CSC... Scuola Nazionale di Cinema

corso di MONTAGGIO

1° anno

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
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	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
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CARATTERIZZANTI	DISCIPLINE CRITICHE, SEMIOLOGICHE E SOCIO-ANTROPOLOGICHE	M-FIL/04 ESTETICA	estetica dell'opera cinematografica	2
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		M-FIL/05 FILOSOFIA E TEORIA DEI LINGUAGGI	teoria e analisi del linguaggio cinematografico 1	4
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	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	grammatica della regia 1: montaggio	2
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NARRATIVE STRUCTURES

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: LINGUISTIC AND LITERARY DISCIPLINES

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

Number of credits: 4 CFU

Course: FILM EDITING

Year of study: 1°

Semester: FIRST

Duration: 24 HOURS

Professor(s): GINO VENTRIGLIA

OBJECTIVES AND CONTENTS OF THE COURSE

Lectures and exercises aimed at fixing the basic categories of film and television storytelling.

PROGRAM

Exploration of fundamental categories (character, plot, conflict, theme) and their articulation

in major dramaturgical models through sequence analysis and script reading.

Reference texts

Aristotele, *Poetica*

John Yorke, *Viaggio nel bosco narrativo*

Linda Seger, *Come scrivere una grande sceneggiatura*

Christopher Vogler, *Il viaggio dell'eroe*

Evaluation procedure:

Written test.

Grade

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

Skills acquired

Students will have learned the fundamentals of film and television dramaturgy.

LITERATURE AND CINEMA 1

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: LINGUISTIC DISCIPLINES

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

Number of credits: 2 CFU

Course: FILM EDITING

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 Ophuls, Coward's Brief Encounter for David Lean, or Ronconi/Sanguineti's work on Orlando furioso for the television adaptation of the Ariosto poem.

Literary genres and film genres: a comparison.

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

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

Writers as screenwriters: Flaiano and Pinelli for Fellini

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

Reference texts

I.Calvino, *Autobiografia di uno spettatore*

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

Evaluation procedure:

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 field: HISTORIC DISCIPLINES

Disciplinary sector: M-STO/04 CONTEMPORARY HISTORY

Number of credits: 4 CFU

Course: FILM EDITING

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, Eyer Wide Schut (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

Fernaldo 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 field: SOCIOLOGICAL, PSYCHOLOGICAL AND PEDAGOGICAL DISCIPLINES

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

Number of credits: 2 CFU

Course: PHOTOGRAPHY

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 hat 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

Notturno, 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 20234/2025

Type of training activity: BASIC

Disciplinary field: SOCIOLOGICAL, PSYCHOLOGICAL AND PEDAGOGICAL DISCIPLINES

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

Number of credits: 4 CFU

Course: FILM EDITING

Year of study: 1°

Semester: ANNUAL

Duration: 120 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 field: CRITICAL, SEMIOLOGICAL AND SOCIO-ANTHROPOLOGICAL DISCIPLINES

Disciplinary sector: M-FIL/04 AESTHETICS

Number of credits: 2 CFU

Course: FILM EDITING

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.

CINEMA AND VISUAL ARTS

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: CRITICAL, SEMIOLOGICAL AND SOCIO-ANTHROPOLOGICAL DISCIPLINES

Disciplinary sector: M-FIL/04 AESTHETICS

Number of credits: 2 CFU

Course: FILM EDITING

Year of study: 1°

Semester: FIRST

Duration: 16 HOURS

Professor(s): TOMMASO STRINATI

OBJECTIVES AND CONTENTS OF THE COURSE

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

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

PROGRAM

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

Reference texts

1) Roma di Sisto V, Arte e architettura e città fra Rinascimento e Barocco.

2) Il maestro delle imprese di Traiano, Ranuccio Bianchi Bandinelli.

3) Man Ray, *The artist and his shadows*, Artur Lubow.

4) Picasso, *The self portraits,* Pascal Bonafoux.

Evaluation procedure:

Oral interrogations.

Grade

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

Skills acquired

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

THEORY AND ANALYSIS OF FILM LANGUAGE 1

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: CRITICAL, SEMIOLOGICAL AND SOCIO-ANTHROPOLOGICAL DISCIPLINES

Disciplinary sector: M-FIL/05 PHILOSOPHY AND THEORY OF LANGUAGES

Number of credits: 4 CFU

Course: FILM EDITING

Year of study: 1°

Semester: ANNUAL

Duration: 140 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, film screenings and meetings with the respective directors and/or editors to discuss the methodology of work.

Reference texts

Evaluation procedure:

On-going evaluation.

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.

ENGLISH

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: LINGUISTIC DISCIPLINES

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

Number of credits: 3 CFU

Course: FILM EDITING

Year of study: 1°

Semester: ANNUAL

Duration: 72 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 : FILM EDITING

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC

PRODUCTION TECHNIQUES

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

Number of credits: 2 CFU

Course: DIRECTION

Year of study: 1°

Semester: FIRST

Duration: 96 HOURS

Professor(s): R. MURO, CAMERTA, 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.

DIGITAL POST PRODUCTION

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC

PRODUCTION TECHNIQUES

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

Number of credits: 3 CFU

Course: FILM EDITING

Year of study: 1°

Semester: FIRST

Duration: 40 HOURS

Professor(s): ANDREA MAGUOLO

Prerequisites: BASIC COMPUTER KNOWLEDGE

OBJECTIVES AND CONTENTS OF THE COURSE

The objective of the course is, through face-to-face teaching and hands-on labs, to shed light on the technical and technological aspects in digital video and audio post-production in the film and television environment.

PROGRAM

Definition of digital image - the pixel - resolution - aspect ratio - color management in digital - color space - color depth in bits - motion image scanning - frame rate interpolation methods - image compression methods - codecs - sound in digital - sound compression methods - codecs - file formats - HDD vs. SSD confornti storage systems - filesystems and formatting - file management - nomenclature - audio visual post-production workflow.

Reference texts

Evaluation procedure:

A written test with multiple-choice tests will be given at the end of the course.

Grade

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

Skills acquired

Basic knowledge of digital post-production processes.

FUNDAMENTALS OF FILM LANGUAGE 1

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

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

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

Number of credits: 2 CFU

Course: FILM EDITING

Year of study: 1°

Semester: FIRST

Duration: 36 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.

SCRIPT SUPERVISOR

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC

PRODUCTION TECHNIQUES

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

Number of credits: 2 CFU

Course: FILM EDITING

Year of study: 1°

Semester: SECOND

Duration: 12 HOURS

Professor(s): FLAVIA TOSO

OBJECTIVES AND CONTENTS OF THE COURSE

To enable learners to understand the duties and role of the editing secretary, in preparation
and filming.

PROGRAM

Consultation and explanation of working diaries, bulletins, editing sheets and scripts used
during the filming of feature films and television series, with emphasis on the language and
writing method used. At the end of the course, students will perform minute-taking of scripts
for Year 1 short films on whose sets they will fill this role.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

Play the role of edition secretaries on the sets of the school's first-year short film.

DIRECTING EXERCISES : EDITING

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC

PRODUCTION TECHNIQUES

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

Number of credits: 4 CFU

Course: FILM EDITING

Year of study: 1°

Semester: FIRST

Duration: 36 HOURS

Professor(s): LUCA MANES

OBJECTIVES AND CONTENTS OF THE COURSE

The purpose of the course is to provide students with the technical and conceptual tools to
deal with their first editing experiences within a crew composed of all the professional figures
involved in the production of a professional audiovisual product.

The methodological approach used is that of guided exercises. Students are placed within
working groups composed of: editor, director/operator, sound engineer, scriptwriter, actors,
musician, and producer. Each crew aims to make a short film following the directions of each
course instructor.

In the editing phase, students follow the whole process starting from the technical and
organizational management of the filmed materials to the discussion of creative and inherent
aspects of film language.

The course activities are modulated keeping in mind that the students are at their first experiences in editing and that the class is composed of elements that have uneven levels of competence both from a technical and a theoretical point of view. Therefore, teams of 2 assemblers supported by the presence of a teacher are formed.

PROGRAM

The course is organized following cycles, each week 3 short films are made.

The editing students apply, with the support of the lecturers, the knowledge previously acquired in the use of the software and begin to become familiar with it.

Each exercise begins with ingesting the material shot by the crew into the editing software, they will then synchronize the video and audio where necessary. This is followed by the phase of organizing the material within the software, preparing the individual scenes to be edited. This first phase allows students to apply the first specific skills of the editing assistant.

In the next phase, the editors begin to interact with the director, viewing and analyzing the materials. This is the time of theoretical discussion, where stylistic and linguistic ideas are shared, where the correspondence of ideas in the materials shot is evaluated, and the best takes are identified.

Editing then begins; at this stage the student applies the editing functions of the software following an idea of narrative and style. It is a process that goes through stages of vision and revision, in which he or she experiences the complexity of the relationship with the director and the rest of the crew. At this stage the student also begins to become familiar with the application of technical language both related to editing and to filmmaking techniques in general.

Each draft of the short film is followed by moments of discussion with the teacher whose task is to help the student make conscious choices, maintain lucidity in the creative process, and provide tools for analysis and reflection.

Having made the final decisions, editing is closed; the creative phase is followed by a new technical phase aimed at screening the short film in the cinema hall. The student approaches

the workflow necessary for viewing an audiovisual product in a public space. And he or she also prepares for the viewing of a product that has been worked on in a cinema screen, which involves a technical as well as an experiential evaluation.

A discussion time with students and faculty from all courses follows the end of the screening; it is an important moment of restitution open to considerations based on everyone's professional specificities and sensitivities.

Reference texts

Evaluation procedure:

On-going assessment.

Grade

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

Skills acquired

Technical skills: first experiences of practical editing with professional editing software, first experiences of a complete editing process in the making of an audiovisual product.

Theoretical skills: first experiences of the role of the editor and his/her contribution in the making of an audiovisual product, first experiences of analysis and comparison on an audiovisual product made by the student.

DIGITAL TECHNOLOGY

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

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

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

Number of credits: 4 CFU

Course: FILM EDITING

Year of study: 1°

Semester: ANNUAL

Duration: 36 HOURS

Professor(s): RENATO PEZZELLA

OBJECTIVES AND CONTENTS OF THE COURSE

Understanding the digital technology of the apparatuses useful and necessary for carrying out one's business. Conducting lectures in which open apparatuses and the consequences of failures are shown. With careful analysis of what the technology market can offer in terms of cost-performance-reliability.

PROGRAM

Analysis of digital equipment used; criticality, durability, backups. Study of the salient features of monitors, Harddisk, SSDs. Computer peripheral interfaces. File compression systems. Observation and understanding of new digital technologies.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

Ability to understand the best established digital technology available for each specific application. Expertise in distinguishing the source of the technology problem with the goal of obtaining the best technical intervention.

FILM EDITING WITH AVID 1

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: INF/01 COMPUTER SCIENCE

Number of credits: 6 CFU

Course: FILM EDITING

Year of study: 1°

Semester: FIRST

Duration: 42 HOURS

Professor(s): CHIARA RUSSO

OBJECTIVES AND CONTENTS OF THE COURSE

The purpose of the course is to provide first-year editing students with basic knowledge of Avid Media Composer software. The course includes both face-to-face teaching and practical exercises.

PROGRAM

- Frontal didactics: online/offline/online workflow management, from setting up a project in Avid to organizing the shot to delivering the edited scene to other departments (sound and color).

- Practical exercises related to workflow.

Reference texts

Evaluation procedure:

Students are given the materials needed to develop a project: script, scene and sound bulletins, dailies, acquisition of dailies, organization of dailies. Then editing and subsequent export for sound and color departments.

Grade

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

Skills acquired

The purpose of the course is to give students the necessary tools to independently manage the various stages of making a project in Avid.

FILM EDITING WITH AVID 1

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: INF/01 COMPUTER SCIENCE

Number of credits: 6 CFU

Course: FILM EDITING

Year of study: 1°

Semester: FIRST

Duration: 42 HOURS

Professor(s): CHIARA RUSSO

OBJECTIVES AND CONTENTS OF THE COURSE

The purpose of the course is to provide first-year editing students with basic knowledge of Avid Media Composer software. The course includes both face-to-face teaching and practical exercises.

PROGRAM

- Frontal didactics: online/offline/online workflow management, from setting up a project in Avid to organizing the shot to delivering the edited scene to other departments (sound and color).

- Practical exercises related to workflow.

Reference texts

Evaluation procedure:

Students are given the materials needed to develop a project: script, scene and sound bulletins, dailies, acquisition of dailies, organization of dailies. Then editing and subsequent export for sound and color departments.

Grade

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

Skills acquired

The purpose of the course is to give students the necessary tools to independently manage the various stages of making a project in Avid.

MAKING A DOCUMENTARY FILM

Academic Year 2024/2025

Type of training activity: LABORATORIES, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMATIVE ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 6 CFU

Course: FILM EDITING

Year of study: 1°

Semester: SECOND

Duration: 60 HOURS

Professor(s): STEFANO MARIOTTI, GIANFRANCO PANNONE

OBJECTIVES AND CONTENTS OF THE COURSE

The workshop "Making a Documentary" aims to provide students with the necessary tools for the development of a work composed of materials taken from "the real thing" and from the archives. Starting with a shared analysis between students and teacher of these materials, a working method is set up that allows the students themselves to work independently, working alongside the directing student. During the workshop, the lecturer follows the editing in a continuous exchange of opinions and suggestions.

PROGRAM

After a brief, introductory theoretical lecture on the main differences and similarities between editing fictional scenes and materials taken from "the real thing," students learn how to

organize the material, which they then, through a shared workflow, begin to edit. Once final editing is achieved, they move on to finalize the work through all stages of post-production.

Reference texts

Evaluation procedure:

On-going.

Grade

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

Skills acquired

Organize disparate material in a logical manner; become familiar with Avid Media Composer software; be able to create a narrative flow through editing; be able to competently handle all stages of post production.

RE-EDITING LAB

Academic Year 2024/2025

Type of training activity: LABORATORIES, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMATIVE ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 4 CFU

Course: FILM EDITING

Year of study: 1°

Semester: SECOND

Duration: 40 HOURS

Professor(s): DANILO TORRE

OBJECTIVES AND CONTENTS OF THE COURSE

The course is theoretical-practical and consists of two parts. An initial historical and theoretical part, with concrete examples and analysis of traditional and experimental films, from montage documentaries to films such as "La verifica incerta" by Grifi and Barucchello, analysing case by case how the reuse of images changes its meaning, reinterpreting it through editing (Kulešov effect) and constructing a new sense in different ways. We will arrive at the analysis of the present discussing how the dissemination in the web of so-called user-generated products and not neglecting all the technological and artistic innovations.

PROGRAM

The laboratory part will require a technical and creative effort. Students will have to measure themselves against their ability to design videos from non-own images, but using a wide

repetoire made available by the archive of Ivrea's corporate cinema with in addition the possibility to integrate footage found on the web or from personal resources. The topic is open and will be discussed during the examination, where the candidate will be asked to present the project still open.

Reference texts

Bertozzi Marco, Recycled Cinema, Immagini perdute, visioni ritrovate, Marsilio, Venezia, 2013

Bourriaud Nicolas, Postproduction. Come l'arte riprogramma il mondo, Postmedia Books, Milano, 2004.

Evaluation procedure:

Final project.

Grade

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

Skills acquired

Students will be able to navigate the world of audiovisual archives and the ability to construct stories through pre-existing images.

corso di MONTAGGIO

2° anno

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	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
	DISCIPLINE SOCIOLOGICHE, PSICOLOGICHE E PEDAGOGICHE	SPS/08 SOCIOLOGIA DEI PROCESSI CULTURALI E COMUNICATIVI	la comunicazione attraverso il suono 2	2
CARATTERIZZANTI	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	l'aiuto regia	2
			l'ascolto del film 1	2
			grammatica della regia 2: montaggio	4
		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	fondamenti del linguaggio cinematografico 2	2
			teoria e analisi del linguaggio cinematografico 2	4
			elementi di post produzione	2
			i professionisti del montaggio: analisi e applicazioni 1	4
ATTIVITA' FORMATIVE AFFINI O INTEGRATIVE		INF/01 INFORMATICA	il montaggio in Avid 3	4
			color correction	2
			introduzione ai VFX - after effects	4
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE			laboratorio di filmmaking (documentario)	6
			montaggio corto di finzione 1	8
			montaggio corto di finzione 2	8
TOTALE CFU				60

LITERATURE AND CINEMA 2

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: LINGUISTIC AND LITERARY DISCIPLINES

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

Number of credits: 2 CFU

Course: FILM EDITING

Year of study: 2°

Semester: ANNUAL

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 field: HISTORICAL DISCIPLINES

Disciplinary sector: M-STO/04 CONTEMPORARY HISTORY

Number of credits: 4 CFU

Course: FILM EDITING

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 moderm..

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.

COMMUNICATION THROUGH SOUND 2

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: SOCIOLOGICAL, PSYCHOLOGICAL AND PEDAGOGICAL DISCIPLINES

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

Number of credits: 2 CFU

Course: FILM EDITING

Year of study: 2°

Semester: ANNUAL

Duration: 32 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.

FIRST ASSISTANT DIRECTOR

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC

PRODUCTION TECHNIQUES

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

Number of credits: 2 CFU

Course: DIRECTION

Year of study: 2°

Semester: FIRST

Duration: 40 HOURS

Professor(s): MIGUEL LOMBARDI

OBJECTIVES AND CONTENTS OF THE COURSE

The course includes an in-depth analysis of the similarities and differences between

American cinema, Italian cinema-both art-house and commercial-and advertising production.

The set, production organizations and artistic methodologies. From perusal to agenda. From

working plan to directing and shooting. From shot order to coordination of production and all

departments. The job of the assistant director and assistant directors.

PROGRAM

One of the possible career outlets for a filmmaker while waiting to make his or her feature

film or series directing debut is to be an assistant director or assistant director. This course

provides theoretical preparation for one of the most important and delicate roles on a film set.

Reference texts

mandatory

M. Lombardi, F* the continuity, Dino Audino, Roma 2010 facoltativi

optional

R. L. Carringer, Come Welles ha realizzato quarto potere, Il Castoro, Milano 2000

E.Coppola, On the making of Apocalypse now, Faber and Faber, London 1991 E. Naha, The making of Dune, Berkley Books, New York 1984 S. Nykvist, Nel rispetto della luce, Lindau, Torino 2000

V. Othnin-Girard, L'assistant réalisateur, Femis, Alençon 1988 P. Parisi, Titanic dietro le quinte, Lindau, Torino 1999

S. Rebello, Come Hitchcock ha realizzato Psycho, Il Castoro, Milano 1999 T. Valerii, Manuale dell'aiuto regista, Gremese, Roma 1993

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

Awareness of the roles and organization of a production and day-to-day shooting.

Mastery of all formats for preparing the perusal, plan, odg, and all department-by-department lists.

LISTENING TO THE MOVIE 1

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC

PRODUCTION TECHNIQUES

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

Number of credits: 2 CFU

Course: FILM EDITING

Year of study: 2°

Semester: ANNUAL

Duration: 80 HOURS

Professor(s): SERGIO BASSETTI

OBJECTIVES AND CONTENTS OF THE COURSE

Cycle of lectures with projections, to achieve the knowledge set forth in the program

PROGRAM

In the course of the lectures, films of recent production but especially cornerstones of past cinematographies are presented, illustrated and analyzed in terms of their use of primarily non-musical sound. Particular attention is given to highlighting those sound insights and ideas that gradually showed themselves capable of tangibly expanding the expressive formulary of the films to which they belonged and then, as a consequence, of cinema itself in its semantic device.

Reference texts

Evaluation procedure:

Oral test at the conclusion of the annual

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.

GRAMMAR OF DIRECTING 2 : EDITING

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC

PRODUCTION TECHNIQUES

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

Number of credits: 4 CFU

Course: FILM EDITING

Year of study: 2°

Semester: SECOND

Duration: 48 HOURS + 6 HOURS OF PROJECTION

Professor(s): RENATO MURO

OBJECTIVES AND CONTENTS OF THE COURSE

The Directing Grammar 2 course is a hands-on workshop. Each week students are required
to write, shoot and edit a scene or a short sequence, following from time to time the rules
defined by the teacher and related to the topics covered during the Fundamentals of
Cinematographic Language 2 classes. The course continues the discourse started during the
first year, focusing, however, on the more complex and technical aspects of directing, with
particular attention to the relationship between language, expressiveness and technology
and making use whenever possible of the contribution of professionals (steadycam
operators, ronin, storyboard artists, vfx supervisors, dop, machinists, etc.).

PROGRAM

- Green screen and set extension

- Steadycam

- Electronic stabilization systems, gimbals, and remote heads

- Complex dollies and mixed movements

- Dollies and cranes

- Aerial filming and the drone

Reference texts

Evaluation procedure:

On-going evaluation

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 perfected their technical and expressive skills and obtained a good knowledge of all shooting systems. They will also have mastered the set and the ability to deal with any circumstances and solve any problems.

FUNDAMENTALS OF FILM LANGUAGE 2

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

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

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

Number of credits: 2 CFU

Course: FILM EDITING

Year of study: 2°

Semester: SECOND

Duration: 20 HOURS

Professor(s): RENATO MURO

OBJECTIVES AND CONTENTS OF THE COURSE

The second year of the Fundamentals of Cinematographic Language course focuses entirely on the study and analysis of camera movement from stylistic, technical and expressive perspectives. Unlike the first year, the approach becomes more technical and complex, with a special look at the relationship between language and technology and making use whenever possible of the contribution of professionals in the field (steadycam and ronin operators, storyboard artists, vfx supervisors, directors, etc.)

As usual, the exercises carried out weekly during the Grammar of Directing 2 workshop are projected, commented and analyzed during the lectures.

PROGRAM

- The previsualization and storyboard

- The use of VFX

- Complex dollies and mixed movements

- The steadycam

- Electronic stabilization systems, gimbals, and remote heads

- Dollys and cranes

- Aerial filming and the drone

Reference texts

L'ABC della regia -Daniel Arijon - Audino Editore - RECOMMENDED

Il movimento della macchina da presa - Arcangelo Mazzoleni - Audino Editore -

RECOMMENDED

Storia degli Effetti speciali - Giovanni Toro – RECOMMENDED

Evaluation procedure:

On-going evaluation

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 acquired a thorough knowledge of technical and

expressive tools and developed the ability to analyze and deal with complex staging

situations.

THEORY AND ANALYSIS OF FILM LANGUAGE 2

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

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

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

Number of credits: 4 CFU

Course: FILM EDITING

Year of study: 2°

Semester: ANNUAL

Duration: 100 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

Screenings 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, film screenings and meetings with the respective directors and/or editors to discuss the methodology of work.

Reference texts

Evaluation procedure:

On-going evaluation.

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.

POST PRODUCTION ELEMENTS

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC

PRODUCTION TECHNIQUES

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

Number of credits: 2 CFU

Course: FILM EDITING

Year of study: 2°

Semester: SECOND

Duration: 24 HOURS

Professor(s): CLAUDIA PANZICA

OBJECTIVES AND CONTENTS OF THE COURSE

The interdisciplinary course on post production aims to transfer to students the basic
principles governing the activities of this stage of filmmaking.

PROGRAM

Emphasis is placed on the importance of teamwork and the production-organizational need
to properly plan the work according to expectations and specifics of the individual project.
From the use of visual effects to sound editing, from color correction to the use of archival
materials, all the salient aspects of post production will be explored in depth in dialogue with
professionals in the field.

Reference texts

Optional: The Guide to Managing Postproduction for Film, TV, and Digital Distribution: Managing the Process, 3rd Edition, di Barbara Clark, Dawn Higginbotham, Kumari Bakhru, Susan Spohr

Evaluation procedure:

Written test

Grade

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

Skills acquired

Ability to read and set up a post production plan by understanding how the various processes are interrelated. Recognition of vocabulary used in the specific field. Identification of the skills specific to the various roles involved in finalizing a film.

FILM EDITING PROFESSIONALS: ANALYSIS AND APPLICATIONS 1

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC

PRODUCTION TECHNIQUES

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

Number of credits: 4 CFU

Course: FILM EDITING

Year of study: 2°

Semester: ANNUAL

Duration: 40 HOURS

Professor(s): STEFANO CRAVERO

OBJECTIVES AND CONTENTS OF THE COURSE

The intentions behind the series of meetings are to reflect on the concept of freedom in editing. Through the viewing of some films and the direct practice of working on two sequences I intend to build a path that allows students to confront the themes of the relationship with rules and the search for harmony in editing. When are the rules respected? When - and how - does it make sense to challenge them? When - and how, and why - do we overcome them to create a narrative that can be said to be strong in its uniqueness? There is no single answer to all of these questions, but I believe that it is ongoing reflection - the questioning of films and ourselves as active participants in their making - that is the engine needed to move cinema forward, starting with the training of those who will be its makers in the coming decades.

PROGRAM

Introduction to the course: the concept of freedom in editing starting with Robert Kramer's work on Route One USA and Doc's Kingdom.

Theoretical part: viewing, discussion and commentary on three films starting from the most intimate "minimal" experience to the big mainstream film (see filmography).

Practical part: individual work and subsequent in-class analysis on two alternate montage sequences from Nico, 1988 and Miss Marx. While having in common that they start from heterogeneous materials (footage, archival footage, photographs) the two sequences pose very different challenges to the editor between "obligatory" limits and creativity.

Reference texts

iFilmografia Iréne, Alain Cavalier (mandatory)

Dancing at the blue iguana, Michael Redford (mandatory)

Blackkklansman, Spike Lee (mandatory)

Route One, Usa, Robert Kramer

Doc's Kingdom, Robert Kramer

Dear doc, Robert Kramer

Recommended bibliography

Notes de la forteresse, Robert Kramer (post-éditions)

That's my story and I'm sticking' to it, Spike Lee (W.W. Norton & C.)

Evaluation procedure:

Evaluation in itinere through based on the result of the two practice tests and participation in group discussions.

Grade

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

Skills acquired

Ability to relate to a complex editing sequence composed of disparate materials and not tightly bound to a script. Ability to work on editing a sequence containing diegetic and extra-diegetic music. Ability to work on the construction of a complex soundtrack however tentative. Ability to interpret and elaborate in a personal way the narrative and emotional requirements underlying the idea of a film and a particular sequence.

FILM EDITING WITH AVID 2

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: INF/01 COMPUTER SCIENCE

Number of credits: 4 CFU

Course: FILM EDITING

Year of study: 2°

Semester: FIRST

Duration: 36 HOURS

Professor(s): CHIARA RUSSO

OBJECTIVES AND CONTENTS OF THE COURSE

The purpose of the course is to deepen knowledge of Avid Media Composer software. The course includes both face-to-face teaching and practical exercises.

PROGRAM

- Frontal didactics: online/offline/online workflow management, from setting up a project in Avid to organizing the shot to delivering the edited scene to other departments (in addition to sound and color departments: vfx and subtitle management).

- Practical exercises related to workflow.

Reference texts

Evaluation procedure:

Students are given the materials needed to develop a project: script, scene and sound bulletins, dailies, acquisition of dailies, organization of dailies. Then editing and subsequent export for sound and color departments.

Grade

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

Skills acquired

The purpose of the course is to deepen knowledge of Avid Media Composer software and to develop professional competence in managing a work project.

COLOR CORRECTION

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: INF/01 COMPUTER SCIENCE

Number of credits: 2 CFU

Course: FILM EDITING

Year of study: 2°

Semester: SECOND

Duration: 16 HOURS

Professor(s): VINCENZO MARINESE

OBJECTIVES AND CONTENTS OF THE COURSE

The lectures will aim to make the student understand the rudiments of color correction, to know the process of finalization to the end and to provide useful elements to follow consciously all the processes necessary for the realization of masters.

PROGRAM

Workflow possibilities of the chosen or available post production system.

- Extensive overview of the features of the color correction software (DaVinci) that has become one of the most popular software in post production.

- Capabilities of the software (DaVinci), project setup, theoretical and practical lessons to understand its potential and learn how to use it in the best way.

- Importance of control monitor calibration, importance of Lut and their best use, explanations of the "nodal" system used by DaVinci for color.

- Practical exercises of the skills acquired during the lectures.

- Export and burning of work depending on its final use.

Reference texts

Evaluation procedure:

Ongoing assessment, project implementation.

Grade

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

Skills acquired

Students will be able to evaluate what is possible in color correction, communicate their artistic needs to their collaborators through the exercises conducted during the course, and manage the post production workflow.

INTRODUCTION TO VFX – AFTER EFFECTS

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: INF/01 COMPUTER SCIENCE

Number of credits: 4 CFU

Course: FILM EDITING

Year of study: 2°

Semester: ANNUAL

Duration: 40 HOURS

Professor(s): RENATO PEZZELLA

OBJECTIVES AND CONTENTS OF THE COURSE

Optimizing the interfacing between the editing department and the VFX labs. Making a series of more or less simple effects and analyzing the needs and complexities of each intervention. A concise Abobe-After Effects course is the main tool of the face-to-face teaching.

PROGRAM

Realization of videos composed of different layers through the use of After Effetcs compositing software. Realization of increasingly complex chromakeys. Tracking objects, people and cameras for the purpose of inserting new but seamlessly integrated assets into the scene. Understanding the types of effects processing and consequently making the interfacing of editing and VFX departments as smooth as possible.

Reference texts

Evaluation procedure:

On-going evaluation through the implementation of the various projects.

Grade

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

Skills acquired

Knowledge of a compositing program, self-realization of useful effects to improve one's editing work. Advanced interfacing to VFX labs.

FILMMAKING WORKSHOP (DOCUMENTARY)

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 6 CFU

Course: FILM EDITING

Year of study: 2°

Semester: SECOND

Duration: 40 HOURS

Professor(s): EDOARDO MORABITO

OBJECTIVES AND CONTENTS OF THE COURSE

Elements of documentary cinema in its various forms (observation, archival, etc.). The expressive potential of the cinema of the real and the differences from fiction cinema with regard to editing are explored. The course includes the possibility of a practical workshop with the making of a small documentary, free in style and content, should the students express ideas in this regard.

PROGRAM

Viewing of auteur documentaries, analysis of their past work and making a small documentary film.

Reference texts

Evaluation procedure:

On-going evaluation based on the response with respect to the reflections addressed and the films seen. Project implementation.

Grade

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

Skills acquired

Awareness of the uniqueness of editing in documentary filmmaking, a genre that almost any editor is now increasingly faced with in the working world.

SHORT FICTION EDITING 1

Academic Year 2024/2025

Type of training activity: LABORATORIES, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMATIVE ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 8 CFU

Course: FILM EDITING

Year of study: 2°

Semester: FIRST

Duration: 32 HOURS

Professor(s): FRANCESCA CALVELLI, ANNALISA FORGIONE

OBJECTIVES AND CONTENTS OF THE COURSE

Follow the work done by the student from the first stage of pre-assembly to the conclusion of scene assembly through periodic reviews, through in-depth comparison and discussion of the solutions adopted.

PROGRAM

From viewing the materials shot through the various editing versions of the shorts provide insights aimed at stimulating creativity and increasing the student's technical and language skills.

Reference texts

Evaluation procedure:

Evaluate the path taken during the exercise and the degree of maturity and awareness achieved in itinere.

Grade

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

Skills acquired

Become able to deal with and solve in the time available the various complexities that short film editing presents from time to time.

SHORT FICTION EDITING 1

Academic Year 2024/2025

Type of training activity: LABORATORIES, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMATIVE ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 8 CFU

Course: FILM EDITING

Year of study: 2°

Semester: SECOND

Duration: 32 HOURS

Professor(s): FRANCESCA CALVELLI, ANNALISA FORGIONE

OBJECTIVES AND CONTENTS OF THE COURSE

Follow the work done by the student from the first stage of pre-assembly to the conclusion of scene assembly through periodic reviews, through in-depth comparison and discussion of the solutions adopted.

PROGRAM

From viewing the materials shot through the various editing versions of the shorts provide insights aimed at stimulating creativity and increasing the student's technical and language skills.

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Evaluation procedure:

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Grade

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

Skills acquired

Become able to deal with and solve in the time available the various complexities that short film editing presents from time to time.

corso di MONTAGGIO

3° anno

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
CARATTERIZZANTI	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	l'ascolto del film 2	2
			analisi dell'opera audiovisiva 2	4
		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	teoria e analisi del linguaggio cinematografico 3	4
			i professionisti del montaggio: analisi e applicazioni 2	4
			la post-produzione	4
ATTIVITA' FORMATIVE AFFINI O INTEGRATIVE		INF/01 INFORMATICA	vfx editor	2
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE			period lab: montaggio	6
			laboratorio di montaggio	6
			stage o idoneità sostitutiva laboratorio	16
PROVA FINALE			montaggio film di diploma	12
TOTALE CFU				60

LISTENING TO THE MOVIE 2

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC

PRODUCTION TECHNIQUES

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

Number of credits: 2 CFU

Course: FILM EDITING

Year of study: 3°

Semester: SECOND

Duration: 28 HOURS

Professor(s): SERGIO BASSETTI

OBJECTIVES AND CONTENTS OF THE COURSE

Cycle of lectures with projections, to achieve the knowledge set forth in the program

PROGRAM

The in-depth didactic cycle proposes viewing/listening to contemporary films to show and

define the sound models adopted by certain filmmakers, and then how these models have

been repurposed and functionalized to other individual expressive identities, and finally what

results, in terms of dramaturgy, each filmmaker examined has been able to derive from the

"sound strategies" reinvented and deployed from time to time.

Reference texts

Evaluation procedure:

Oral test at the conclusion of the annual

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.

ANALYSIS OF AUDIOVISUAL WORK 2

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC

PRODUCTION TECHNIQUES

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

Number of credits: 4 CFU

Course: FILM EDITING

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, Rafelosn

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.

THEORY AND ANALYSIS OF FILM LANGUAGE 3

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

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

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

Number of credits: 4 CFU

Course: FILM EDITING

Year of study: 3°

Semester: FIRST

Duration: 36 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

Screenings 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, film screenings and meetings with the respective directors and/or editors to discuss the methodology of work.

Reference texts

Evaluation procedure:

On-going evaluation.

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.

FILM EDITING PROFESSIONALS: ANALYSIS AND APPLICATIONS 2

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC

PRODUCTION TECHNIQUES

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

Number of credits: 4 CFU

Course: FILM EDITING

Year of study: 3°

Semester: SECOND

Duration: 40 HOURS

Professor(s): VARIOUS

OBJECTIVES AND CONTENTS OF THE COURSE

Through meeting and confronting a professional editor approach his method of work and his

forma mentis measure yourself with the practical exercises he proposed on various materials

and on the analysis of the proposed film texts.

PROGRAM

Through meeting and confrontation with a professional editor approach his working method

and his forma mentis measure himself with the practical exercises he proposed on various

materials and on the analysis of the proposed film texts.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

Be able to converse on proposed topics and accomplish assigned tasks.

POST PRODUCTION

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

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

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

Number of credits: 4 CFU

Course: FILM EDITING

Year of study: 3°

Semester: SECOND

Duration: 36 HOURS

Professor(s): MONICA VERZOLINI

OBJECTIVES AND CONTENTS OF THE COURSE

The course aims to provide the necessary elements to understand the world of post-
production in all its phases and departments. Through the analysis of case studies, it is
intended to highlight the criticalities of the processes, making a reflection on the inescapable
link between artistic product and economy/resources.

The course will consist of frontal lectures with guided exercises (realization of timing and
post-production plans), but also of educational outings in video, audio and special effects
post-production laboratories to observe and understand in the field all the processing phases
and to have a direct confrontation with professionals in the field.

PROGRAM

1 - Introduction to Post Production.

Introduction and general history of Post Production. How postproduction has changed from film to digital, how it is changing today with serial and streaming platforms. What is the relationship between production and postproduction.

2 - The departments and figures of Post Production.

Introducing the figures and roles of postproduction. What new figures the market is looking for and what skills are in demand.

How is the work of the various departments related - who does what?

3 - The Post Production Workshops.

Introducing the Post Production Vendors: the Video, Audio and Special Effects labs.

What role do they play in the workflow? What are the main labs in the Italian market.

On what does the choice of Vendor depend?

4 - Timing & Scheduling.

Introduction to the Post Schedule, the plan for postproduction work. What logic to follow in drafting it, what questions to ask and critical issues one may encounter.

What is the timing for a processing determined by and what influence does the festival circuit have.

5 - Budgeting.

What are the costs of Postproduction and how to go about submitting an outline budget.

What is the relationship between costs and schedule/timing. What are the criteria to follow to allocate my economic resources to the different workings.

6 - The Video Workings

The video workings specifically: Newspapers, Conforming, Color Grading (Sdr / Hdr), VFX, Virtual Production, Graphics and Titles, Subtitles. DCP and IMF conforming.

7 - The Audio Workings.

The audio workings specifically: Sound Editing, Noise and Effects, dubbing and dubbing integrations, the original and stock music, the Mix 2.0, 5.1, Atmos, Nearfield, international soundtracks and audio description.

8 - Differences between Film and Seriality.

Post and its workflow compared between film and seriality: What are the main differences between film and television? How timing, teams, and budgets change.

9 - The new realities: Netflix, Amazon Studios, Disney +, Sky, HBO.

How post-production work is changing with the arrival of the new streaming platforms. How do the new realities of On Demand fruition differ from each other? What is the role and what is the relationship between Post Coordinator and the new international production and distribution companies. What work schedules and tools are used, what deliverables are required for worldwide release.

Reference texts

Evaluation procedure:

At the end of the course, a written examination will be given to assess each student's learning. The exam will consist of open-ended questions pertaining to the lectures and the presentation of a post-production plan based on data that will be provided.

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 learned the basis for a methodical and critical approach to the world of post-production. Each process is always different from the others, so it will be essential to have the elements to understand how to best optimize resources to enhance the artistic product and its content.

VFX EDITOR

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: INF/01 COMPUTER SCIENCE

Number of credits: 2 CFU

Course: FILM EDITING

Year of study: 3°

Semester: SECOND

Duration: 16 HOURS

Professor(s): MARTINA CAGGIANELLI

OBJECTIVES AND CONTENTS OF THE COURSE

Through theoretical and practical lessons, make the student autonomous in managing and organizing the VFX of an audiovisual product.

PROGRAM

- Introduction to the figure of the VFX editor: who is and what a vfx editor does.

- The work of the vfx editor in the editing phase: relationship with the editor and director and consequent organization of the work on Avid.

- Coordination with the lab and the VFX company--finalization of effects.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

Creating VFX breakdowns.

Ensuring that all VFX departments have the materials and information they need to complete their tasks.

Creating efficient workflows for VFX processing. Inserting visual effects into the editing timeline.

Managing the VFX team to ensure adherence to timelines and guidelines.

PERIOD LAB: EDITING

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 6 CFU

Course: FILM EDITING

Year of study: 3°

Semester: SECOND

Duration: 40 HOURS

Professor(s):

OBJECTIVES AND CONTENTS OF THE COURSE

Follow the work done by the student from the first stage of pre-assembly to the conclusion of
scene assembly through periodic reviews, through in-depth comparison and discussion of
the solutions adopted.

.

PROGRAM

From viewing the materials shot through the various editing versions of the shorts provide
insights aimed at stimulating creativity and increasing the student's technical and language
skills.

Reference texts

Evaluation procedure:

Evaluate the path taken during the exercise and the degree of maturity and awareness achieved in the process.

Grade

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

Skills acquired

Become able to deal with and solve in the time available the various complexities that short film editing presents from time to time.

FILM EDITING WORKSHOP

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 6 CFU

Course: FILM EDITING

Year of study: 3°

Semester: ANNUAL

Duration: 40 HOURS

Professor(s): VARIOUS

OBJECTIVES AND CONTENTS OF THE COURSE

Hands-on workshop on various materials both fiction and documentary that may be provided
from year to year as an opportunity for students to work with various external partners
(schools, institutions, local authorities, cultural associations..)

PROGRAM

Making completed works by interacting with production/ ideational realities outside the
school.

Reference texts

Evaluation procedure:

On-going.

Grade

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

Skills acquired

Be able within the given timeframe to produce the product required by various clients.

EDITING GRADUATION FILM

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 12 CFU

Course: FILM EDITING

Year of study: 3°

Semester: SECOND

Duration: 40 HOURS

Professor(s): FRANCESCA CALVELLI, ANNALISA FORGIONE

OBJECTIVES AND CONTENTS OF THE COURSE

Follow the work done by the student from the first stage of pre-assembly to the conclusion of scene assembly through periodic reviews, through in-depth comparison and discussion of the solutions adopted.

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PROGRAM

From viewing the materials shot through the various editing versions of the shorts provide insights aimed at stimulating creativity and increasing the student's technical and language skills.

Reference texts

Evaluation procedure:

Evaluate the path taken during the exercise and the degree of maturity and awareness achieved in the process.

Grade

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

Skills acquired

Become able to deal with and solve in the time available the various complexities that short film editing presents from time to time.