

**1° anno**

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
DI BASE	DISCIPLINE LINGUISTICHE E LETTERARIE	L-FIL - LET/10 LETTERATURA ITALIANA	<b>scrivere per il cinema</b>	4
	DISCIPLINE STORICHE	M-STO/04 STORIA CONTEMPORANEA	<b>storia e analisi del film 1</b>	4
	DISCIPLINE SOCIOLOGICHE, PSICOLOGICHE E PEDAGOGICHE	SPS/08 SOCIOLOGIA DEI PROCESSI CULTURALI E COMUNICATIVI	<b>comunicazione pubblicitaria 1</b>	4
CARATTERIZZANTI	DISCIPLINE CRITICHE, SEMIOLOGICHE E SOCIO-ANTROPOLOGICHE	M-FIL/04 ESTETICA	<b>laboratorio di estetica dell'immagine</b>	6
	DISCIPLINE STORICO-ARTISTICHE	L-ART/03 STORIA DELL'ARTE CONTEMPORANEA	<b>storia della pubblicità 1</b>	2
	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	<b>direzione attori e casting 1</b>	3
		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	<b>produzione 1</b>	4
			<b>introduzione alla regia</b>	6
			<b>fotografia 1</b>	6
			<b>prassi e sintassi della regia pubblicitaria 1</b>	6
			<b>teoria e tecnica del montaggio 1</b>	4
			<b>suono-presa diretta</b>	2
	ATTIVITA' FORMATIVE AFFINI O INTEGRATIVE	L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	<b>continuità e organizzazione delle riprese 1</b>	3
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE		<b>laboratorio di montaggio 1</b>	4	
		<b>teamworking</b>	2	
<b>TOTALE CFU</b>				<b>60</b>

## **WRITING FOR CINEMA**

**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:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 108 HOURS

**Professor(s):** DAVIDE AICARDI

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

Consistent with the career path of the teacher, who is active in various fields, the course proposes a point of view that envisages tackling the topic of "writing" by analyzing it through the commonalities between various media and languages: from comics, to cinema, passing through animation and seriality and arriving, precisely, at writing for corporate cinema). The goal is to provide young people with the means and tools to succeed in writing a story following a structured and complete narrative path that supports and accompanies them from the beginning to the conclusion, managing to support them in telling not only the situations presented by the plot but also the characters and the theme of the narrative. After an initial theoretical part, an editing exercise is offered, during which students are both editors and

authors, and finally, a final exercise that covers the writing of the screenplay and puts the focus on dialogue. The approach is never academic, and information tends not to come from above but rather from discussions that have been initiated with the class.

## **PROGRAM**

Starting from the common path of screenwriting (one structure for many media), the program includes analysis of models and theories, character, dialogue, subplot, narrative tricks, seriality, relationship with the editor, technical language, genres, formatting, theme, professional outlets offered by cross-media, and two workshop exercises: editing and screenwriting and dialogue.

## **Reference texts**

While there are no suggested reference texts for purchase (handouts are provided by the lecturer), information is gathered and reworked from titles that, during lectures, are nevertheless cited and suggested to students. Chief among these are:

- Scrivere (per) il cinema – Luca Aimeri (Utet)
- Il viaggio dell'eroe – Chris Vogler (Dino Audino Editore)
- La sceneggiatura – Syd Field (Lupetti)
- L'arco di trasformazione del personaggio - Dara Marks (Dino Audino Editore)
- In un batter d'occhi – Walter Murch (Lupetti)
- Gli archetipi dell'inconscio collettivo – Karl Gustav Jung (Bollati Boringhieri)
- Come scrivere una grande sceneggiatura – Linda Seger (Dino Audino Editore)
- Risolvere i problemi di sceneggiatura – Syd Field (Dino Audino Editore)

A viewing of the film Mrs. Doubtfire is also mandatory as an excellent and clear example of the development of fatal-flaw within a cinematic narrative. Other titles are mentioned and suggested throughout the year depending on discussions and needs that arise during class.

**Evaluation procedure:**

Evaluation is done, at the end of the course, through the two exercise-workshops above.

**Grade**

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

**Skills acquired**

At the end of the course, students achieve autonomy in writing and presenting their stories either developed independently or proposed by the possible brief of a client or producer.

## **FILM HISTORY AND ANALYSIS 1**

**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:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 30 HOURS

**Professor(s):** GIANCARLO ZAPPOLI

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

The objective of the course is to approach with a critical method cinematic works that are part of the history of cinema by placing them in the cultural and social temperament of the era in which they were conceived and made. The focus will be on post-World War II Italian cinema and, in particular, on the filmmakers who made an indelible mark, the 1960s period little frequented by students. The methodological approach includes a contextualization by the lecturer followed by the screening during which the students will have to focus on some specific aspects of the film and then analyze them together with the lecturer.

## **PROGRAM**

As part of the course, periods of film history will be explored, with a focus on aspects or periods of domestic production on which a prior survey will have shown that students have particular gaps. Making critical memory (in the positive sense of the term) is one of the tasks that a prestigious institution like the Experimental Center cultivates and develops. Variable monographic courses will therefore be proposed, depending on the needs mentioned above, which aim to introduce movements, genres and authors that underlie the history of the seventh art. Too often the new generations take for granted or for having already seen (although this does not answer the truth if not in part) films that instead constitute the fundamental foundations even of contemporary cinema. Being able to analyze them in their linguistic components, while also highlighting the importance they had at the time they were presented in theaters, may make it possible to understand how nothing should be taken for granted in the evolution of cinematography. Then, as far as the history of Italian cinema is concerned, understanding the historical context in which the works were born will enable students to assess their importance.

### **Reference texts**

The mandatory films will be those presented during the course. They will not be disregarded in the course of verification.

### **Evaluation procedure:**

At the end of the course, students will choose a film related to the period of film history or author covered by the course (and not presented during the lectures) and will have to justify their choice, contextualize its making and analyze its structure both in terms of content and film language.

### **Grade**

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

**Skills acquired**

At the end of the course, students should have acquired the ability to evaluate a film from the past by knowing how to place it in the context in which it was made and evaluate it not with the criteria they would apply to a contemporary film. That is, they must demonstrate an understanding of how to read a film or an auteur by understanding the value it had in the historical period in which it was presented or operated and how much of that value still subsists in the present and innervates the filmmaking that succeeded it.

## **ADVERTISING COMMUNICATION 1**

**Academic Year 2024/2025**

**Type of training activity:** BASIC

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

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

**Number of credits:** 4 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 72 HOURS

**Professor(s):** FRANCESCO MONTELLA

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

The purpose of the course is to train individuals to understand the mechanisms that govern the creation of an advertising film. The methodology used is mixed and integrates frontal didactics with theoretical lectures, observation of successful "case histories" of advertisements of famous brands, and a practical part of guided exercises and writing workshops.



## **PROGRAM**

BRIEF AND POSITIONING STRATEGY: Brief - product info as a starting point for ideas;

Strategy - The positioning of a brand and the positioning of a product. FROM BRIEF TO

FILM: Brief, Task, Message, Subject, Film; from subject to film, without losing your way.

CREATE AND UNDERSTAND: THE SYNTHESIS AND DEVELOPMENT: Creativity practice.

CREATE AND UNDERSTAND - THE CREATIVE MINDSET: Reasoning creatively;

Metaphor, analogy, consequentiality. A way of thinking; "La recherche": inquiry around and

within a product/service/brief. Stakeholder capitalism: the "social" role of brands; ESG -

Environmental, Social, Governance. WORKING WITH FASHION: Communication

Strategies.

## **Reference texts**

The course includes viewing advertising films from the international market in all industries and sectors for educational purposes.

## **Evaluation procedure:**

Final evaluation based on the exercises conducted during the course.

## **Grade**

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

## **Skills acquired**

Ability to understand a commissioning document (brief)

Ability to analyze the competitive scenario in a given market segment

Ability to identify a communication strategy and creative concept

Ability to write a script for an Advertising Film.

## **IMAGE AESTHETICS WORKSHOP**

**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:** 6 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 54 HOURS

**Professor(s):** LUCA ROBECCHI

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

The main objective of the course is to bring to the students' attention the importance and value of black-and-white photography, the historical fundamental starting point of all photographic and cinematographic activity.

The absence of color allows participants to focus absolutely on grayscale and lighting quality.

The difficulty to be overcome will therefore be to obtain images of the highest photographic level, without the help of the traditional color scale.

## **PROGRAM**

The class will be divided into three groups, within which each element will have a specific task and will have to put itself at the service of the group to which it belongs.

Preparation for the days that will see the students engaged in the final test will involve the writing of a mini-story that will have to be accomplished in the allotted time.

The writing of a technical/artistic treatment and the organization of the three working groups, will introduce them in a profound way to the concept of the complete realization of the project.

## **Reference texts**

Recommended: A. Feininger, Il libro della fotografia.

## **Evaluation procedure:**

The final evaluation of individual students will be on-going and will take into account these key elements:

- Punctuality and course attendance
- Attention and participation
- Ability to work in groups and solve problems
- Technical knowledge of the means made available and their proper use
- Personal creative resource applied to the teaching carried out

## **Grade**

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

**Skills acquired**

At the end of the course each student should have acquired the skills necessary for independent work, a good knowledge of lighting basics and a mastery of the camera and its accessories.

The ultimate goal is to provide the directing faculty with a group that can devote itself to conducting more complex exercises.

## **HISTORY OF ADVERTISING 1**

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** HISTORIC-ARTISTIC DISCIPLINES

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

**Number of credits:** 2 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 24 HOURS

**Professor(s):** EMMANUEL GROSSI

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

Viewing, analysis and commentary (alternating face-to-face teaching with classroom discussion) of a wide selection of Italian advertising shorts made between the 1950s and the 2000s and taken from the General Audiovisual Archive of Italian Advertising (the largest historical archive in Italy and one of the largest in the world expressly dedicated to film-television advertising, founded and directed by the lecturer), in order to enable learners to acquire and assimilate as broad a background as possible, both from the historical-cultural point of view and from the filmic-narrative point of view. This will be an invaluable tool for learners in the continuation of their professional activity, both as a cue and support for the development of new advertising campaigns, and in being able to relate competently and

knowledgeably - also from a historical perspective - to future commissions and the globally understood world of communication and industry.

## **PROGRAM**

In this first module, the commercials brought to view by the learners and subjected to analysis are enucleated on the basis of technical-formal-narrative criteria: animation, traditional and stop-motion; filming from life; the use of testimonials; relationships with music, graphics and other artistic disciplines; the interconnections between advertising and cinema in the areas of directing, actor direction, photography direction, writing for the audiovisual medium, set design, costume design, editing and effects, creative use of repertoire, etc.

## **Reference texts**

In support of the course, a number of handouts, written by the lecturer himself and derived from his previous publications with a historical/advertising slant, will be given to the learners.

## **Evaluation procedure:**

Assessments will be made in itinere, either in the form of oral verification of the topics introduced and enucleated during the course, or by commissioning special commercial searches at the databases available on the Web.

## **Grade**

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

## **Skills acquired**

Broad knowledge of the evolution of audiovisual advertising in the second half of the twentieth century, hand in hand with the development of the television and film medium.

Knowledge and ability to identify the distinctive features of an advertisement intended for the television circuit (carousels and short telecasts) and one intended for the cinema circuit (film color cinema), limited to the eras when the media proceeded on parallel and mutually independent tracks.

Ability to identify within a commercial of any era distinctive traits and characteristics that remain unchanged over time, such as product centrality (or not), positioning, brand identity, etc.

Ability to reintroduce, with current technical means, languages and media, elements, communication strategies and filmic and narrative solutions already successfully experimented in previous decades, drawing experience from them and creatively reinventing them.

## **ACTORS DIRECTION AND CASTING 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:** 3 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 69 HOURS

**Professor(s):** BARBARA ENRICHI. DAVID DI DONATELLO AWARD WINNING ACTRESS;  
FILM ACTING TEACHER.

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

The purpose of classes on the subject of ACTOR DIRECTION is to train the direction of actors and actresses, with preparatory exercises on the set, to experiment and identify an effective language to achieve the goals of acting truth, intensity of actors' emotions, with mutual satisfaction and creative collaboration. The methodology adopted is with classroom preparatory lectures, guided exercises, and hands-on workshops with actors in attendance on stage.



## **PROGRAM**

### **METHODS, SCHOOLS and ACADEMIES, CURRICULUM VITAE**

Introduction of the various internationally recognized Acting Methods (with examples of exercises on sensory memory and affective memory). Introduction of the most prestigious Acting Schools and Academies and international trainers. Consultation of CSC actor database for evaluation of actor training.

**DIRECTION with a COUPLE of ACTORS.** Theoretical classes on: The film audition on part, choice of excerpts, choice of actors. The value of appropriate language of collaboration between director and actor. Practical exercise: Directing a pair of actors in presence: table reading of the scene, character analysis, standing rehearsal, shooting the scene. Review, consideration and critique of the shot.

**CINEMATOGRAPHIC RECITATION COURSE.** Directing students will rehearse putting themselves in the actors' shoes and acting out scenes from films under the supervision of the teacher. In addition, student directors will direct their colleagues while practicing directing.

**ACTOR DIRECTION on MOVEMENT/ACTIONS.** Lessons in preparation, scene assignment and work plan. Practical directing practice with a group of actors and actresses in attendance on movement scenes, actions and expressiveness. Shooting of scenes. Review, considerations and critique of the footage.

**ACTOR DIRECTION on COMMEDIA.** Lessons in preparation: scene assignment and work plan. Consideration of elements of comedy: writing, pacing, pauses and comic timing, characterization of stereotypes, paradox, contrast between characters, irony and sarcasm. Practical exercise in directing actors and actresses in presence, on scenes from brilliant comedies. Shooting of scenes. Review, considerations and critique of the footage.

**Reference texts**

Films, actors/actresses and directors mentioned during the preparation and implementation of Actor Direction projects.

**Evaluation procedure:**

The mode of assessment is an evaluation of the student's attention and participation in the preparation classes; ability to direct actors; ability to use effective language with actors and collaborators; commitment during practice; attendance on each set; and completion of the completed project sent to actors.

**Grade**

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

**Skills acquired**

The skills acquired during the Actor Direction modules are aimed at: evaluating the training of actors; learning about the world of actors; understanding how to prepare for an audition on part; analyzing the scene and character; learning the appropriate language of collaboration between director and actor; directing actors and actresses; understanding the problems in directing actors and studying their resolutions; obtaining the best acting performance from actors; learning how to manage actors in the stage space attributable to a film set; stimulating creativity and imagination.

## **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/06 CINEMA, PHOTOGRAPHY AND TELEVISION

**Number of credits:** 4 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 60 HOURS

**Professor(s):** PAOLO PELIZZA

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

To make students aware of how the "film machine" in general and the one of advertising production.

### **PROGRAM**

The program consists of: marketing, the stages of film and advertising production, the roles of the set and consequent framing of the various figures of workers and professionals, the workflow of film and commercial production, costs and the differences between those for

advertising, television and film, branded content, administrative and tax rules, generic and specific work safety according to Legislative Decree 81/08, organization of work, budget and cash flow, use of the globally popular software Moviemagic Scheduling and Budgeting, film insurance.

### **Reference texts**

### **Evaluation procedure:**

Written -and oral exam.

### **Grade**

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

### **Skills acquired**

The ability to organize a job in the correct timeframe and to price it correctly, the sensitivity needed to work in teams and by objectives.

## **IMAGE AESTHETICS WORKSHOP**

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** MUSIC AND ENTERTAINMENT, FASHION AND PRODUCTION  
TECHNIQUE

**Disciplinary sector:** M-FIL/06 CINEMA, PHOTOGRAPHY AND TELEVISION

**Number of credits:** 6 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 108 HOURS

**Professor(s):** LUCA ROBECCHI

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

The main objective of the course is to bring to the students' attention the importance and value of black-and-white photography, the historical fundamental starting point of all photographic and cinematographic activity.

The absence of color allows participants to focus absolutely on grayscale and lighting quality.

The difficulty to be overcome will therefore be to obtain images of the highest photographic level, without the help of the traditional color scale.

## **PROGRAM**

The class will be divided into three groups, within which each element will have a specific task and will have to put itself at the service of the group to which it belongs.

Preparation for the days that will see the students engaged in the final test will involve the writing of a mini-story that will have to be accomplished in the allotted time.

The writing of a technical/artistic treatment and the organization of the three working groups, will introduce them in a profound way to the concept of the complete realization of the project.

## **Reference texts**

Recommended: A. Feininger, Il libro della fotografia.

## **Evaluation procedure:**

Assessment will be based on four basic criteria:

- 1- The delivery of projects.
- 2- The quality of the projects delivered.
- 3- The quality of work and behavior on set.
- 4- The participation in classes and exercises.

## **Grade**

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

## **Skills acquired**

At the end of the course, students are able to translate any scene into a narrative sequence of understandable narrative meaning, aesthetic and cinematic value; how to direct actors effectively and quickly; know how to move and behave on a film set.

## **INTRODUCTION TO DIRECTING**

**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:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 117 HOURS

**Professor(s):** TOMMASO BERNABEI

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

The goal is for students to come out of first year with comprehensive basic directing skills in all aspects. Understanding of text, film syntax and semantics, narrative, scene stripping and preparation, staging, direction of actors, sequence construction based on the chosen narrative. Proper behavior on set and cooperation with the crew.

In the first face-to-face lessons, both set and narrative film vocabulary are addressed, explaining the basic rules and teaching how to differentiate the work of the director from that of the videomaker. Linguistics of planes and fields, script analysis, script perusal, choice of planes and fields, use of focal lengths.



From perusal, we move on to staging in the studio with two exercises without MoP. We then move on to drills with MoP and choice of camera points based on staging divided into the following modes: Front dialogue, side dialogue, back dialogue. This is followed by a frontal lesson on camera movement and one on sequence plan.

Two practical lessons on Actor Direction.

Then a series of three exercises on the compendium of work done so far, starting from non-original scripts.

It concludes with three exercises based on the same three-character script, shot with each of the three alternately as the lead.

## **PROGRAM**

Rehearsals of the systems of using various lighting fixtures. Evidence of the use of diffusers such as frost, polystyrene panels, butterflies. Study of the difference between direct and diffused light. Trials of the use of conversion gels for understanding the differences between tungsten and daylight; at the same time, verification of the tests themselves by different calibration of the color temperature of the chamber. Trials of some variations with colored gels.

Hand-held camera. Study and rehearsal of portraits. Still life practice. The composition of the advertising pack shot. The shooting of liquids, fluids. How to light an environment. Outdoor shooting: handling daylight lighting, taking advantage of daylight only, maintaining photographic continuity. Evening shooting: understanding and experiencing light on horseback or magic hour with filmed evidence.

## **Reference texts**

Recommended: A. Feininger, Il libro della fotografia.

## **Evaluation procedure:**

Assessment of each student's work will take place as it progresses, through a careful and precise summation of individual assessments of the various topics covered in the program.

### **Grade**

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

### **Skills acquired**

Technical and artistic independence.

Responsibility for individual and group work.

Vision of the production system of work in the studio.

Ability to analyze the real difficulties of each individual project and consequent planning of work.

## **PRACTICE AND SYNTAX OF ADVERTISING DIRECTING 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:** 6 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 132 HOURS

**Professor(s):** FABIO ILACQUA

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

Through face-to-face lectures and practical exercises in the classroom and studio stage, the course aims to:

- illustrate and define the order of skills and responsibilities of the commercial or branded-content director and his/her artistic/technical role in the workflow between client, agency and production company
- acquire the skills to analyze a story-board or agency script and produce a shooting-board that is consistent both in terms of communication objectives and assigned budget
- learn and organize the syntax of film language in the rules of its plans and fields

- prepare and manage a PPM - Pre Production Meeting
- organize the sets with the DOP and production departments, so that all students change roles at each of the exercises and experience all the roles of the essential departments ( Directing / Production Management / 1 AD / DOP / Sound / Set Design / Costumes / Makeup / Electrician / Cinematographer / DIT, mainly)
- Prepare a PDL - Work Plan in accordance with the assigned work schedule

## **PROGRAM**

The course includes a first propaedeutic part of frontal teaching, which is followed by practical exercises with script, excel sheet, moodboard and animatic processing.

The last part of the course involves the shooting and offline editing of test footage, termed StressTest Tempo and StressTest P&C lasting between 30 and 120 seconds.

## **Reference texts**

Steven D. Katz – **Shot by Shot** (volume 1 & 2)

Walter Murch – **In the Blink of an Eye**

## **Evaluation procedure:**

Students are evaluated throughout the course during the various activities, but particularly during the making of individual and team films, and finally during a concluding critical class evaluation of the films made, according to these parameters:

- directorial and creative skills 10 of 30/30
- technical and organizational skills 10 of 30/30
- teamwork aptitude, punctuality and reliability in assignments 10 of 30/30

**Grade**

The sum of the evaluation of the three parameters indicated expresses the student's overall evaluation in thirtieths.

**Skills acquired**

- briefing analysis, ideation and feasibility, budget optimization calculation of an audiovisual product (I)
- visualization and implementation of project presentation materials and shooting board
- organization of the set (I)
- management of the shooting (I)
- offline editing

## **COLOR GRADING E COLOR CORRECTION 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:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 2°

**Semester:** ANNUAL

**Duration:** 60 HOURS

**Professor(s):** MASSIMO GERMOGLIO

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

The purpose of the course is to teach students film grammar, language and techniques used in editing, which will be followed by learning and using Avid Media Composer.

The method is that of face-to-face teaching with slides and films, with practical exercises and editing with production material.

Teaching of the organization of a production with data sheet, folder for organizing material and archiving on LTO.

In coordination with directing teaching: project verification and preparation of files for directing exercises planned in the first year.

## **PROGRAM**

Editing Language and Techniques with final verification (five days).

Learning Avid Media Composer with practical exercises and editing with production material (five days).

Teaching of the organization of a production. Project verification and file preparation, in coordination with directing exercises scheduled in the first year.

## **Reference texts**

There are no special texts required for attending the course.

## **Evaluation procedure:**

Verification of the level of learning with tests on specific topics and with in-progress practice tests on materials both provided by the instructor and made by the students. Video projects made by the students are also used as a time of examination to assess the technical skills acquired at the end of the course.

## **Grade**

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

## **Skills acquired**

Ability to independently perform color correction and color grading on projects realized in the school setting and medium to high level projects that can be realized in the professional setting.

By the end of the course, students have a full understanding of how to incorporate color grading into a professional workflow and know how to interact with professional colorists.



## **SOUND-DIRECTED**

**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:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 18 CLASSROOM HOURS AND TUTORING ON DIRECTING EXERCISES

**Professor(s):** SANDRO BROGGINI

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

The purpose of the course is an introduction to live audio recording; elements of electrical, electronic and acoustic theory, knowledge of equipment and methodologies suitable for sound filming, as well as practical exercises on the use of equipment, filming techniques and miking of actors.

## **PROGRAM**

Lectures on the theory and operation of analog and digital equipment, cable microphone systems, audio workflow management in the audiovisual production process, types of audio formats, timecode, radio frequency audio transmission systems.

Hands-on training in the use of Boom and actor miking techniques using wearable miniature microphones.

Hands-on practice in the use of multi-track recorders, radio transmitters and receivers.

## **Reference texts**

### **Evaluation procedure:**

Final evaluation based on the exercises conducted.

## **Grade**

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

## **Skills acquired**

Ability to perform audio footage synchronized to video in total autonomy, compliance with the correct workflow of acquired data.

## **CONTINUITY AND SHOOTING ORGANIZATION 1**

**Academic Year 2024/2025**

**Type of training activity:** RELATED OR INTEGRATIVE TRAINING ACTIVITIES

**Disciplinary field:** RELATED OR INTEGRATIVE TRAINING ACTIVITIES

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

**Number of credits:** 3 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 30 HOURS

**Professor(s):** MIGUEL LOMBARDI

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

The subject of the first year is Continuity. The course aims to show the many ways by which authors can freely choose how to tell certain scenes or entire films, starting from the two extremes of continuity and discontinuity. The "laws" of continuity represent an indispensable reference, a skill to be mastered even if only to decide to transgress them. Once all the rules are learned, in an instant one can decide to set them aside in favor of a better scene or a more exciting shot.

## **PROGRAM**

- Story and narrative chronology and temporal continuity.
- Fittings and a priori editing.
- Continuous attacks.
- Axis rule and field jumping.
- Fittings of movement direction.
- Fittings of gaze.
- Techniques for proper field jumping.
- Geography of the environment.
- Fittings of composition.
- Attack on movement.
- Fittings between scenes or between sequences.
- Discontinuous attacks.
- Fittings for sound.
- Playing with space and time.
- Rhythm.
- Scene connections.
- Set work. Director and editing secretary.
- Continuity in television, documentaries and commercials.

## **Reference texts**

### Essential bibliography

M. Lombardi, F\* the continuity, Dino Audino

### Recommended bibliography

W. Murch, In un batter d'occhi, Lindau

D. Bordwell, K. Thompson, Cinema come arte. Teoria e prassi del film, Il Castoro

S. Nykvist, Nel rispetto della luce, Linda

#### Essential filmography

The eternal sunshine of the spotless mind M. Gondry

In the mood for love. W. Kar-wai

#### Recommended filmography

Il capitale umano. P. Virzì

ZeroZeroZero. Ep 1+2. S. Sollima

#### **Evaluation procedure:**

Final evaluation on the basis of attendance, classroom interventions and coursework.

#### **Grade**

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

#### **Skills acquired**

Acquisition of the main techniques related to film continuity for both shooting and editing.

## **EDITING WORKSHOP 1**

**Academic Year 2024/2025**

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

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 4 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 60 HOURS

**Professor(s):** RITA ROSSI

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

The workshop involves the integration of theoretical analysis and practical editing activities.

The ultimate goal is the student's realization of various projects proposed by the directing faculty of the first year.

### **PROGRAM**

Editing for the creation of a form.

Organization of filming material.

Giving "sense" and rhythm of editing: cuts, use of transitions, etc.

Synchronization of sound shot live. The inclusion of the soundtrack. Sounds, noises, music.

### **Reference texts**

D. Cassani, Manuale del montaggio, *Tecnica dell'editing nella comunicazione cinematografica e audiovisiva*, Milano, Hoepli, 2013.

S. Masi, *Nel buio della moviola – Introduzione alla storia del montaggio*, Lanterna Magica (riedizione).

K. Dancyger, *Dal cinema muto alla pubblicità* (Vol. 1 e 2), Audino Editore.

### **Evaluation procedure:**

Finalization and delivery of the completed project on time and in the stipulated manner.

### **Grade**

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

### **Skills acquired**

The student acquires adequate knowledge and technical skills related to editing processes (pacing, narrative content, style, optimization and final delivery).

## **TEAMWORKING**

**Academic Year 2024/2025**

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

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 2 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 12 FACE-TO-FACE HOURS AND SUBSEQUENT INDIVIDUAL INTERVIEWS REPEATED THROUGHOUT THE COURSE YEAR.

**Professor(s):** MARCO ALBERTO DONADONI

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

To help students understand the meaning and value of a work group in its essential components of team building, leadership, change management, goal orientation, communication and conflict management, time and project management.

This is done through alternating modes between frontal teaching and experiential activities following the theories of Kolb, Tuckman, Gantt and Watzlawick.



During individual interviews we work on the basis of classic coaching methodologies: analysis of the here and now, vision of the future, individual choice of behaviors useful for its achievement, motivation.

## **PROGRAM**

Four sessions that are inevitably interconnected, but by dedicated focus are developed into:

- 3 hours dedicated to the team as a working environment,
- 3 hours dedicated to communication,
- 3 hours on conflict management,
- 3 hours dedicated to leadership and project management.

For each session, activities alternate between lectures, playful experimentation, debriefing and personal engagement in future work orientation.

Four individual coaching sessions of about half an hour each, in-person or remotely, in which to identify potential and resistance relative to the skills worked on in the common classroom and develop a personal growth project.

## **Reference texts**

Recommended texts:

P. Watzlawick, J.H. Beavin, D.D. Jackson, *Pragmatica della comunicazione umana*,

Astroabio

Roger Fisher, William Ury, Bruce Patton, *l'Arte del negoziato*, Corbaccio

*J. Kotter, Il nostro iceberg si sta sciogliendo, Sperling & Kupfer*

*Sun Tsu, L'arte della guerra, Feltrinelli*

*N.N. Taleb, Il cigno nero, Il Saggiatorie*

*A. Testa, La trama lucente, Garzanti*

*Più tutte le slide delle sessioni d'aula*

**Evaluation procedure:**

Ongoing assessment assigned based on attendance and participation in classroom sessions and individual interviews.

**Grade**

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

**Skills acquired**

Ability to: work within a team, define one's own and the team's goals, manage a design model from both a relationship and resource management perspective. And more generally ability to deal with a constantly and unpredictably changing world of work.

**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	strutture narrative	4
	DISCIPLINE STORICHE	M-STO/04 STORIA CONTEMPORANEA	storia e analisi del film 2	4
	DISCIPLINE SOCIOLOGICHE, PSICOLOGICHE E PEDAGOGICHE	SPS/08 SOCIOLOGIA DEI PROCESSI CULTURALI E COMUNICATIVI	comunicazione pubblicitaria 2	4
CARATTERIZZANTI	DISCIPLINE STORICO - ARTISTICHE	L-ART/03 STORIA DELL'ARTE CONTEMPORANEA	storia della pubblicità 2	2
	DISCIPLINE LINGUISTICHE	L-LIN/12 LINGUA E TRADUZIONE -LINGUA INGLESE	lingua inglese	3
	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	direzione attori e casting 2	4
		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	produzione 2	3
			teoria e tecnica del montaggio 2	3
			regia della pubblicità	10
ATTIVITA' FORMATIVE AFFINI O INTEGRATIVE	INF/01 INFORMATICA	color grading e color correction 1	4	
		post produzione audio 1	4	
	L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	continuità e organizzazione delle riprese 2	3	
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE			laboratorio di montaggio 2	3
			laboratorio di fotografia	3
			laboratorio di regia "budget" 1	6
<b>TOTALE CFU</b>				<b>60</b>

## **NARRATIVE STRUCTURES**

**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:** 4 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 2°

**Semester:** SEMESTRAL

**Duration:** 45 HOURS

**Professor(s):** FABRIZIO NOTARI

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

The Narrative Structures course aims to provide students with a grammar of stories; through a series of theoretical encounters, authors of contemporary fiction - the Western canon - are investigated, with a focus on syntax and the relationship between space (habitat of the story | habitat of the author) and time (in its 3 semiotic valences); we continue with the investigation of characters - elaboration of the figure of the hero - and how the function of the story fits into the collective imagination; through exercises, students rehearse the relationship with the blank page, individually and then collectively, including the use of stereotypes and narrative clichés, while working on symbols and archetypes, dialogues and genres, so as to be able to activate their creativity in relation to possible commissions.

## **PROGRAM**

Horizontal writing, that is, acquiring the skills necessary to create a narrative structure.

Fundamental in this regard are the lectures devoted to contemporary American and European writers and literature, especially the last hundred years are analyzed, from the Lost Generation to the present. The first part of the course is occupied with the creation of stories on which narrative plots and characters are supported, starting with single ideas. It continues with the Module on Series where the acquired knowledge is applied and grafted within a complex narrative plan, verification of mechanisms on the story and simultaneously on the characters of the stories, additional difficulty comes from working in a group - collective name - which requires students to find mediations and common solutions, synthesis that therefore privilege the project to personal convictions.

The first part of the program focuses on the creation of a narrative grid with which certain focuses are activated: the idea: from intuition to development; research in direct experience; the Time of/in the stories; the hero: from the classical archetype to the contemporary hero; the importance of the antagonist, the anti-hero; the concepts of truth/truthfulness; single story of the character as a function of his idealtypen: grafting into the general story; choice as a creative act: in characters, settings, determines a consequence on the general framework; style and syntax; what is a drive, 7 models of incipit; mood; lesson on the ending.

A second part of the course focuses instead on developing the skills acquired in articulating narrative structures and moving on to the development of serial projects, going through the expansion of the difficulties encountered in horizontal writing and applying the concepts to complex structures; in addition, the psychology and physics of characters are studied more carefully. The construction of characters: identity, individuality, psychology i.e. the depth of vertical writing.

Optional: some consideration of the differences between Small, Medium and Large Publishing; how an editorial project is presented.

Finally, the student is left alone in front of the blank page, without footholds, but with the theory and technique acquired during the year, students are confronted with the creation of dialogues, while working on the ability to elaborate veridical characters, freed from the weight

of the author, able to express themselves in a truthful manner. The last part is devoted to the StoryDesign module, or how to construct stories visually, starting with the need to combine stories to characters, style to narrative timing, point of view to text form, with hints of semiotics.

### **Reference texts**

See bibliography.

### **Evaluation procedure:**

Final evaluation based on all exercises conducted during the course.

### **Grade**

At the end of the course, students will have an evaluation in thirtieths.

### **Skills acquired**

Skills at the end of the course: conceptualization and creation of a narrative plot, character definition, narrative arc and complete writing of a project idea. Know how to read a text and understand its meaning, weaknesses according to the objective and target audience (ideal reader). Improved syntax and language skills, as well as the ability to lend one's work within a collective writing project. Analysis of plots and stories, including visual or graphic ones.

### **BIBLIOGRAPHY**

Bibliography, to be considered as a reference against which, customized examples are referred to students throughout the year, based on their own thematic core:

## **NARRATIVE**

- NÓvita Amadei, Dietro c'è una strada per Parigi, Neri Pozza
- Sherwood Anderson, I racconti dell'Ohio, Einaudi
- Viola Ardone, Oliva Denaro, Einaudi
- Shalom Auslander, Il lamento del prepuzio, Guanda
- Paul Auster, 4 3 2 1, Einaudi
- Paul Auster, Mr Vertigo, Einaudi
- Eraldo Baldini, Stirpe selvaggia, Einaudi
- Julian Barnes, Il senso di una fine, Einaudi
- Luciano Bianciardi, L'antimeridiano, Isbn
- Luther Blissett, Q, Einaudi
- Jorge Luis Borges, Finzioni, Einaudi
- Olivier Bourdeaut, Aspettando Bojangles, Neri Pozza
- Bill Bryson, L'estate in cui accadde tutto, Guanda
- Pino Cacucci, In ogni caso nessun rimorso, Feltrinelli
- Italo Calvino, Se una notte d'inverno un viaggiatore, Mondadori
- Ferdinando Camon, Un altare per la madre, Garzanti
- Albert Camus, Lo straniero, Bompiani
- Anne Carson, Economia dell'imperduto, Utopia
- Louis Ferdinand Céline, Viaggio al termine della notte, Corbaccio
- Jonathan Coe, Expo 58, Feltrinelli
- Teresa Cremisi, La Triomphante, Adelphi
- Michael Cunningham, Le Ore, Bompiani
- Maylis de Kerangal, Riparare i viventi, Feltrinelli
- Anthony Doerr, Tutta la luce che non vediamo, Rizzoli
- Anthony Doerr, La città fra le nuvole, Rizzoli
- Colonel Durruti, Ammazza un bastardo, Edizioni Spartaco
- Umberto Eco, Il pendolo di Foucault, Bompiani
- Davide Enia, Così in terra, Dalai editore
- John Fante, Un anno terribile, Fazi

- Francis Scott Fitzgerald, Di qua dal paradiso, Mondadori
- Jonathan Franzen, Le correzioni, Einaudi
- Anna Funder, Tutto ciò che sono, Feltrinelli
- Romain Gary, La vita davanti a sé, Neri Pozza
- Amitav Ghosh, La grande cecità, Neri Pozza
- Vasilij Grossman, Vita e destino, Adelphi
- Mark Haddon, Lo strano caso del cane ucciso a mezzanotte, Einaudi
- Nick Hornby, Alta fedeltà, Guanda
- Michel Houellebecq, Sottomissione, Bompiani
- Jean-Claude Izzo, Marinai perduti, E/O
- James Joyce, Ulisse, Einaudi
- Bret Anthony Johnston, Ricordami così, Einaudi
- Daniel Kehlmann, La misura del mondo, Feltrinelli
- Carlo Levi, Cristo si è fermato a Eboli, Einaudi
- Valeria Luiselli, Archivio dei bambini perduti, La Nuova Frontiera
- Maja Lunde, La storia delle api, Feltrinelli Marsilio
- Maja Lunde, La storia dell'acqua, Feltrinelli Marsilio
- Marco Lupo, Hamburg, Il Saggiatore
- André Malraux, La condizione umana, Bompiani
- Helen MacDonald, Io e Mabel (ovvero l'arte della falconeria), Einaudi
- Colum McCann, Questo bacio vada al mondo intero, BUR
- Cormac McCarthy, Trilogia della frontiera, Einaudi
- Cormac McCarthy, La strada, Einaudi
- Marco Missiroli, Senza coda, Feltrinelli
- J.R. Moehringer, Il bar delle grandi speranze, Piemme
- Alice Munro, La vista da Castle Rock, Einaudi
- Vladimir Nabokov, Pnin, Adelphi
- Luigi Natoli, Coriolano della Floresta, 2 voll., Sellerio
- Lawrence Norfolk, La mirabolante avventura di John Lemprière erudito nel secolo dei Lumi, Frassinelli



- Anna Maria Ortese, Corpo celeste, Adelphi
- Cesare Pavese, La casa in collina, Einaudi
- Daniel Pennac, Il paradiso degli orchi, Feltrinelli
- Georges Perec, La vita istruzioni per l'uso, BUR
- Richard Powers, Il sussurro del mondo, La nave di Teseo
- Richard Powers, Orfeo, La nave di Teseo
- Vasco Pratolini, Cronache di poveri amanti, BUR
- Frederic Prokosch, Voci, Adelphi
- Raffaella Romagnolo, Destino, Rizzoli
- Joseph Roth, La cripta dei cappuccini, Adelphi
- Philip Roth, Pastorale americana, Einaudi
- Lorena Salazar Masso, Il canto del fiume, Sellerio
- Leonardo Sciascia, La scomparsa di Majorana, Adelphi
- Victor Serge, Memorie di un rivoluzionario (1901-1941), E/O
- Israel B. Singer, Il mago di Lublino, Adelphi
- Ali Smith, Autunno, Big SUR
- Betty Smith, Un albero cresce a Brooklyn, Neri Pozza
- Zadie Smith, NW, Mondadori
- John Steinbeck, Furore, Bompiani
- Antonio Tabucchi, Tristano muore, Feltrinelli
- Sylvain Tesson, Nelle foreste siberiane, Sellerio
- Henry D. Thoreau, Walden ovvero vita nei boschi, Rizzoli
- Anne Tyler, Guida rapida agli addii, Guanda
- Manuel Vilas, In tutto c'è stata bellezza, Guanda
- John E. Williams, Stoner, Fazi
- Émile Zola, Germinale, Feltrinelli
- Stephen Zweig, Il mondo di ieri, Mondadori

## **WAR**

- Hans Fallada, Ognuno muore solo, Sellerio

- Beppe Fenoglio, Il partigiano Johnny, Einaudi
- Primo Levi, Se questo è un uomo, Einaudi
- Irène Némirovsky, Suite Française, Adelphi
- Erich M. Remarque, Niente di nuovo sul fronte occidentale, Mondadori
- Paolo Rumiz, Come cavalli che dormono in piedi, Feltrinelli
- Ernst Toller, Una giovinezza in Germania, Einaudi

## **KIDS**

- Joseph Conrad, La linea d'ombra, Mondadori
- Alexandre Dumas, Il conte di Montecristo, Newton Compton
- Ernest Hemingway, Il vecchio e il mare, Mondadori
- Harper Lee, Il buio oltre la siepe, Feltrinelli
- Jack London, Il richiamo della foresta, Feltrinelli
- Herman Melville, Moby Dick, Feltrinelli
- Ferenc Molnar, I ragazzi di via Pál, Feltrinelli
- J.K. Rowling, Harry Potter – Il principe mezzosangue, Salani
- J. D. Salinger, Il giovane Holden, Einaudi
- Mark Twain, Le avventure di Huckleberry Finn, BUR Ragazzi
- Fred Uhlman, L'amico ritrovato, Feltrinelli
- Jules Verne, Ventimila leghe sotto i mari, Einaudi

## **FANTASY E SCI-FI**

- Violetta Bellocchio, La festa nera, Chiarelettere
- Ray Bradbury, Fahrenheit 451, Mondadori
- Terry Brooks, Le pietre magiche di Shannara, Mondadori
- Philip K. Dick, Ma gli androidi sognano pecore elettriche?, Mondadori
- Philip K. Dick, La svastica sul sole, Fanucci
- Valerio Evangelisti, Magus – il romanzo di Nostradamus, Mondadori
- Neil Gaiman, American Gods, Mondadori
- William Gibson, L'accademia dei sogni, Mondadori

- Mohsin Hamid, Exit West, Einaudi
- Alexander Key, Conan il ragazzo del futuro, Kappa edizioni
- Leslie S. Klinger, H.P. Lovecraft edizione annotata, Mondadori
- Ursula K. Le Guin, La saga di Terramare, Mondadori
- George Orwell, 1984, Mondadori
- J.R.R. Tolkien, Il Signore degli Anelli, Bompiani
- Kurt Vonnegut, Mattatoio n.5, Feltrinelli

### **THRILLER AND NOIR**

- Agatha Christie, Dieci piccoli indiani, Mondadori
- A. Conan Doyle, Il mastino dei Baskerville, BUR Ragazzi
- James Ellroy, L.A. Confidential, Mondadori
- Joe Lansdale, Acqua buia, Einaudi
- David Peace, 1974, Il Saggiatore
- Arturo Pérez-Reverte, Il club Dumas, Il Saggiatore
- Edgar Allan Poe, Tutti i racconti, le poesie e «Gordon Pym», Newton Compton
- Fred Vargas, La cavalcata dei morti, Einaudi
- Simona Vinci, La prima verità, Einaudi

### **CITY AND REPORTAGE**

- Marc Augé, Disneyland e altri nonluoghi, Bollati Boringhieri
- Fritjof Capra, Vita e natura: una visione sistemica, Aboca
- Francesco Careri, Walkscapes, Einaudi
- Patrick Chamoiseau, Fratelli migranti, add editore
- Gilles Clément, Nuvole, DeriveApprodi
- Emanuele Coccia, La vita delle piante, metafisica della mescolanza, Il Mulino
- Marco D'Eramo, Il maiale e il grattacielo, Feltrinelli
- Jon Krakauer, Nelle terre estreme, Corbaccio
- Vittorio Lingiardi, Mindscapes, Raffaello Cortina Editore
- Robert Macfarlane, Underland. Un viaggio nel tempo profondo, Einaudi

- Suketu Mehta, Maximum City, Einaudi
- Laura Pugno, In territorio selvaggio, nottetempo
- Paolo Rumiz, È Oriente, Feltrinelli
- Alan Weisman, Il mondo senza di noi, Einaudi

### **SPORT AND MUSIC**

- André Agassi, Open, Einaudi
- Giuseppina Borghese, A Manchester con gli Smiths, Giulio Perrone Editore
- W.C. Heinz, Il professionista, Giunti
- Joyce Carol Oates, Sulla Boxe, Ed. 66thand2nd
- Toni Morrison, Jazz, Frassinelli
- David Peace, Il maledetto United, Il Saggiatore
- David Remnick, Il re del mondo, Feltrinelli
- Simon Reynolds, Hip-Hop-Rock, Isbn
- F.X. Toole, Million dollar baby, Garzanti

### **COMICS AND GRAPHIC NOVEL**

- AA.VV. Civil War, Marvel Panini-Comics
- Alex Alice, Il castello delle stelle, Mondadori
- Alessandro Di Nocera, Supereroi e superpoteri, Castelvechi
- A. Folman-D. Polonsky, Valzer con Bashir, Rizzoli
- Sean Howe, Marvel Comics, Panini
- Hayao Miyazaki, Nausicaä della valle del vento, 7 voll., Panini
- Alan Moore, V for Vendetta, Rizzoli
- Hèctor G. Oesterheld-Francisco Solano Lopez, L'Eternauta, 001 Edizioni
- Art Spiegelman, Maus, Mondadori
- Tsutomu Takahashi, NeuN, J-Pop
- S.Turconi-T.Radice, La terra. Il cielo. I corvi, Bao publishing
- S.Turconi-T.Radice, Il porto proibito, Bao publishing

## CRITICS AND BIOGRAPHIES

- Roland Barthes, Il grado zero della scrittura, Einaudi
- Walter Benjamin, L'opera d'arte nell'epoca della sua riproducibilità tecnica, Einaudi
- Italo Calvino, Lezioni americane, Mondadori
- Emmanuel Carrère, Io sono vivo, voi siete morti, Adelphi
- Umberto Eco, Sei passeggiate nei boschi narrativi, Bompiani
- Umberto Eco, Il superuomo di massa, La Nave di Teseo
- Mark Fisher, Realismo capitalista, Nero editions
- D. Fumarola-A. Momo, Atlante sentimentale del cinema per il XXI secolo, DeriveApprodi
- Robert Graves, La Dea Bianca, Adelphi
- Pierre Hadot, Il velo di Iside, Einaudi
- Martin Heidegger, Holzwege-Sentieri erranti nella selva, Bompiani
- James Joyce, Scrivere pericolosamente, minimum fax
- Carl Gustav Jung, Il libro rosso. Liber novus, Bollati Boringhieri
- Carl Gustav Jung, La sincronicità, Bollati Boringhieri
- Karl Kerényi, Nel labirinto, Bollati Boringhieri
- Marshall McLuhan, Gli strumenti del comunicare, Il Saggiatore
- Daniel Mendelsohn, Tre anelli. Una storia di esilio, narrazione e destino, Einaudi
- Micheal Ondaatje, Il cinema e l'arte del montaggio: conversazioni con Walter Murch, Garzanti
- Michel Onfray, Thoreau-Vivere una vita filosofica, Ponte alle Grazie
- George Orwell, Letteratura palestra di libertà, Mondadori
- Philippe Petit, Toccare le nuvole, Tea
- Fernanda Pivano, Diari [1917.1973], Bompiani
- Vladimir Ja. Propp, Morfologia della fiaba, Einaudi
- Oliver Sacks, Zio Tungsteno, Adelphi
- James Salter, L'arte di narrare, Guanda
- Jean-Paul Sartre, Le parole, Il Saggiatore
- Zadie Smith, Cambiare idea, minimum fax
- Gertrude Stein, Autobiografia di Alice Toklas, Einaudi

- Emanuele Trevi, Istruzioni per l'uso del lupo, Elliot
- François Truffaut, Il cinema secondo Hitchcock, Il Saggiatore
- Paul Valéry, Opere scelte, i Meridiani Mondadori
- Nicoletta Vallorani, Nessun Kurtz: Cuore di tenebra e le parole dell'occidente, Mimesis
- Mario Vargas Llosa, Lettere a un aspirante romanziere, Einaudi
- John Yorke, Viaggio nel bosco narrativo, Dino Audino Editore
- Luigi Zoja, Il gesto di Ettore, Bollati Boringhieri

### **POETRY, CLASSICS AND THEATRE**

- Dante Alighieri, Inferno (illustrazioni di Lorenzo Mattotti), classici BUR deluxe
- Franco Arminio, Cedi la strada agli alberi, Chiarelettere
- Samuel Beckett, Aspettando Godot, Einaudi
- Bertolt Brecht, Vita di Galileo, Einaudi
- Emily Brontë, Poesie, Mondadori
- Michael Bulgakov, Il maestro e Margherita, Feltrinelli
- Italo Calvino, Orlando furioso di Ludovico Ariosto (illustrazioni di Grazia Nidasio), Mondadori
- Chandra Livia Candiani, La bambina pugile ovvero La precisione dell'amore, Einaudi
- E. E. Cummings, Poesie, Einaudi
- Samuel Taylor Coleridge, La ballata del vecchio marinaio, Einaudi
- Charles Dickens, Le due città, Mondadori
- Emily Dickinson, Poesie, Einaudi
- Eschilo, Prometeo incatenato, I Persiani, I sette contro Tebe, Le supplici, Garzanti
- Louise Glück, Averno, Il Saggiatore
- Nikos Kazantzakis, Odissea, Crocetti editore
- John Keats, Poesie, Mondadori
- Lucrezio, De rerum natura di Milo De Angelis, Mondadori
- Edgar Lee Masters, Antologia di Spoon River, Einaudi
- Francesca Matteoni, Appunti dal parco, Vydia

- Omero, Odissea, Derive Approdi
- Ovidio, Metamorfosi, Einaudi
- Senofonte, Anabasi, Mondadori
- William Shakespeare, Amleto, Feltrinelli
- Jón Kalman Stefánsson, Quando i diavoli si svegliano dèi, Iperborea
- Wisława Szymborska, La gioia di scrivere, Adelphi
- Sylvain Tesson, Un'estate con Omero, Rizzoli
- Virginia Woolf, Diario di una scrittrice, minimum fax
- W.B. Yeats, Magia, Adelphi
- Marguerite Yourcenar, Memorie di Adriano, Einaudi

## **FILM HISTORY AND ANALYSIS 2**

**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:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 30 HOURS

**Professor(s):** GIANCARLO ZAPPOLI

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

The objective of the course is to acquaint students with the evolution of film history from its origins by showing them, with a wide selection of scenes and sequences, how each discovery, both on the technical and linguistic levels, constituted a process of self-learning on the part of directors, actors and workers that developed the evolution of artistic expression. It is planned to use frontal didactics that, through the constant use of film material, will enable the class to make observations and ask questions.



## **PROGRAM**

The course will provide an itinerary that, starting from the machines of pre-cinema, takes students through the history of cinema to contemporary times. From Lumière to Tarantino, while giving more space to the cinema of the past that is presumably less well known, we will look at the progressive linguistic discoveries by verifying how film syntax has been formed in film after film thanks to the work of the Masters but also to sometimes chance discoveries. The most relevant moments of transition will be highlighted: from the single, fixed frame to camera movements and editing; from silent to sound, from black and white to color, etc. Emphasis will be placed on the birth of genres and also on their subsequent overcoming referring to world cinematography without, however, ever forgetting Italian cinema.

Complementing the course, two lectures will be devoted to the dynamics of Oscar awards and selection at the Venice and Cannes Film Festivals. This will allow students to verify how the selection of the five films is arrived at in the first case and how the award to the best film often takes into account the cultural temperament of the moment more than the intrinsic value of the work. In the second it will enable them to assess what elements most influence the selections and content of the various sections.

### **Reference texts**

Optional text: "Nuova storia del cinema" edited by Beatrice Fiorentino published by Hoepli in 2023.

### **Evaluation procedure:**

Presentation of a work that has won the Academy Award for Best Picture (or the Golden Lion or Palme d'Or) motivating its choice, contextualizing its making, and analyzing its constituent elements.

**Grade**

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

**Skills acquired**

At the end of the course, students should have acquired historical and linguistic skills in relation to the various phases of film history that enable them to place works made in the past in the proper perspective thus using the correct cultural tools.

## **ADVERTISING COMMUNICATION 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:** 4 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 2°

**Semester:** ANNUAL

**Duration:** 51 HOURS

**Professor(s):** FRANCESCO MONTELLA

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

The aim of the course is to complete the professional's educational framework on corporate communication, extending his knowledge in the new fields of application and new communication formats due to the advent of digital transformation. The methodology used is mixed and integrates frontal didactics with theoretical lectures, observation of successful "case histories" of famous brand advertisements, and a practical part of guided exercises and writing workshops.

## **PROGRAM**

Brief to check the level of learning. New formats: Branded content, miniseries, documentary and more, Blockbuster - an event that opens to content. Presenting and selling: building a presentation.

## **Reference texts**

The course includes viewing advertising films from the international market in all industries and sectors for educational purposes.

## **Evaluation procedure:**

Final evaluation based on the exercises conducted during the course.

## **Grade**

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

## **Skills acquired**

Ability to understand a commissioning document (brief)

Ability to analyze the competitive scenario in a given market segment

Ability to identify a communication strategy and creative concept

Ability to write a script for an Advertising Film.

Ability to create and write a branded content project

Ability to package a digital project, from which to derive content, a social editorial plan and/or a web miniseries

## **HISTORY OF ADVERTISING 2**

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** HISTORIC-ARTISTIC DISCIPLINES

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

**Number of credits:** 2 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 18 HOURS

**Professor(s):** EMMANUEL GROSSI

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

Viewing, analysis and commentary (alternating face-to-face teaching with classroom discussion) of a wide selection of Italian advertising shorts made between the 1950s and the 2000s and taken from the General Audiovisual Archive of Italian Advertising (the largest historical archive in Italy and one of the largest in the world expressly dedicated to film-television advertising, founded and directed by the lecturer), in order to enable learners to acquire and assimilate as broad a background as possible, both from the historical-cultural point of view and from the filmic-narrative point of view. This will be an invaluable tool for learners in the continuation of their professional activity, both as a cue and support for the development of new advertising campaigns, and in being able to relate competently and

knowledgeably - also from a historical perspective - to future commissions and the globally understood world of communication and industry.

## **PROGRAM**

In this second module, the commercials brought to view by the learners and subjected to analysis are enucleated on a commodity basis: the development over time of the communication of the various commodity divisions or specific individual products will be considered, identifying differences and common traits that are repeated over time albeit under different species, both from the content and strategic point of view and in terms of film treatment (with special attention to table top, beauty, fashion and luxury).

## **Reference texts**

In support of the course, a number of handouts, written by the lecturer himself and derived from his previous publications with a historical/advertising slant, will be given to the learners.

## **Evaluation procedure:**

Assessments will be made in itinere, either in the form of oral verification of the topics introduced and enucleated during the course, or by commissioning special commercial searches at the databases available on the Web.

## **Grade**

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

## **Skills acquired**

Ability to identify within a commercial of any era distinctive traits and characteristics that remain unchanged over time, such as the centrality (or otherwise) of the product, positioning,

brand identity, etc., in conjunction with the creative and strategic needs required by the specific merchandise category.

Ability to identify the type of film treatment best suited to convey certain messages related to the identity and type of product to be advertised, based on a given creative strategy.

Ability to repurpose, with current technical means, languages and media, elements, communication strategies and filmic and narrative solutions already successfully experimented in previous decades, drawing experience from them and creatively reinventing them.

## ENGLISH

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** LINGUISTIC DISCIPLINES

**Disciplinary sector:** L-LIN/12 LANGUAGE AND TRANSLATION - ENGLISH LANGUAGE

**Number of credits:** 3 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 18 HOURS

**Professor(s):** ADRIENNE SCHAFFER

### OBJECTIVES AND CONTENTS OF THE COURSE

Come usare l'inglese nell'ambiente del lavoro, attivare linguaggio di Business English e sviluppare modi di comunicare efficacemente via mail, via telefono e nei meeting relativamente al mondo della produzione audiovisiva. Lezioni frontali con docente madrelingua.

### PROGRAM

BUSINESS COMMUNICATION SKILLS FOR FILM PRODUCTION:



- ❓ How to use English at the workplace? (What is Business English? What is Social English?)
- ❓ To activate **Business English vocabulary** using phrasal verbs and idiomatic expressions for problem solving, planning, and scheduling
- ❓ To be able to write **Business emails**: formal and informal emails, “action” emails
- ❓ To develop **communication skills for telephoning, meetings**, call conferences: how to attend and run meetings, how to give presentations
- ❓ Grammar review when it’s needed: to become more flexible and spontaneous when speaking in English (correct use of prepositions, tenses, phrasal verbs, conditionals etc.)
- ❓ To analyze films, short films, fashion films and ADVs (commercial films)
- ❓ Group coaching for confidence building: how to do job interviews and **how to present yourself at work**, preparing students in their transition moving into the work environment
- ❓ Group coaching for **time and stress management**: introducing simple tools and techniques to be more productive and to cope with overwhelm

### **Reference texts**

Selected material: Essential Business Vocabulary Builder, Business Vocabulary Builder, and Essential Business Grammar Builder by Paul Emmerson,

Oxford Word Skills, Advance.

and other Business books, Business articles, blogs, podcasts (like BEP: Business English Podcast), and videos in the film industry that can be used for training purposes.

### **Evaluation procedure:**

Entry test to check level.

Evaluation is based on interactive face-to-face participation throughout the course.

Oral presentation of a project (individual or group project).

Final test with score and percentage to give a final grade.

**Grade**

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

**Skills acquired**

Students acquire the skills to use the English language appropriately in the professional world.

## **ACTORS DIRECTION AND CASTING 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:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 2°

**Semester:** FIRST

**Duration:** 75 HOURS

**Professor(s):** BARBARA ENRICHI. DAVID DI DONATELLO AWARD WINNING ACTRESS;  
FILM ACTING TEACHER.

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

The purpose of classes on the subject of ACTOR DIRECTION is to train the direction of actors and actresses, with preparatory exercises on the set, to experiment and identify an effective language to achieve the goals of acting truth, intensity of actors' emotions, with mutual satisfaction and creative collaboration. The methodology adopted is with classroom preparatory lectures, guided exercises, and hands-on workshops with actors in attendance on stage.

## **PROGRAM**

CASTING. Introduction to the subject of Casting, with special reference to Advertising Casting. The figure of the Casting Director: what is his task and how does he fit into the production chain of a commercial.

CASTING LABORATORY for ADVERTISING. Practical exercise with a group of actors: the video presentation; audition evaluation methods for creating notes for selection. Actors' communication for a commercial: the look, the face and mouth, the body; audition management with interpretation of texts for a casting for advertising. Shooting of auditions. Review, considerations and critique of the footage. Choice of actors with evaluations.

DIRECTION ACTORS SAME SCENE, DIFFERENT GENRES. Classroom preparation classes: calendar presentation; viewing cv and photos actors involved; practice guidelines; assigning scenes to directors, genre decision and crew list. Genre considerations: comedy, drama, noir, action, western, thriller, musical, etc. The exercise has a specific focus on acting and directing actors. Rehearsing and shooting on stage with actors: table reading; scene and character analysis; rehearsing and staging; directing actors on chosen genre. Directing students will direct the actors, who will play the scene first with one genre and then with another genre, then the same scene, made with different genres. Set and shoot for each student. Review, consideration and critique of the footage. Sharing and delivery of the videos and to the actors.

### **Reference texts**

Films, actors/actresses and directors mentioned during the preparation and implementation of Actor Direction projects.

### **Evaluation procedure:**

The mode of assessment is an evaluation of the student's attention and participation in the preparation classes; ability to direct actors; ability to use effective language with actors and

collaborators; commitment during practice; attendance on each set; and completion of the completed project sent to actors.

### **Grade**

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

### **Skills acquired**

The skills acquired during the Actor Direction modules are aimed at: evaluating the training of actors; learning about the world of actors; understanding how to prepare for an audition on part; analyzing the scene and character; learning the appropriate language of collaboration between director and actor; directing actors and actresses; understanding the problems in directing actors and studying their resolutions; obtaining the best acting performance from actors; learning how to manage actors in the stage space attributable to a film set; stimulating creativity and imagination.

## **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:** 3 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 2°

**Semester:** FIRST

**Duration:** 42 HOURS

**Professor(s):** PAOLO PELIZZA

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

The objectives of the course are to make students aware of what the rules, rights and their duties are from the perspective of labor, civil and tax law. The method is to read and interpret the National Contract and other regulations and to apply simulations between the market and union minimums to the various roles.

### **PROGRAM**

The description, information and training on all legal dynamics related to the National Collective Bargaining Agreement for Performing Arts Workers and, in particular, Troupe

Employees from the source of law to the operating methods for self-employed and subordinate workers. Initial statements, employment contracts and crew memo deals. Expense reports, mileage reimbursements and balille. Holidays and holidays off.

**Reference texts**

The text of the collective bargaining agreement Troupes.

**Evaluation procedure:**

Oral exam.

**Grade**

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

**Skills acquired**

To be able to compile a correct estimate with respect to the various figures of workers, framing them at the right level, acquire the skills and information necessary to be framed correctly and legally.

## **EDITING THEORY AND TECHNIQUE 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:** 3 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 2°

**Semester:** ANNUAL

**Duration:** 90 HOURS

**Professor(s):** MASSIMO GERMOGLIO

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

The goal of the second year is to mentor students in a typical work process. Prepare them in contemporary working methods for film and advertising.

Learners will follow and perform offline editing, conforming, color grading and audio post-production for one of the directing exercises planned in the second year.

### **PROGRAM**

Tutoring on second-year directing exercise.



Preparation files for AAF export for conforming & color correction.

Files preparation and AAF export for Pro Tools.

Lecture and analysis of films and documentaries analyzing editing techniques.

Editing exercises on production material.

Sound and sound design exercise on production material.

### **Reference texts**

Lecturer's slides.

### **Evaluation procedure:**

In-progress and final assessment based on all exercises conducted during the course.

### **Grade**

At the end of the course, students will have an evaluation in thirtieths.

### **Skills acquired**

At the end of the academic year, students will have acquired the ways in which postproduction is handled and the workflow used for film and advertising.

## **ADVERTISING DIRECTION**

**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:** 10 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 2°

**Semester:** ANNUAL

**Duration:** 170 HOURS

**Professor(s):** SAMUELE ROMANO

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

The course aims to provide students with an in-depth and constantly updated view of the contemporary advertising landscape, confronting the most common narrative and communicative structures, the most frequently used directorial strategies and approaches, and different styles and aesthetics.

The teaching methodology includes theoretical introductions to the different directorial themes, through the viewing and analysis of a series of examples, and then exploring them during practical exercises, always preceded and followed by reviews on the path taken by the students.

## **PROGRAM**

- The director's work in the advertising preproduction process (treatment and ppm).
- Storytelling through images in advertising.
- Shooting preparation.
- Exercises on visual storytelling.
- Review exercises.
- Product representation in advertising, specific techniques and situations (stop motion, high speed, packshot).
- Shooting preparation.
- Exercises on products in advertising.
- Exercises on packshot.
- Review drills.
- Shot composition and its use in advertising.
- Shooting preparation.
- Exercises on composition.
- Review exercises.
- How to present yourself in the advertising market.
- Meeting with advertising directors.

## **Reference texts**

### **Evaluation procedure:**

Students will receive a final evaluation on the basis of the exercises carried out during the course, taking into consideration not only the final result but also the path they have completed. Particular attention will be paid to their ability to work as part of a crew in all

phases of making a commercial, the awareness demonstrated in the visual research work preparatory to the set, and the ability to cultivate and develop a professional attitude that results in conscious directorial choices. Finally, active participation in the activities performed and adherence to the deadlines given by the teacher will be taken into consideration.

### **Grade**

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

### **Skills acquired**

The course aims to provide students with the skills to market themselves as directors, from awareness of the director's role in the advertising world to experimentation with the main types of work with which they will be able to deal in professional contexts, stimulating and fostering the development of their directorial personalities and a reel that reflects them.

## **COLOR GRADING AND COLOR CORRECTION 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:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 2°

**Semester:** ANNUAL

**Duration:** 78 HOURS

**Professor(s):** ALESSANDRO BERNARDI

**Prerequisites:** KNOWLEDGE OF A VIDEO WORKFLOW IN A PROFESSIONAL SETTING

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

This course covers the topic of color grading starting with color theory and ending with the advanced techniques most commonly used by colorists in the film and video workflow. The aim is not to create professional colorists, but to provide students with the technical basis necessary to be able to independently perform color grading of video projects created in the school setting. It is organized as an intensive interactive full-immersion workshop and is based on theoretical lectures, hands-on computer exercises on materials provided by the instructor and on work done by students in the other courses in the curriculum. Each

exercise is always followed by a review and comparison phase to check the degree of actual learning.

## **PROGRAM**

- Introduction to Color Correction
- The various methods of importing data and organizing the workflow
- The Resolve interface and how to best configure it
- Conforming in Resolve and Roundtripping with editing software (AVID)
- Color theory for color grading
- Color perception
- Monitor calibration and color management in Resolve
- Image analysis and evaluation of the correction method
- The tools for technical evaluation of the image
- The first step of color correction: black and white and tonal range
- Various methods for correcting tonal range
- Clip matching and narrative uniformity
- Introduction to key framing
- From black and white to color: how the correction method changes
- The LOG shot and LUTs: how best to handle and correct it
- How to correct the various types of RAW
- Correcting embodiments in video
- When the shot has problems: how the correction strategy changes
- Nodes, Keys and Blending Methods: advanced Color Correction
- Color Grading vs. Color Correction

- How to create a color palette in Resolve
- How to Create a Film Look
- How to decide on the best Color Look based on the type of image
- The various styles of Color Grading: film, advertising, broadcast, etc.
- When a Color Look works and why
- How to adjust the workflow to implement Creative Grading
- Advanced use of LUTs in Color Grading
- Content Delivery in various workflows
- Strategies and tricks to increase productivity
- Review and possible deepening of topics covered in previous days
- Didactic sessions based on trainee requests

### **Reference texts**

There are no special texts required for attending the course.

### **Evaluation procedure:**

Verification of the level of learning with tests on specific topics and with in-progress practice tests on materials both provided by the instructor and made by the students. Video projects made by the students are also used as a time of examination to assess the technical skills acquired at the end of the course.

### **Grade**

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

### **Skills acquired**

Ability to independently perform color correction and color grading on projects realized in the school setting and medium to high level projects that can be realized in the professional setting.

By the end of the course, students have a full understanding of how to incorporate color grading into a professional workflow and know how to interact with professional colorists.



## **AUDIO POST PRODUCTION 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:** 4 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 2°

**Semester:** FIRST

**Duration:** 30 HOURS

**Professor(s):** ANDREA FURFARO

**Prerequisites:** BASIC KNOWLEDGE OF COMPUTERS AND FILE AND DOCUMENT  
MANAGEMENT

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

The objective of the course is to train the student to be able to use the Avid Pro Tools platform to manage audio digitally through its production and post production tools. Teaching methods are both face-to-face lectures and hands-on activities on the dedicated workstation.

### **PROGRAM**

The course program is based on the following elements:

- Introduction to audio - sound characteristics - equipment - paths and formats
- Introduction to Avid Pro Tools systems
- The user interface - menus - the session - media files
- Sound creation and music production
- Audio recording - connections and microphones - acquisition
- Editing and processing - processes and file management
- The control of the material - the audio/video synchronization
- The basic mix - the export - sharing and interchange

### **Reference texts**

### **Evaluation procedure:**

The student will be evaluated at the end of the course in relation to his or her attendance in class and practical ability to perform some activities with Avid Pro Tools software and audio-video materials.

### **Grade**

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

### **Skills acquired**

At the end of the course the student should have a basic knowledge of audio principles and should know how to manage a basic project with Pro Tools with regard to importing, editing, exporting and synchronization.

## **CONTINUITY AND SHOOTING ORGANIZATION 2**

**Academic Year 2024/2025**

**Type of training activity:** RELATED OR INTEGRATIVE TRAINING ACTIVITIES

**Disciplinary field:**

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

**Number of credits:** 3 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 2°

**Semester:** FIRST

**Duration:** 30 HOURS

**Professor(s):** MIGUEL LOMBARDI

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

The subject of the second year is the Organization of Filming. 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**

### **1. SCRIPT DEVELOPMENT**

### **2. PRE PRODUCTION.**

#### **2.1. Work plan**

From the estimate and organization of the

literary

Needs of the production

Needs of the director

Shooting period/Place actors/Technical material

Cinema and publicity

#### **2.2. Meetings**

Relations between departments

The assistant director and the directing department

The production department

Choice of crew and equipment

#### **2.3. Preparation of the actors**

The reading of the script and rehearsals

#### **2.4. Technical inspections**

Director, set designer and cinematographer for the

artistic inspections

Director, cinematographer, assistant director and foreman

For technical inspections

Theater/Location; Interior/Exterior; Day/Night

The director's framing

The technical perusal of the framing

The set changes

Sunshine

The logistical needs/Transfers/The break

The weather: preparation/shooting

The maps

The first shot/The order of the shots

## **2.5. Agenda.**

From the working plan

Revisions/Final plan

The needs of the director and the production

The information/consultation/timetable/order of  
shots/needs

## **2.6. Special departments**

Animals

Special effects - Weapons and explosions

Post production

Children

### **3. REPORTS**

#### **3.1. Organization of filming.**

The processing steps and roles

The controls

During the day, at night, or with straddling light

Indoors or outdoors, on location or in the theater

Mutes and sound

Generics

Improvisation

#### **Case history list:**

##### CINEMA

"APRES MAI" BY ASSAYAS

"BRUNO" BY CHARLES

"IL CAPITALE UMANO" BY VIRZI

"IN THE GRACE OF GOD" BY WINSPEARE

"THE INTERNATIONAL" BY TYKWER

"THE OTHER MAN" BY EYRE

"VALLANZASCA" BY PLACIDO

"ZEROZEROZERO" BY SOLLIMA

"THE LAST NIGHT OF LOVE" BY DI STEFANO

## ADVERTISING.

CAMPARI BRAND CONTENT BY SOLLIMA

ADVERTISING BMW BY TONY KAYE

SKY ADVERTISING

WIND ADVERTISING

IKEA ADVERTISING

ALFA ROMEO ADVERTISING

ENEL ADVERTISING

ADVERTISING 'NIKE

ADIDAS ADVERTISING

ADVERTISING GUCCI

NESPRESSO ADVERTISING

## **Reference texts**

### Recommended bibliography.

The professions of filmmaking, M. Chion, Santhiatese Graphics

Making a film, S. Lumet, Practical Editrice

Cinema according to Hitchcock. F. Truffaut. The Assayer.

How Welles made Citizen Kane. R.L. Carringer. The Beaver.

How Hitchcock made Psycho. S. Rebello. Lindau .

In the respect of light. S. Nykvist. Lindau .

Handbook of the assistant director. T. Valerii. Gremese .

Titanic, behind the scenes. P. Parisi. Lindau .

Essential filmography.

Human capital. P. Virzi.

ZeroZeroZero. Ep 1+2. S. Sollima.

The last night of love. A. Di Stefano

Recommended filmography.

Shooting in Manhattan. T. Di Cillo

Lost in La Mancha. K.Fulton & P. Louis

Hitchcock/Truffaut. K. Jones.

Night Effect. F. Truffaut.

Hearts of Darkness: A Filmmaker's Apocalypse. F. Bahr, G. Hickenkooper, E. Coppola

**Evaluation procedure:**

Final evaluation on the basis of attendance, classroom interventions and coursework.

**Grade**

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

**Skills acquired**

Understanding of all phases of working on a professional set and the people involved, from pre-production to filming.



## **EDITING WORKSHOP 2**

**Academic Year 2024/2025**

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

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 3 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 2°

**Semester:** ANNUAL

**Duration:** 90 HOURS

**Professor(s):** RITA ROSSI

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

The workshop involves the integration of theoretical analysis and practical editing activities.

The ultimate goal is the student's realization of various projects proposed by the directing faculty of the second year.

### **PROGRAM**

Editing for the creation of a form.

Organization of filming material.

Giving "sense" and rhythm of editing: cuts, use of transitions, etc.

Synchronization of sound shot live. The inclusion of the soundtrack. Sounds, noises, music.

### **Reference texts**

D. Cassani, Manuale del montaggio, *Tecnica dell'editing nella comunicazione cinematografica e audiovisiva*, Milano, Hoepli, 2013.

S. Masi, *Nel buio della moviola – Introduzione alla storia del montaggio*, Lanterna Magica (riedizione).

K. Dancyger, *Dal cinema muto alla pubblicità* (Vol. 1 e 2), Audino Editore.

### **Evaluation procedure:**

Finalization and delivery of the completed project on time and in the stipulated manner.

### **Grade**

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

### **Skills acquired**

The student acquires adequate knowledge and technical skills related to editing processes (pacing, narrative content, style, optimization and final delivery).

## **PHOTOGRAPHY WORKSHOP**

**Academic Year 2024/2025**

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

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 3 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 2°

**Semester:** ANNUAL

**Duration:** 108 HOURS

**Professor(s):** LUCA ROBECCHI

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

Second-year students, having had formative and basic technical experiences during the first year, will be ready to practice on the film/advertising productions of the directing faculty, planned for the second year.

Previous experiences will be immediately made available to the class and should be the real basis for beginning to make more complex and articulate products.

The goal of the second year is to begin to define clearly defined positions within the working groups.

The methodology is that of practical experience in which the lessons of the previous year are put to use.

## **PROGRAM**

In addition to the practical exercises that take place in the theater within the institute, during this phase, space will be given to specific highly specialized experiences.

There will be a session specifically devoted to Pack Shot, which is the technique that teaches how to photograph the product to be advertised, a fundamental element of corporate filmmaking

Students will also design some advertising subjects related to the world of food and beverage, in which they will come into contact with the extremely complex world of High Speed shooting.

The school will rely on one of the top-rated external facilities in Europe, where together with special effects technicians, they will experiment with new photographic and creative possibilities.

## **Reference texts**

### **Evaluation procedure:**

Verification of personal and group skills will take place in itinere through assessment of preparation on the topics covered and commitment during the period of work at the school.

## **Grade**

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

**Skills acquired**

At the end of this year, students will be ready to be placed in more complex work situations in preparation for their future, first professional experiences and third-year commissioning projects.

## **DIRECTING WORKSHOP "BUDGET" 1**

**Academic Year 2024/2025**

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

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 6 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 42 HOURS

**Professor(s):** FABIO ILACQUA

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

Through face-to-face lectures, the course aims to:

- ground the skills gained in the two-year course, devising and analyzing in teams the feasibility of projects for a commercial or branded content to be produced with a budget defined by the school.
- prepare and manage the PPM - Pre Production Meeting, which presents the project and argues its feasibility in terms of economic resources and creative solutions
- enhance the teamwork, skills and qualities of its members in the crew, also in the comparison with the economic terms of the market, for each role planned in the set.

## **PROGRAM**

The course mainly involves face-to-face teaching, preparation, analysis and selection of scripts, evaluation of costs, resources and working plan, first casting selection, mainly oriented to the preparation of the second part of the course.

### **Reference texts**

Andrej Tarkovskij – **Scolpire il Tempo**

Andrè Bazin – **Cos'è il cinema**

### **Evaluation procedure:**

Students are assessed throughout the course and during the various activities, but particularly during the preparation of the shooting-boards of the films to be made, and with respect to the responsibilities assigned to the roles on the set:

- directing and creative skills 15 of 30/30
- technical and organizational skills 15 of 30/30

### **Grade**

The sum of the evaluation of the two parameters indicated expresses the student's overall evaluation in thirtieths.

### **Skills acquired**

- briefing analysis, ideation and feasibility, calculation and optimization of the budget of an audiovisual product (III)
- market analysis, choice of product or Brand area, exploration of possible speculative spot proposals

- pitching for possible commissions



**3° anno**

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
CARATTERIZZANTI	MUSICA E SPETTACOLO, TECNICHE DELLA MODA	L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	prassi e sintassi della regia pubblicitaria 2	2
ATTIVITA' FORMATIVE AFFINI O INTEGRATIVE		INF/01 INFORMATICA	color grading e color correction 2	2
			post produzione audio 2	2
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE			laboratorio di montaggio 3	2
			laboratorio di regia "budget" 2	4
			seminari tematici di approfondimento	2
			raccolta briefing e gare creative	16
			realizzazione committenze di diploma/tirocini	18
PROVA FINALE: SHOW REEL				12
<b>TOTALE CFU</b>				<b>60</b>

## **PRACTICE AND SYNTAX OF ADVERTISING DIRECTING 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:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 3°

**Semester:** ANNUAL

**Duration:** 42 HOURS

**Professor(s):** FABIO ILACQUA

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

Through face-to-face lectures and hands-on exercises in the classroom, stage, and indoor and outdoor locations, the course aims to:

understand the essential characters of brand or product brand-equity, for the most well-known product categories (reference is annually updated to the Sectors of the Cannes Advertising Festival)

understand the communication tasks and objectives of a brief or storyboard, and learn frame-by-frame analysis

☐interpret and propose different creative and authorial solutions, in accordance with budget constraints

☐understand and define the goal differences of Quick & Rough and Full Production versions in the process of creating a commercial for a national and international mainstream advertising campaign

## **PROGRAM**

The course includes a first propaedeutic part of frontal didactics, which is followed by practical exercises with script, excel sheet, moodboard and animatic processing.

The last part of the course involves offline and online shooting and editing of films, called StressTest Quick&Rough, between 30 and 120 seconds in length.

## **Reference texts**

David Mamet – **I tre usi del coltello**

Andrea Demicheli e Luca Oddo – **La fabbrica degli spot**

## **Evaluation procedure:**

Students are evaluated throughout the course, particularly during team filmmaking, and finally during a concluding critical class evaluation of the films made, according to these parameters:

- directorial and creative skills 10 of 30/30
- technical and organizational skills 10 of 30/30
- teamwork aptitude, punctuality and reliability in assignments 10 of 30/30

## **Grade**

The sum of the evaluation of the three parameters indicated expresses the student's overall evaluation in thirtieths.

## **Skills acquired**

- briefing analysis, ideation and feasibility, budget optimization calculation of an audiovisual product (II)
- Knowledge of techniques and languages in advanced directing: phantom highspeed, bolt and virtual set production
- organization of the set (II)
- management of the shooting (II)
- online editing

## **COLOR GRADING AND COLOR CORRECTION 2**

**Academic Year 2024/2025**

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

**Disciplinary field:** RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

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

**Number of credits:** 2 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 3°

**Semester:** ANNUAL

**Duration:** 24

**Professor(s):** MAURIZIO NICCHETTI (EDUCATIONAL COORDINATOR) GUEST  
LECTURERS

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

The objective of the third year is to bring the students face to face with professional working times and methods, through the commissioning projects that will be proposed by the School. The work methodology will therefore be geared toward putting into practice all the skills and lessons learned in the previous years, applied on real commissioning and confrontation work with a client.

## **PROGRAM**

During the third year, after the lectures and color grading sessions scheduled in the second year, students will be engaged in color grading and color correction sessions on third-year client projects, carried out in collaboration with professionals and/or external facilities.

### **Reference texts**

### **Evaluation procedure:**

Final evaluation at the conclusion of the academic year, based on participation and role in the commissioning projects provided by the third year.

### **Grade**

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

### **Skills acquired**

Ability to manage the correct video post production workflow (referring to color grading), and ability to relate, according to correct and professional ways of working, with those involved in video post production.

## **AUDIO POST PRODUCTION 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:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 3°

**Semester:** ANNUAL

**Duration:** 24 HOURS

**Professor(s):** MAURIZIO NICHETTI (EDUCATOR COORDINATOR) AND GUEST  
LECTURERS

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

The objective of the third year is to bring the students face to face with professional working times and methods, through the commissioning projects that will be proposed by the School. The work methodology will therefore be geared toward putting into practice all the skills and lessons learned in the previous years, applied on real commissioning and confrontation work with a client.

### **PROGRAM**

During the third annuity, after the audio post production classes scheduled in the second annuity, students will be engaged in audio post production sessions on commissioning projects of the third year, carried out in collaboration with professionals and/or external facilities.

### **Reference texts**

### **Evaluation procedure:**

Final evaluation at the conclusion of the academic year, based on participation and role in the commissioning projects provided by the third year.

### **Grade**

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

### **Skills acquired**

Ability to manage the correct audio post production workflow and the ability to relate, according to correct and professional ways of working, with those involved in audio post production.



### **EDITING WORKSHOP 3**

**Academic Year 2024/2025**

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

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 2 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 3°

**Semester:** ANNUAL

**Duration:** Based on third-year commissioning projects (approx. 90 hours).

**Professor(s):** RITA ROSSI

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

The workshop involves the integration of theoretical analysis and practical editing activities.

The ultimate goal is the student's realization of commissioned projects, which require a high level of editing skills that enable the student to respond to the specific needs of agency and client.

Content, finalization, and delivery are tailored to the timing and characteristics of the project itself.

## **PROGRAM**

Review basic skills acquired in previous courses.

Advanced editing course in creating a visual narrative form.

## **Reference texts**

D. Cassani, Manuale del montaggio, *Tecnica dell'editing nella comunicazione cinematografica e audiovisiva*, Milano, Hoepli, 2013.

S. Masi, *Nel buio della moviola – Introduzione alla storia del montaggio*, Lanterna Magica (riedizione).

K. Dancyger, *Dal cinema muto alla pubblicità* (Vol. 1 e 2), Audino Editore.

## **Evaluation procedure:**

Finalization and delivery of the completed project on time and in the stipulated manner.

## **Grade**

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

## **Skills acquired**

The student thoroughly increases and elaborates his or her technical knowledge and skills related to editing processes (pacing, narrative content, style, optimization, and concluding delivery) as required by the working world.

## **DIRECTING WORKSHOP "BUDGET" 2**

**Academic Year 2024/2025**

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

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 4 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 3°

**Semester:** FIRST

**Duration:** 66 HOURS

**Professor(s):** FABIO ILACQUA

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

Through practical exercises in studios and indoor and outdoor locations, the course aims to:

- prepare a coherent and feasible production plan with the creatives from the previous module Budget 1.

- organize the sets, carry out the shooting and finalize the commercials or branded content designed in the previous course Budget 1.

## **PROGRAM**

The course includes a first preparatory part of face-to-face teaching, covering knowledge of the regulations and standards inherent in film set up.

The last part of the course involves the offline and online shooting and editing of films, termed StressTest Budget, between 30 and 120 seconds in length.

## **Reference texts**

P. Mardegan – G. Riva – S. Scatena - **Digital advertising 3.0.**

G. Riva - **Psicologia dei nuovi media**

## **Evaluation procedure:**

Students are evaluated throughout the course, particularly during team filmmaking, and finally during a concluding critical class evaluation of the films made, according to these parameters:

- directorial and creative skills 10 of 30/30
- technical and organizational skills 10 of 30/30
- teamwork aptitude, punctuality and reliability in assignments 10 of 30/30

## **Grade**

The sum of the evaluation of the three parameters indicated expresses the student's overall evaluation in thirtieths.

## **Skills acquired**

- set organization (III)
- shooting management (III)

- online editing (II)

## **THEMATIC AND IN-DEPTH SEMINARS**

**Academic Year 2024/2025**

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

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 2 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 3°

**Semester:** ANNUAL

**Duration:** 48 HOURS (BASED ON THE SCHEDULED MEETINGS)

**Professor(s):** MAURIZIO NICHETTI (EDUCATOR COORDINATOR) GUEST LECTURERS

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

The objective of the in-depth meetings of the third year is to bring students face to face with professional times and ways of working through meeting and exchanging with professionals and production realities of the relevant sector.

### **PROGRAM**

During the third year, in addition to commissioning projects, the School will offer meetings with professionals and professional realities of the sector. There will also be seminars/workshops on complementary and in-depth content with respect to the teachings

delivered during the first two years. By way of example, in-depth workshops may be scheduled on technical topics (e.g., shooting with Bolt or in high speed, steadycam, etc.), communication (e.g., pitching, social communication), regulations (copyright, national contracts). These educational appointments will be set during the third year, in parallel with the work on commissioning projects.

### **Reference texts**

### **Evaluation procedure:**

Final evaluation at the conclusion of the academic year, based on fruitful participation in meetings and proposed activities.

### **Grade**

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

### **Skills acquired**

Acquisition of specific technical-theoretical skills inherent in the seminars and meetings, from time to time, scheduled by the Directorate of Education.

## **BRIEFING COLLECTION AND CREATIVE COMPETITIONS**

**Academic Year 2024/2025**

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

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 16 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 3°

**Semester:** ANNUAL

**Duration:** 80 HOURS BASED ON THE CLIENT PROJECT THAT WILL BE PROPOSED AND DEVELOPED

**Professor(s):** MAURIZIO NICHETTI (EDUCATOR COORDINATOR) AND TEACHERS INVOLVED IN THE DEVELOPMENT OF COMMISSIONED PROJECT

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

The objective of the third year is to confront the students with professional times and ways of working: a real auteur workshop where each student, always supported by the School, will achieve his or her own working autonomy, confront real commissions and professional production times, collecting, at the end of the year, in a presentation reel all the commercials, documentaries, and clips for the web made during the year.



## **PROGRAM**

The third year is mainly related to the realization of commissioning projects proposed by the School. During the year, multiple work projects with real clients and customers will be proposed to the class. Each student will be able to participate in the first briefing phase and will be able to develop his or her own creative proposal (individually or in a group), which will then be presented to the client in a dedicated pitching session. All stages of briefing gathering and presentation to the client will take place with constant mentoring from the faculty.

## **Reference texts**

### **Evaluation procedure:**

Final evaluation at the conclusion of the academic year, based on successful participation in commissioning projects.

## **Grade**

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

## **Skills acquired**

Understanding of a professional brief: listening to and analyzing the client/customer's wishes.

Developing and presenting a creative proposal in line with the brief and within the assigned budget.

Pitching to the client/customer.

## **REALIZATION OF DIPLOMA COMMISSIONS\_TRAINEESHIPS**

**Academic Year 2023/2024**

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

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 18 CFU

**Course:** ADVERTISING AND BUSINESS CINEMA

**Year of study:** 3°

**Semester:** ANNUAL

**Duration:** 150 HOURS BASED ON THE CLIENT PROJECT THAT WILL BE CARRIED OUT.

**Professor(s):** MAURIZIO NICHETTI (EDUCATOR COORDINATOR) TEACHERS INVOLVED IN THE DEVELOPMENT OF COMMISSIONED PROJECT

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

The objective of the third year is to bring students face to face with professional working times and methods: a real authoring workshop where each student, always supported by the School, will achieve his or her own working autonomy, confront real commissions and professional production times, collecting, at the end of the year, in a presentation reel all the commercials, documentaries, and clips for the web made during the year.

## **PROGRAM**

The third year is mainly related to the realization of commissioning projects proposed by the School. Multiple work projects with real clients and customers will be proposed to the class during the year. All students, after the approval of the creative proposal and production budget will participate - each for his or her own role of competence - in the realization of the commissioning projects, from the pre-production stages, through the set and post production to the final presentation and delivery to the client. All of the above stages will take place with constant mentoring from the teachers and the School.

To complete and supplement the educational path taken during the last year of studies, the School may also offer, to all deserving students, training internships in relevant professional realities.

## **Reference texts**

### **Evaluation procedure:**

Final evaluation at the conclusion of the academic year, based on successful participation in commissioning projects.

## **Grade**

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

## **Skills acquired**

Preparation of a professional production budget.

Management of all stages of pre-production and organization of a set.

Management of the shooting.

Management of all stages of audio and video post-production.

Final presentation to the client. Pitching to the client/customer.