

corso di PRODUZIONE

1° anno

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
DI BASE	DISCIPLINE LINGUISTICHE E LETTERARIE	L-FIL-LET/10 LETTERATURA ITALIANA	strutture narrative	2
		L-FIL - LET/11 LETTERATURA ITALIANA CONTEMPORANEA	elementi di sceneggiatura	2
			scrittura del corto di finzione 1	2
	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
			analisi dell'attuale	2
la comunicazione attraverso il suono			2	
CARATTERIZZANTI	DISCIPLINE CRITICHE, SEMIOLOGICHE E SOCIO-ANTROPOLOGICHE	M-FIL/04 ESTETICA	estetica dell'opera cinematografica	2
			fondamenti del linguaggio cinematografico 1	2
	DISCIPLINE STORICO - ARTISTICHE	L-ART/03 STORIA DELL'ARTE CONTEMPORANEA	cinema e arti visive	3
	DISCIPLINE LINGUISTICHE	L-LIN/12 LINGUA E TRADUZIONE - LINGUA INGLESE	inglese	3
	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	organizzazione della produzione 1	8
			produzione cinematografica 1	6
produzione del cinema documentario			2	
ATTIVITA' FORMATIVE AFFINI O INTEGRATIVE		INF/01 INFORMATICA	organizzazione della produzione 2	2
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE			esercizi di regia	4
			realizzare un documentario	4
			preparazione e riprese corto di finzione 1	8
TOTALE CFU				60

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: 2 CFU

Course: PRODUCTION

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, CCOME 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.

SCREENWRITING INSTITUTIONS

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: PRODUCTION

Year of study: 1°

Semester: SECOND

Duration: 20 HOURS

Professor(s): ENRICO SACCA`

OBJECTIVES AND CONTENTS OF THE COURSE

The course involves, through face-to-face lectures, teaching the basics of screenwriting aimed at the producer's work.

PROGRAM

The course involves teaching elements of screenwriting, particularly in editorial direction and knowing how to read a screenplay, as well as being able to analyze a story both artistically and productively.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will acquire screenwriting skills and the ability to read and analyze a filmic text.

SHORT FICTION WRITING 1

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: LINGUISTIC AND LITERARY DISCIPLINES

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

Number of credits: 2 CFU

Course: PRODUCTION

Year of study: 1°

Semester: FIRST

Duration: 60 HOURS

Professor(s): ALFREDO COVELLI, ELISA PULCINI

OBJECTIVES AND CONTENTS OF THE COURSE

Directing students are asked to write together with their colleagues from the screenwriting and production courses short film subjects and scripts. Filming will be carried out the following term with the collaboration of all departments, in the first collective budgeted fiction exercise of the three-year term.

PROGRAM

The purpose of the workshop is not only to package good scripts. Writing the short film further carries forward the journey of learning the tools of storytelling that began with the "Narrative Structures 1" course.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

In-depth study of narrative theory (focus and dialectical declination of theme, exploration of a film genre, elaboration of a narrative structure, character development, scene writing).

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: PRODUCTION

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

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: PRODUCTION

Year of study: 1°

Semester: FIRST

Duration: 16 HOURS

Professor(s): GIANFRANCO PANNONE

OBJECTIVES AND CONTENTS OF THE COURSE

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

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

PROGRAM

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

Reference texts

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

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

Introduzione al documentario, Bill Nichols (Castoro Editore)

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

Reference films:

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

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

Le maitre fou, Jean Rouch

I 400 colpi, di Francois Truffaut

The salesman, dei Fratelli Maysles

Welfare e Basic training, di Frederick Wiseman

Faces, di John Cassavetes

Taxi driver, di Martin Scorsese

Dagherréotypes, di Agnès Varda

Etre et avoir, di Nicholas Phlibert

Bowling for Columbine, di Michael Moore

Apocalisse nel deserto, di Werner Herzog

Route one: USA, di Robert Kramer

D'Est, di Chantal Akerman

Elegia, di Aleksandr Sokurov

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

Latina/Littoria e Sul vulcano, di Gianfranco Pannone

Videocracy, di Erik Gandini

La bocca del lupo, di Pietro Marcello

Notturmo, di Gianfranco Rosi

Close-up. di Abbas Kiarostami

Evaluation procedure:

Oral 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.

ANALYSIS OF THE CURRENT

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: PRODUCTION

Year of study: 1°

Semester: SECOND

Duration: 16 HOURS

Professor(s): GIULIA D'AMATO

OBJECTIVES AND CONTENTS OF THE COURSE

The course includes through lectures an in-depth study of current and current affairs.

PROGRAM

The course plans to deal with topics related to current events and the possible relationship between cinema and the contemporary, on the potential of telling the story of today and deepening the themes of everyday life.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will gain critical knowledge of the contemporary and the possible relationship with the cinematic narrative.

COMMUNICATION THROUGH SOUND 1

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: SOCIOLOGICAL, PSYCHOLOGICAL AND SOCIO-PEDAGOGICAL DISCIPLINES

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

Number of credits: 2 CFU

Course: PRODUCTION

Year of study: 1°

Semester: FIRST

Duration: 16 HOURS

Professor(s): SERGIO BASSETTI

OBJECTIVES AND CONTENTS OF THE COURSE

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

PROGRAM

The course, in this short articulation of it, 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: PRODUCTION

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 field: CRITICAL, SEMIOLOGICAL AND SOCIO-ANTHROPOLOGICAL
DISCIPLINES

Disciplinary sector: M-FIL/04 AESTHETICS

Number of credits: 2 CFU

Course: PRODUCTION

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.

CINEMA AND VISUAL ARTS

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: ART HISTORICAL DISCIPLINES

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

Number of credits: 3 CFU

Course: PRODUCTION

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.

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: PRODUZIONE

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.

FILM PRODUCTION 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: 6 CFU

Course: PRODUCTION

Year of study: 1°

Semester: ANNUAL

Duration: 140 HOURS

Professor(s): GIANLUCA ARCOPINTO

OBJECTIVES AND CONTENTS OF THE COURSE

The course includes lectures on the main topics related to production, from development to running a production company, from rights to how to finance the film.

PROGRAM

The course will provide a wide-ranging approach to the work of the producer, from development and working with the author to raising funds, through calls for proposals, tax credits and cash flow, as well as the management of a production house and the path of the film after completion.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will acquire basic skills about the world of production and the craft of the producer.

PRODUCTION ORGANIZATION 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: 8 CFU

Course: PRODUCTION

Year of study: 1°

Semester: ANNUAL

Duration: 140 HOURS

Professor(s): GIANLUCA ARCOPINTO

OBJECTIVES AND CONTENTS OF THE COURSE

The course plans through lectures and examples to address the production organizer's job.

PROGRAM

The course involves teaching the budget, modes and timing of organization and the hierarchical division of departments. The individual departments and figures on the set are then presented, as well as the possible unknowns and variables one might face in organizing a film.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will acquire organizational skills in the preparation and budgeting of a film.

DOCUMENTARY FILM 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/05 DISCIPLINES OF PERFORMING ARTS

Number of credits: 2 CFU

Course: PRODUCTION

Year of study: 1°

Semester: SECOND

Duration: 20 HOURS

Professor(s): LUCA RICCIARDI

OBJECTIVES AND CONTENTS OF THE COURSE

The course involves through lectures teaching the production and organizational methods of documentary production.

PROGRAM

The course provides through lectures and examples to deal with the various cases necessary to be able to produce and organize a documentary, from filming to the relationship with witnesses and the management of rights and releases.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will acquire organizational and production skills about the world of documentary filmmaking.

PRODUCTION ORGANIZATION 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: 2 CFU

Course: PRODUCTION

Year of study: 1°

Semester: ANNUAL

Duration: 32 HOURS

Professor(s): GENNARO FORMISANO

OBJECTIVES AND CONTENTS OF THE COURSE

The course plans through lectures and examples to address the production organizer's job.

PROGRAM

The course involves teaching the budget, modes and timing of organization and the hierarchical division of departments. Special emphasis will be placed on the role and responsibilities of the organizer.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will acquire organizational skills in the preparation and budgeting of a film.

DIRECTING EXERCISES

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 4 CFU

Course: PRODUCTION

Year of study: 1°

Semester: FIRST

Duration: 120 HOURS

Professor(s): DANIELI, PETRAROIA, MANES, AMATO, FARRO

OBJECTIVES AND CONTENTS OF THE COURSE

"Directing Exercises" is a workshop preparatory to the making of the first fiction short film with a budget. Students, after practicing directing scenes filmed on location in the context of the "Grammar of Directing 1" lab, go outside the school to try their hand at location shooting.

PROGRAM

The lab involves courses in directing 1, screenwriting 1, production 1, cinematography 1, editing 1, acting 1, sound 1. Also collaborating on soundtrack writing are former students from the Csc's Music for Film Lab.

Each week for 6 weeks the students shoot 3 fiction scenes.

WRITING: Directing students write original scenes together with their colleagues in screenwriting 1, supervised by a professional screenwriter.

ACTOR DIRECTION: Scenes are rehearsed with actors together with an acting or directing teacher.

SHOOTING: Filming is done over an 8-hour period in settings outside the school.

EDITING: Supervised by editing teachers, directing students edit exercises with student editors.

SOUNDBOARD: On the following days, in parallel with regular teaching activities, directing students meet with composers to create the musical commentary for the exercises.

PROJECTION: Each week in the cinema hall, the exercises made the previous week are projected. In the audience are all the students and teachers involved in the workshop. After the viewing, the scenes are analyzed and commented on together.

Reference texts

Evaluation procedure:

Evaluations in progress and on the basis of the materials produced..

Grade

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

Skills acquired

Ability to work in a team, strengthening one's skills in the area of dramaturgy of a scene, film language, actor direction.

MAKING A DOCUMENTARY

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 4 CFU

Course: PRODUCTION

Year of study: 1°

Semester: FIRST

Duration: 60 HOURS

Professor(s): GIANFRANCO PANNONE

OBJECTIVES AND CONTENTS OF THE COURSE

The course aims to give the tools for making a documentary film in all its stages: from writing to editing. The first part of the course includes screenings of excerpts from different documentaries by international, Italian and the lecturer's filmmakers to focus on the countless forms of expression in reality cinema, to understand the fundamental value of the relationship with the protagonist and to learn about some of the most common problems in this type of cinema. In the second part, in collaboration with the teacher of narrative reportage, the general theme of all the shorts will be established, and each director, in collaboration with the scriptwriting and production students will write a first film subject/proposal. In the third part, site visits will be made, also with the student heads of sound and photography, for each of the six shorts: to check their feasibility, to meet the protagonists of each film, to assess the technical problems of the locations and

set up the filming, and files will be written. In the last part we will check the effectiveness of editing.

PROGRAM

2 meetings on the languages of contemporary documentary filmmaking

1 meeting collective viewing of students' photographic reportage

1 meeting on writing fiction from reality together with Stefano Bises

1 meeting with narrative reportage teacher, Tiziana Triana, for discussion of students' proposals and narrative reportage, and presentation of projects to other departments

6 site visits to get to know the protagonists and places of the individual projects

4 meetings for viewing and discussion of different drafts of the editing

Reference texts

Filmography

LA STRADA DEI SAMOUNI, Stefano Savona (animazioni Simone Massi)

THE FOG OF WAR, Errol Morris

BELOW SEA LEVEL, Gianfranco Rosi

LATINA LITTORIA, Gianfranco Pannone

ESSERE E AVERE, Nicolas Philibert

A SCUOLA, Leonardo di Costanzo

DIARIO DI UN MAESTRO, Vittorio de Seta

IL FILM DI MARIO, Giovanni Piperno

L'ESPLOSIONE, G. Piperno

CIMAP cento italiani matti a Pechino, G. Piperno

IL PEZZO MANCANTE, G. Piperno

LE COSE BELLE, A. Ferrente, G. Piperno

Evaluation procedure:

Evaluation will be based on the short films made by the students and the quality of group work.

Grade

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

Skills acquired

Conceiving, writing and shooting a documentary; ability to listen and create a relationship with one's protagonist; viewing and scaling the footage and stock materials; taking care, with respective editors, of scene and sound editing, working with the musician.

PREPARATION AND FILMING SHORT FICTION 1

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 8 CFU

Course: PRODUCTION

Year of study: 1°

Semester: SECOND

Duration: 40 HOURS

Professor(s):

OBJECTIVES AND CONTENTS OF THE COURSE

The course involves accompanying the student in organizing the first-year short film through individual and group meetings.

PROGRAM

The course involves both individual and group meetings to discuss the methods and needs of organization in the preparation phase of the first-year short film, through review of the budget and logistical and production choices. The course also involves editorial work in writing production notes with respect to the various script drafts delivered.

Reference texts

Evaluation procedure:

Realization of a project.

Grade

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

Skills acquired

Ability to organize the shooting of a short film, from preparation to the start of post production.

corso di PRODUZIONE

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	scrittura del corto di finzione 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	analisi del testo	2
CARATTERIZZANTI	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	storia della realizzazione cinematografica 1	4
		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	la produzione televisiva	4
			economia, finanza e marketing	6
			l'amministrazione del film	4
			produzione del cinema documentario 2	2
			produzione cinematografica 2	6
ATTIVITA' FORMATIVE AFFINI O INTEGRATIVE	L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	IUS/02 DIRITTO PRIVATO COMPARATO	diritti musicali	1
		product placement e branded content	2	
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE			il produttore delegato	1
			organizzazione della serialità	4
			il produttore creativo 1	5
			preparazione e riprese corto di finzione 2	10
			period lab	3
TOTALE CFU				60

SHORT FICTION WRITING 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: PRODUCTION

Year of study: 2°

Semester: FIRST

Duration: 60 HOURS

Professor(s):

OBJECTIVES AND CONTENTS OF THE COURSE

Directing students are again called upon to write together with their colleagues from the screenwriting course and the production course short films, which will then be made with the collaboration of all departments, in the second collective exercise of the three-year term.

PROGRAM

In-depth study of narrative theory (focus and dialectical declination of theme, exploration of a film genre, elaboration of a narrative structure, character development, screenwriting).

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

In-depth study of narrative theory (focus and dialectical declination of theme, exploration of a film genre, elaboration of a narrative structure, character development, scene writing).

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: PRODUCTION

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.

TEXTUAL ANALYSIS

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: PRODUCTION

Year of study: 2°

Semester: FIRST

Duration: 20 HOURS

Professor(s): ENRICO TALLEI

OBJECTIVES AND CONTENTS OF THE COURSE

The course involves teaching through lectures on the analysis of a literary text.

PROGRAM

The course involves teaching the analysis of literary text, in learning about the needs of publishing houses and their relationship with production houses, particularly on the possibilities and ways of film adaptation of the book.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will acquire editorial analysis skills and knowledge of the Italian publishing scene.

HISTORY OF FILMMAKING 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: 4 CFU

Course: PRODUCTION

Year of study: 2°

Semester: ANNUAL

Duration: 60 HOURS

Professor(s): RAFFAELE MEALE

OBJECTIVES AND CONTENTS OF THE COURSE

The course will include lectures and screenings to address the topic of film production in Italy throughout history. Several distinguished cases of Italian cinematography will be analyzed and viewed, focusing on the ways in which they were produced and the differences with today.

PROGRAM

The course analyzes Italian production history from the postwar period to the present, paying particular attention to the period of independent Italian cinema that developed between the 1990s and mid-2000s.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will gain knowledge of the productive past of Italian cinema, posing reflection on the current state.

TELEVISION 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: PRODUCTION

Year of study: 2°

Semester: FIRST

Duration: 40 HOURS

Professor(s): GIANANDREA PECORELLI

OBJECTIVES AND CONTENTS OF THE COURSE

The course includes an in-depth study of television production, in its modes and differences with film production.

PROGRAM

The course includes frontal lectures on the modalities of television production, then leading the student to create their own project to present and develop according to what they have learned. The course concludes with a visit to a television drama set.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will gain knowledge related to the world of television production.

ECONOMICS, FINANCE AND MARKETING

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: 6 CFU

Course: PRODUCTION

Year of study: 2°

Semester: FIRST

Duration: 72 HOURS

Professor(s): ALBERTO PASQUALE

OBJECTIVES AND CONTENTS OF THE COURSE

The course involves, through face-to-face lectures, teaching economics, finance and marketing related to film and production companies.

PROGRAM

The course involves teaching economic and financial basics related to film and the film industry, financial management of a production company, cash flow management and tax credit. Marketing in film, possible strategies and costs are also addressed.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will acquire knowledge of economics, finance and marketing suitable for opening and managing a production house or operating in the financial sector of a production initiated.

FILM ADMINISTRATION

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: PRODUCTION

Year of study: 2°

Semester: SECOND

Duration: 20 HOURS

Professor(s): LOREDANA MASTROVITI, LUIGI NAPOLEONE

OBJECTIVES AND CONTENTS OF THE COURSE

The course is developed through face-to-face lectures with film administration professionals, with the aim of providing the student with the concepts of the administrator's craft.

PROGRAM

The course includes lectures on administration, explanation with practical examples of contracts, payroll, placements and special cases. The subject of tax credit in film and the relationship between the producer or organizer and the administrative department is then addressed.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

Knowledge of administrative arrangements in cinema, types of placements and payment methods, tax credit and cash flow.

DOCUMENTARY FILM PRODUCTION 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: PRODUCTION

Year of study: 2°

Semester: SECOND

Duration: 20 HOURS

Professor(s): SIMONE ISOLA

OBJECTIVES AND CONTENTS OF THE COURSE

The course involves through lectures teaching the production and organizational methods of documentary production.

PROGRAM

The course provides through lectures and examples to deal with the various cases necessary to be able to produce and organize a documentary, from filming to the relationship with witnesses and the management of rights and releases.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will acquire organizational and production skills about the world of documentary filmmaking.

FILM PRODUCTION 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: 6 CFU

Course: PRODUCTION

Year of study: 2°

Semester: ANNUAL

Duration: 40 HOURS

Professor(s): SIMONE ISOLA

OBJECTIVES AND CONTENTS OF THE COURSE

The course involves teaching production dynamics by meeting with producers.

PROGRAM

The course includes several meetings with different Italian production realities to address different case histories and production methods.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will gain production skills and insight into the production realities active in Italy.

MUSIC ROYALTIES

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: IUS/02 COMPARATIVE PRIVATE LAW

Number of credits: 1 CFU

Course: PRODUCTION

Year of study: 2°

Semester: FIRST

Duration: 12 HOURS

Professor(s): VALERIA DI GRAZIANO

OBJECTIVES AND CONTENTS OF THE COURSE

The course presents, through lectures and presentations of practical examples, an in-depth study of the law related to music rights and how in productions we approach the release of these rights.

PROGRAM

The course deals with music law, the steps necessary to be able to release a non-original song, the organization of recordings of original soundtracks and all the production needs related to them.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will be able to interface with music publishers to clear rights, arrange recordings, and manage the budgeting of the music portion of the film.

PRODUCT PLACEMENT AND BRANDED CONTENT

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

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

Number of credits: 2 CFU

Course: PRODUCTION

Year of study: 2°

Semester: SECOND

Duration: 40 HOURS

Professor(s): MARIA TERESA FAVIA

OBJECTIVES AND CONTENTS OF THE COURSE

Through lectures and workshops, the course will explore the world of product placement and the relationship with private companies.

PROGRAM

The course includes face-to-face lectures and the development of a simulated product placement or branded content project, addressing both topics and the possibilities of project development through totally private financing, as well as the topic of clearances in films.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will gain skills in developing a branded content project and the ability to interface with brands for clearances and product placement on films.

THE DELEGATE PRODUCER

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 1 CFU

Course: PRODUCTION

Year of study: 2°

Semester: SECOND

Duration: 16 HOURS

Professor(s): VALERIA LICURGO, LAURA MORETTO

OBJECTIVES AND CONTENTS OF THE COURSE

The course involves, through face-to-face lectures, addressing the delegate producer's craft.

PROGRAM

The course plans to address the production and work issues related to the figure of the delegated producer, from the relationship with the production to the set.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will gain knowledge related to the work of the delegate producer.

ORGANIZATION OF SERIALITY

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 4 CFU

Course: PRODUCTION

Year of study: 2°

Semester: SECOND

Duration: 20 HOURS

Professor(s): MARIKA GUNGUI

OBJECTIVES AND CONTENTS OF THE COURSE

The course plans to address the topic of seriality organization through lectures and examples.

PROGRAM

The course involves teaching about the organization of seriality, from confronting the editorial side to the processing plan to postproduction and the relationship with broadcasters.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will acquire skills in serial organization and production.

THE CREATIVE PRODUCER 1

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 5 CFU

Course: PRODUCTION

Year of study: 2°

Semester: SECOND

Duration: 40 HOURS

Professor(s): ANDREA DAMIANO

OBJECTIVES AND CONTENTS OF THE COURSE

The course involves through lectures teaching the role of the creative producer.

PROGRAM

The course involves teaching the role of the creative producer, in the relationship with writers, screenwriting and directing, and the dynamics that accompany the development of a film project.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will acquire the skills necessary to play the role of a creative producer to work in the editorial area of film development.

PREPARATION AND FILMING SHORT FICTION 2

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 10 CFU

Course: PRODUCTION

Year of study: 2°

Semester: SECOND

Duration: 50 HOURS

Professor(s):

OBJECTIVES AND CONTENTS OF THE COURSE

The course involves accompanying the student in organizing the first-year short film through individual and group meetings.

PROGRAM

The course involves both individual and group meetings to discuss the methods and needs of organization in the preparation phase of the second-year short film, through review of the budget and logistical and production choices. The course also involves editorial work in writing production notes with respect to the various script drafts delivered.

Reference texts

Evaluation procedure:

Realization of a project.

Grade

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

Skills acquired

Ability to organize the shooting of a short film, from preparation to the start of post production.

PERIOD LAB

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 3 CFU

Course: PRODUCTION

Year of study: 2°

Semester: SECOND

Duration: 30 HOURS

Professor(s):

OBJECTIVES AND CONTENTS OF THE COURSE

The period lab is a theoretical and practical workshop aimed at making six short films set in an era other than contemporary, past or future.

PROGRAM

The first phase of the lab includes a study and documentation of the chosen historical period through reading and analysis of literary classics, watching and commenting on films, reading non-fiction and watching documentaries.

This is followed by a series of masterclasses with directors and professionals from each department who have had experience in film and serial historical settings.

In parallel, directing, screenwriting, and production students write scripts for short films that will then be shot in the school's studios and on outside locations.

Reference texts

Depending on the period chosen, the reference texts will change.

Evaluation procedure:

On-going evaluation, realization of a project.

Grade

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

Skills acquired

Students acquire a method of cultural and historical research and documentation of the chosen period. They experience a peculiar way of directing actors aimed at constructing period characters. They reflect on expressive issues related to the representation of eras other than the contemporary one (e.g. in lighting choices, costumes, makeup and wigs).

corso di **PRODUZIONE**

3° anno

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
CARATTERIZZANTI	DISCIPLINE STORICO - ARTISTICHE	L-ART/03 STORIA DELL'ARTE CONTEMPORANEA	storia della realizzazione cinematografica 2	3
	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	analisi dell'opera audiovisiva 2	2
		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	produzione cinematografica 3	6
			la distribuzione cinematografica	3
ATTIVITA' FORMATIVE AFFINI O INTEGRATIVE	IUS/02 DIRITTO PRIVATO COMPARATO	il diritto d'autore	2	
		sviluppo dei progetti e bandi	5	
	L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	fondamenti di produzione degli effetti visivi	2	
		la post produzione	4	
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE		il produttore creativo 2	8	
		scrittura del film di diploma	6	
		preparazione film di diploma	7	
PROVA FINALE			riprese e post produzione film di diploma	12
TOTALE CFU				60

HISTORY OF FILMMAKING 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/03 HISTORY OF CONTEMPORARY ART

Number of credits: 3 CFU

Course: PRODUCTION

Year of study: 3°

Semester: ANNUAL

Duration: 40 HOURS

Professor(s): RAFFAELE MEALE

OBJECTIVES AND CONTENTS OF THE COURSE

The course will include lectures and screenings to address the topic of film production in the world throughout history. Several distinguished cases of world cinematography will be analyzed and viewed, paying attention to the ways in which they were produced and the differences with today and our country.

PROGRAM

The course analyzes different moments in world cinematography, through genre and art cinema, paying attention to particular production cases.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will gain knowledge of the productive past of international cinema, posing reflection on the current state.

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: 2 CFU

Course: PRODUCTION

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.

FILM PRODUCTION 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: 6 CFU

Course: PRODUCTION

Year of study: 3°

Semester: ANNUAL

Duration: 40 HOURS

Professor(s): INES VASILIEVICH

OBJECTIVES AND CONTENTS OF THE COURSE

The course involves teaching production dynamics by meeting with producers.

PROGRAM

The course includes several meetings with different Italian production realities to address different case histories and production methods.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will gain production skills and insight into the production realities active in Italy.

FILM DISTRIBUTION

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: PRODUCTION

Year of study: 3°

Semester: FIRST

Duration: 40 HOURS

Professor(s): DANIELA ROBUSTELLI

OBJECTIVES AND CONTENTS OF THE COURSE

The course involves through lectures teaching film distribution.

PROGRAM

The course involves teaching film distribution, the distribution chain, the relationship with festivals and exhibitors, theatrical release and the sale of rights.

Required texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will gain knowledge of the world of film distribution and the film supply chain.

COPYRIGHT LAW

Academic Year 2023/2024

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: IUS/02 COMPARATIVE PRIVATE LAW

Number of credits: 2 CFU

Course: PRODUCTION

Year of study: 3°

Semester: FIRST

Duration: 40 HOURS

Professor(s): DARIO MORELLI

OBJECTIVES AND CONTENTS OF THE COURSE

The course plans, through lectures, to address various topics of law related to the film world.

PROGRAM

The course involves the teaching of law applied to the film world, about exploitation rights, musical and repertoire forms.

Required texts

Evaluation procedure:

Final exam.

Grade

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

Skills acquired

The student will gain basic knowledge of law applied to film and the main needs for a producer related to it.

PROJECT DEVELOPMENT AND CALLS

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: IUS/02 COMPARATIVE PRIVATE LAW

Number of credits: 5 CFU

Course: PRODUCTION

Year of study: 3°

Semester: FIRST

Duration: 40 HOURS

Professor(s): DARIO MORELLI

OBJECTIVES AND CONTENTS OF THE COURSE

The course addresses the topic of calls for proposals and financing of film projects through face-to-face teaching and hands-on workshops in which the student will develop his or her own film project idea with attached financial plan test.

PROGRAM

The course includes teaching about the various forms of calls for proposals, state, regional, and European, and includes a final workshop in which each student will present his or her own project. The simulation will include both a creative pitch and the writing of a credible financial plan.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will gain skills in handling different forms of announcement and setting up the financial plan of a film, with attention to the relationship between editorial development and production possibilities.

FUNDAMENTALS OF VISUAL EFFECTS PRODUCTION

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

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

Number of credits: 2 CFU

Course: PRODUCTION

Year of study: 3°

Semester: FIRST

Duration: 16 HOURS

Professor(s): DANIELE TOMASSETTI

OBJECTIVES AND CONTENTS OF THE COURSE

The course includes through lectures the teaching of visual effects production.

PROGRAM

The course involves teaching the organizational methods of the visual effects workflow in filmmaking, from preparation to the set to the management of the post production phase.

Required texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will acquire post production supervision skills, especially related to visual effects management.

POST-PRODUCTION

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

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

Number of credits: 4 CFU

Course: PRODUCTION

Year of study: 3°

Semester:

Duration: 40 HOURS

Professor(s): CLAUDIA PANZICA

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.

Required 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.

THE CREATIVE PRODUCER 2

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 8 CFU

Course: PRODUCTION

Year of study: 3°

Semester: FIRST

Duration: 40 HOURS

Professor(s):

OBJECTIVES AND CONTENTS OF THE COURSE

The course involves through lectures teaching the role of the creative producer.

PROGRAM

The course involves teaching the role of the creative producer, in the relationship with writers, screenwriting and directing, and the dynamics that accompany the development of a film project.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will acquire the skills necessary to play the role of a creative producer to work in the editorial area of film development.

WRITING THE GRADUATION FILM

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: PRODUCTION

Year of study: 3°

Semester: FIRST

Duration: 80 HOURS

Professor(s):

OBJECTIVES AND CONTENTS OF THE COURSE

The making of the graduation film represents the last and most important collective exercise of the three-year term. It involves all classes in the making of short films, also increases the budget and shooting days available.

PROGRAM

The writing of the graduation film is supervised by the screenwriting and directing teachers. Unlike previous exercises, there is a tendency to allow more expressive freedom to the students since the graduation film will be the business card with which they will present themselves in the working world as soon as they graduate.

Required texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

In-depth study of narrative theory (focus and dialectical declination of theme, exploration of a film genre, elaboration of a narrative structure, character development, scene writing).

GRADUATION FILM PREPARATION

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 7 CFU

Course: PRODUCTION

Year of study: 3°

Semester: FIRST

Duration: 40 HOURS

Professor(s): GIANLUCA ARCOPINTO

OBJECTIVES AND CONTENTS OF THE COURSE

The course involves accompanying the student in the organization of the graduation short film through individual and group meetings.

PROGRAM

The course involves both individual and group meetings to discuss the methods and needs of organization in the preparation phase of the diploma short film, through review of the budget and logistical and production choices. The course also involves editorial work in writing production notes with respect to the different script drafts delivered.

Required texts

Evaluation procedure:

Realization of a project.

Grade

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

Skills acquired

Ability to organize the shooting of a short film, from preparation to the start of post production.

GRADUATION FILM SHOOTING AND POST PRODUCTION

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: PRODUCTION

Year of study: 3°

Semester: ANNUAL

Duration: 60 HOURS

Professor(s):

OBJECTIVES AND CONTENTS OF THE COURSE

Hands-on workshop on the preparation, shooting and post-production of the graduation short film.

PROGRAM

The workshop involves assisting the student during the various stages of making the graduation short film.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

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

Skills acquired

The student will acquire organizational skills.