledge of what has already been learned in the first year, implementing new specificities. Classes are held on a simulated set, and the methodology adopted alternates between lectures and practical applications, going to recreate the typical case histories of a short film and industrial production. Analysis of particular case stories.

### **PROGRAM**

- new luminaire technologies: theory, and practice, analysis of intrinsic capabilities;
- in-depth live grading on set, using and deepening the use of all the tools known in the first year;
- workflow: shot management, LUT. CDL, the standards of ACES - Academy Color Encoding System

- Colour Pipeline distribution on set: hardware and software
- data management: file integrity, data and metadata, download times, stills

### **Required texts**

- Scott Arundale e Tashi Trieu : Modern Post – Workflows and Techniques for Digital Filmmakers – Focus Press
- Robert L Trim: The Digital Imaging Technician
- films and film sequences explanatory of the lectures

### **Evaluation procedure:**

Evaluation is done through the implementation of the exercises on the simulated set

### **Grade**

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

### **Skills acquired**

Students at the end of the course will deepen their knowledge of DIT working tools by progressing in their ability to act on the software and hardware of the DIT cart, even in atypical shooting situations.

## CAMERA OPERATOR 2

**Academic Year 2024/2025**

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

**Disciplinary sector:**

**Disciplinary field:**

**Number of credits:** 4 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 3°

**Semester:** ANNUAL

**Duration:** 64 HOURS

**Professor(s):** FABRIZIO VICARI

### **OBJECTIVES AND CONTENTS OF THE COURSE**

Refine each student's ability as performance and composition through guided exercises.

### **PROGRAM**

A series of increasingly complex drills using various warheads both fluid and crank.

Knowledge of remotely operated warheads and Drones.

### **Required texts**

### **Evaluation procedure:**

Project realization

**Grade**

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

**Skills acquired**

Increased artistic awareness and technical ability in shooting with different technical means.



## THE DIRECTOR OF PHOTOGRAPHY

**Academic Year 2024/2025**

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

**Disciplinary sector:**

**Disciplinary field:**

**Number of credits:** 12 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 3°

**Semester:** ANNUAL

**Duration:** 192 HOURS

**Professor(s):** VARIOUS AUTHORS OF PHOTOGRAPHY

### **OBJECTIVES AND CONTENTS OF THE COURSE**

Learn about various authors, various lighting techniques, how to relate to the director and other crew members , their stories.

### **PROGRAM**

Views of film excerpts and their analysis.

Exercises in indoor and outdoor settings, day and night, analysis of footage

### **Required texts**

At the discretion of the cinematographers.

**Evaluation procedure:**

Behavior during the exercises is assessed.

**Grade**

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

**Skills acquired**

Students at the end of the course will deepen their knowledge of different professionals in the field and their approaches to the craft of cinematography.

## GRADUATION FILM PREPARATION

**Academic Year 2024/2025**

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

**Disciplinary sector:**

**Disciplinary field:**

**Number of credits:** 7 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 3°

**Semester:** ANNUAL

**Duration:** 60 HOURS

**Professor(s):** G. LANCI, S. CAMERATA

### **OBJECTIVES AND CONTENTS OF THE COURSE**

In the third year, students prepare for the most important test, The DIPLOMA film. The key thing is to determine the kind of atmosphere needed for the project in tune with the director and other departments. Thus, film viewings, photographic and technical auditions may be needed.

### **PROGRAM**

Filming will involve the implementation of ideas developed during preparation, the ability to direct one's own department and to establish cooperative relationships with the entire crew but primarily with the director.

### **Required texts**

**Evaluation procedure:**

The realized project will be evaluated.

**Grade**

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

**Skills acquired**

This is the end of the three-year course. I think the students have acquired good knowledge with respect to all the professions in the field and can enter the working world with confidence and professionalism.

## REALIZATION OF A FILM PROJECT

**Academic Year 2024/2025**

**Type of training activity:** LABORATORIES

**Disciplinary sector:** LABORATORIES, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMATIVE ACTIVITIES

**Disciplinary field:**

**Number of credits:** 6 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 3°

**Semester:** SECOND

**Duration:** 64 HOURS

**Professor(s):** SANDRO CAMERATA

**Prerequisites:** BASIC KNOWLEDGE ANALOG PHOTOGRAPHY

### OBJECTIVES AND CONTENTS OF THE COURSE

The purpose of the workshop is to provide the methodological basis to equip the student with the ability to make a short film both as conception and making.

### PROGRAM

It starts with an idea and then goes through the various stages of pre-production, production and post-production.

### Evaluation procedure:

Final project

**Grade**

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

**Skills acquired**

The student gains a greater awareness of the medium of film as a means of expression.

## GRADUATION FILM FILMING AND POST PRODUCTION

**Academic Year 2024/2025**

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

**Disciplinary sector:**

**Disciplinary field:**

**Number of credits:** 12 CFU

**Course:** PHOTOGRAPHY

**Year of study:** 3°

**Semester:** ANNUAL

**Duration:** 40 HOURS

**Professor(s):** GIUSEPPE LANCI

**Prerequisites:** ALL THE PRACTICE AND KNOWLEDGE OF THE THREE-YEAR DEGREE IS THE MEANS TO APPROACH THE DEGREE PROFESSIONALLY

### **OBJECTIVES AND CONTENTS OF THE COURSE**

After a good preparation, confrontation with the director and other departments, inspections, technical auditions, choice of materials to be used, confrontation with a DIT, choice of a LUT, you are ready to face the shoot.

### **PROGRAM**

A full-fledged crew is formed and filming takes place, generally, within a week. Coloring will be done in an outside lab to get the student used to dealing with a professional colorist.

**Required texts****Evaluation procedure:**

Verification and judgment will be given after the project is finished.

**Grade**

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

**Skills acquired**

At the end of the three-year course, students will be able to enter the working world either directly as DOP or in another of the various specializations learned in the three years ( DIT, Colorist, Data manager, steadycam operator and assistant operator).