

**corso di REGIA**

**1° anno**

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
DI BASE	DISCIPLINE LINGUISTICHE E LETTERARIE	L-FIL - LET/10 LETTERATURA ITALIANA	Letteratura e cinema 1	2
		L-FIL - LET/11 LETTERATURA ITALIANA CONTEMPORANEA	Grammatica della regia 1: La scrittura La narrazione di genere	2 2
	DISCIPLINE STORICHE	M-STO/04 STORIA CONTEMPORANEA	Il cinema del reale	2
			Storia e critica del film	4
	DISCIPLINE SOCIOLOGICHE, PSICOLOGICHE E PEDAGOGICHE	SPS/08 SOCIOLOGIA DEI PROCESSI CULTURALI E COMUNICATIVI	La posa in movimento	2
CARATTERIZZANTI	DISCIPLINE CRITICHE, SEMIOLOGICHE E SOCIO-ANTROPOLOGICHE	M-FIL/04 ESTETICA	Estetica dell'opera cinematografica	2
	DISCIPLINE STORICO-ARTISTICHE	L-ART/03 STORIA DELL'ARTE CONTEMPORANEA	Cinema e arti visive	3
	DISCIPLINE LINGUISTICHE	L-LIN/12 LINGUA E TRADUZIONE - LINGUA INGLESE	Inglese	3
	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	Fondamenti del linguaggio cinematografico 1	2
			La direzione dell'attore 1	2
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			Scrittura del corto di finzione 1	6
		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	Fondamenti di direzione della fotografia	2
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ATTIVITA' FORMATIVE AFFINI O INTEGRATIVE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	Elementi di produzione	2	
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LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE		Preparazione e riprese corto di finzione 1	6	
		Realizzare un documentario	6	
TOTALE CFU				60

## LITERATURE AND CINEMA 1

**Academic Year 2024/2025**

**Type of training activity:** BASIC

**Disciplinary field:** LINGUISTIC AND LITERARY DISCIPLINES

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 24 HOURS

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

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

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

## **PROGRAM**

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

Duras's poetic text for Resnais.

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

Literary genres and film genres: a comparison.

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

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

Writers as screenwriters: Flaiano and Pinelli for Fellini

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

## **Reference texts**

I. Calvino, *Autobiografia di uno spettatore*

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

## **Evaluation procedure:**

Oral verification at the end of the module.

## **Grade**

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

**Skills acquired**

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

## GRAMMAR OF DIRECTING 1: WRITING

**Academic Year 2024/2025**

**Type of training activity:** BASIC

**Disciplinary field:** LINGUISTIC AND LITERARY DISCIPLINES

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 28 HOURS

**Professor(s):** SOFIA PETRAROIA

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

From the research of the idea, to the development, to the writing of the script, to the final revision: what are the techniques and skills to write a narratively cohesive and self-contained short film in the essential space of four pages of screenplay.

The "Grammar of Directing 1 - Writing" course is a hands-on workshop that aims to accompany students in writing short films that tell a story that lends itself to becoming set material, where they can experiment with specific staging and shooting techniques, aimed at learning the basic rules of film grammar.

During the course, through collective discussion, reading and shared analysis of the documents written by different groups weekly, students gain the tools and experience necessary to exploit the limitations and potential of short film storytelling.

### **PROGRAM**

The course provides one of the first practical opportunities for new students to test their beliefs regarding the role of writing in the creation of a cinematic work.

It is organized into eight four-hour weekly classes. Before class begins, the teacher informs the class of the division into eighteen groups corresponding to the short films that will be written over the course of the course. Each director makes three, writing with two or three different screenwriters each time.

All but the last two short films are shot over the course of the course weeks themselves. For each short film, the writing cycle consists of three moments in the presence of the lecturer, taking place in three consecutive weeks; therefore, the lectures will also be divided into their respective phases in turn:

1. In-class exposition of a pitch; analysis and development of the idea's potential through collective brainstorming.
2. Reading and analysis of the first draft of the screenplay.
3. Revision and finalization.

Excluding the first and last lessons of the course, the six directors work simultaneously, finding each other two by two at each of the different stages of the course.

Between classes, the students do the independent and group work necessary to deliver the materials required by the next phase. Between the second and third phases, each project is also shared with the acting class, an experience in light of which further modifications are made.

All materials are delivered in advance of class each time, according to dates and procedures to be agreed upon at the beginning of the course with the teacher. During the class, each group exposes the progress of their work to the class and the class actively collaborates by playing the role of editors.

### **Reference texts**

### **Evaluation procedure:**

Students are assessed throughout the course, with a focus on active participation and the ability to apply the skills they develop along the course.

### **Grade**

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

### **Skills acquired**

In addition to knowledge of basic dramaturgical structures, students are counted on to acquire a heterogeneous set of skills, which are listed here in illustrative and non-exhaustive form, considering the creative nature of the same: the ability to collectively and as individuals find solutions and ideas in a limited amount of time, recognition and reflection on references, the use of personal experience as a means of elaborating a credible narrative, the encroachment of other artistic forms into writing, the constant search for one's own voice and recurring themes, the ability to innovate them, the correct attitude in group work, the ability to follow several projects simultaneously, the critical analysis of the page aimed at rewriting, the ability to recognize and select an effective correction, and the positive attitude in making and receiving criticism.

## GENRE IN NARRATIVE

**Academic Year 2024/2025**

**Type of training activity:** BASIC

**Disciplinary field:** LINGUISTIC AND LITERARY DISCIPLINES

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 32 HOURS

**Professor(s):** FRANCO BERNINI, FLAVIO DE BERNARDINIS, DANIELE LUCHETTI,  
GLORIA MALATESTA

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

The course leads students to the knowledge of genre writing, through analysis of films and dramaturgical structures, identification of narrative rules, hybridization between the various genres. With the aim of bringing a tradition, which is content, productive and theoretical, to dialogue with the tensions and problems that contemporary cinema poses.

### **PROGRAM**

Study of the genre cinema in the history of Italian cinema: comedy, detective film, horror, western, crime, biopic, and political cinema.

### **Reference texts**



**Evaluation procedure:**

Ongoing.

**Grade**

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

**Skills acquired**

Each year a different genre will be explored and the writing workshop will lead to the production of short films that will confront new forms of genre storytelling, always keeping an eye on the past and the tradition that has made our cinema great.

## CINEMA OF REALITY

**Academic Year 2024/2025**

**Type of training activity:** BASIC

**Disciplinary field:** HISTORIC DISCIPLINES

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 16 HOURS

**Professor(s):** GIANFRANCO PANNONE

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

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

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

## **PROGRAM**

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

## **Reference texts**

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

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

*Introduzione al documentario*, Bill Nichols (Castoro Editore)

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

Reference films:

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

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

*Le maître fou*, Jean Rouch

*I 400 colpi*, di Francois Truffaut

*The salesman*, dei Fratelli Maysles

*Welfare e Basic training*, di Frederick Wiseman

*Faces*, di John Cassavetes

*Taxi driver*, di Martin Scorsese

*Dagherréotypes*, di Agnès Varda

*Etre et avoir*, di Nicholas Phlibert

*Bowling for Columbine*, di Michael Moore

*Apocalisse nel deserto*, di Werner Herzog

*Route one: USA*, di Robert Kramer

*D'Est*, di Chantal Akerman

*Elegia*, di Aleksandr Sokurov

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

*Latina/Littoria e Sul vulcano*, di Gianfranco Pannone

*Videocracy*, di Erik Gandini

*La bocca del lupo*, di Pietro Marcello

*Notturmo*, di Gianfranco Rosi

*Close-up*. di Abbas Kiarostami

**Evaluation procedure:**

Oral test

**Grade**

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

**Skills acquired**

Greater awareness of the potential of film language from reality.

## HISTORY AND FILM CRITICS

**Academic Year 2024/2025**

**Type of training activity:** BASIC

**Disciplinary field:** HISTORIC DISCIPLINES

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

**Number of credits:** 4 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 100 HOURS

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

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

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

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

### **PROGRAM**

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

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

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

Tristana (Bunuel) and the poetics of Surrealism.

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

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

L'avventura (Antonioni): art cinema beyond Neorealism

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

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

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

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

### **Reference texts**

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

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

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

### **Evaluation procedure:**

Final oral examination.

**Grade**

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

**Skills acquired**

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



## THE POSE IN MOTION

**Academic Year 2024/2025**

**Type of training activity:** BASIC

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

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 32 HOURS

**Professor(s):** STEFANO GABRINI

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

Starting from the basic formative principle of cinema, OBSERVATION, the workshop aims to determine an elaborative process of looking at reality, to be "grasped" in its iconic moments, through stylistic exercises predisposed to experience one's own filmic POINT OF VIEW, capable of generating "one's own" image of an event/revelation in the life that flows around us and of which one feels like a privileged, indeed, unique spectator, according to the principle of "involved objectivity" (as Chris Marker defined it). A process of awareness aimed at realizing that of that "bubble" of reality one is a co-author, since it is one's "POINT OF VIEW" that determines its "splendor." That "splendor of the true" that Godard saw in Rossellini: "...every shot is beautiful not because it is beautiful in itself, but because it is the splendor of the true" (the New Wave was born on this foundation). So, "The Pose in Motion" as a workshop intended to develop the "perceptive gaze." The "sensitive gaze." On a reality

that reveals itself because it is acted upon by us. In the splendor of the true. Reality/truth. "Verisimilitude and inner truth consist not so much in fidelity to fact as in the fidelity of the expression of feeling." (A. Tarkovsky). Here, a journey through the spheres of perception, dense with aesthetic experimentation, bent on the production of meaning. In search of the absolute image. Where the distance from the subject/occurrence is the main expressive value from which to derive the formal compositional framework. A journey in search of the BEAUTIFUL through the revelations of the REAL. "Beauty is truth, truth is beauty, -this only on Earth you know, and that is all there is to it."(John Keats).

Parallel to the exercises on the image, this course is also about determining the authorial sphere through writing exercises (in the form of short stories, synopsis, logline or scene with dialogues, in max 20 lines) aimed at enucleating one's profilmic peculiarities, starting from the elaboration of surface and depth themes detected in daily news reports. It is a matter of identifying among the news of the day (on online news sites, preferring the chronicle) the event that is most striking (in terms of peculiar interest and sensitivity) and electing it as the source of the writing exercise. The writing (in one of the above forms) should be preceded, in addition to the title of the original news story, by two short paragraphs that succinctly but clearly describe the surface and in-depth theme. If the surface theme macroscopically summarizes the generic scope of the "fact," i.e., the topic, the theme of depth consists of the conceptual assumption produced by the vertical reflection on human dynamics (psycho-socio-anthropological) detected and derived from the happening, in that light of uniqueness and originality, direct expression of one's own peculiar authorial point of view.

## **PROGRAM**

A workshop where students are called upon daily to make static images, GIFs and/or short videos based on the principle of OBSERVATION of reality and to write stories derived from the analysis of a daily news event. A course that delves into three of the most important areas of research for a filmmaker: gaze, composition and storytelling.

**Reference texts**

*SCOLPIRE IL TEMPO*, A. Tarkovskij

*La JETEE*, C.Marker

**Evaluation procedure:**

Daily evaluations (exercise feedback) and analysis of three reporting projects made during the course.

**Grade**

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

**Skills acquired**

The target of the cinelab is the acquisition of awareness "of one's own gaze," which determines the growth process of those who aspire to the art of filmmaking. To perceive, detect, unearth, in the usual set of the habitat/flow that surrounds us and of which we are a part, those IMAGES-REVELATIONS that know how to surprise and surprise us. In the aesthetics of an unequivocal and powerful production of SENSE. It is not about "staging," but about capturing the INUSUAL in the everyday and representing it through a static image that is the compositional fruit of one's gaze and a faithful mirror of one's FEELING. "The image is not this or that meaning expressed by the director, but a whole world reflected in a drop of water, in a drop of water only!"(A.Tarkovsky).

In addition, through writing exercises, it aims at the determination of one's authorial sphere, learning to cognitively discern topics and themes on which to have something original to say, through a process of in-depth reflections.

## AESTHETICS OF THE FILM WORK

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

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

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 16 HOURS

**Professor(s):** ROBERTO PERPIGNANI

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

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

### **PROGRAM**

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

### **Reference texts**

**Evaluation procedure:**

Written exam: a short paper on the program conducted.

**Grade**

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

**Skills acquired**

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

## CINEMA AND VISUAL ARTS

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** ART HISTORICAL DISCIPLINES

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

**Number of credits:** 3 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 16 HOURS

**Professor(s):** ROBERTO PERPIGNANI

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

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

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

### **PROGRAM**

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

**Reference texts**

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

**Evaluation procedure:**

Oral interrogations.

**Grade**

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

**Skills acquired**

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

## ENGLISH

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** LINGUISTIC DISCIPLINES

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

**Number of credits:** 3 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 42 HOURS

**Professor(s):** JOANNA KOPPF

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

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

### **PROGRAM**

The course program includes the following activities:

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

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



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

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

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

### **Reference texts**

### **Evaluation procedure:**

Final oral examination.

### **Grade**

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

### **Skills acquired**

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

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

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

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

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

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

## FUNDAMENTALS OF FILM LANGUAGE 1

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

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

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 24 HOURS

**Professor(s):** RENATO MURO

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

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

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

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

## **PROGRAM**

### **The minimal elements of film language.**

Frame, framing, scene and sequence.

The scale of fields and planes.

Optics and their expressive use.

The cut, tempo and rhythm.

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

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

The off-screen.

The point of view : visual, narrative, ideological.

### **The movement of the camera.**

The fixed frame and internal movement.

The pan: the observer.

The hand-held camera : here and now.

The dolly: the explorer.

Reality breaking into fiction.

The auteur's gaze in contemporary cinema.

### **Reference texts**

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

RECOMMENDED

*Fuck The Continuity* - Miguel Lombardi - Audino Editore - RECOMMENDED

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

*L'occhio del regista* - Minimum Fax - RECOMMENDED

*Note sul cinematografo* - Robert Bresson - RECOMMENDED

**Evaluation procedure:**

On-going assessment.

**Grade**

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

**Skills acquired**

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

## DIRECTION OF THE ACTOR 1

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

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

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 40 HOURS

**Professor(s):** VITO MANCUSI

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

Actor's direction constitutes one of the main subjects of the directing course.

In the first module, Actor's Direction 1, scenes developed as part of the course "Directing Exercises" are rehearsed with actors. The instructor also uses this workshop time to teach students theoretical basics of acting methods and actor direction.

### **PROGRAM**

- Analysis of the script
- Comparison and sharing with the acting class.
- Division into working groups

- Relationship exercises

### **Reference texts**

### **Evaluation procedure:**

Making and viewing short films

### **Grade**

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

### **Skills acquired**

The purpose of the course is to develop the students' ability to communicate artistically with actors. An encounter that arises from a confrontation with the different languages of interpretation of a script. Specifically, developing the ability to work in the relationship between characters.

## EXPERIMENTAL 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/05 DISCIPLINES OF PERFORMING ARTS

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 24 HOURS

**Professor(s):** DANIELE LUCHETTI

### OBJECTIVES AND CONTENTS OF THE COURSE

The goal of this course is to provide the student with the ability to accurately identify a director's precipitous work within a film. From the analysis of a screenplay (of which a kind of "parallel" reading is carried out, a customization aimed at uncovering and enhancing the dramaturgical possibilities of the text), to the preparation phase (with the fundamental work on all the artistic aspects of the process, whose relationship and work with the various understandings is analyzed), to the shooting and set work phase. The goal is to be able to isolate the specific expertise of a director in the creation of a film work. The course will be conducted through face-to-face classes, inside but also outside the school.



## **PROGRAM**

Space for in-depth discussion and analysis held by the artistic director of the filmmaking course. In addition to talking in depth about the various creative stages of a film work, viewing and commenting on film and serial works, and dialoguing with renowned directors and understanders (costume designers, set designers, cinematographers, make-up artists, etc...), a very large space will also be given to the analysis of the works created by the students during the three-year course, in an attempt to identify their strengths and weaknesses.

## **Reference texts**

### **Evaluation procedure:**

In-progress and project-based assessment (the short films and exercises filmed by students during the three-year period)

## **Grade**

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

## **Skills acquired**

Concrete knowledge of a director's working tools and his or her specific contribution within a film work. Through the critical classes, students will also be able to develop their self-analysis skills in being able to more consciously identify their own style, their own expressive voice, in a context of great personalization of discourse according to individual classes and individual students.

## SHORT FICTION WRITING 1

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

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

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

**Number of credits:** 6 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 80 HOURS

**Professor(s):** ANDREA CEDROLA

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

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

### **PROGRAM**

The aim is not only to package good scripts. Short film writing is a natural continuation of the journey of learning the tools of storytelling that began with the "Narrative Structures" course.

### **Reference texts**

**Evaluation procedure:**

On-going evaluation.

**Grade**

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

**Skills acquired**

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

## FUNDAMENTALS OF CINEMATOGRAPHY

**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:** DIRECTING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 24 HOURS

**Professor(s):** DEBORA VRIZZI

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

The aim of the course is to take ownership of the technical and practical basics of the camera, lenses and some types of film lighting in order to best express directorial ideas. To do this, face-to-face teaching will be used, with applied theory sessions and exercises and several hands-on workshops.

### **PROGRAM**

The course, consisting of a theoretical part and a practical workshop, aims to provide the filmmaking student with basic know-how on the operation of the camera, the language of various camera movements, the use of film lenses and its applications. In addition, they will see different ways and types of set lighting that will help them in their dialogue with the cinematographer in preparation, on set and during the color grading phase.

**Reference texts**

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

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

**Evaluation procedure:**

Students must demonstrate critical mastery of the concepts learned in the course through practical exercises during labs and through a final written exam.

**Grade**

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

**Skills acquired**

Students, by the end of the course, will have acquired practical skills with the technical tools of the camera and film lighting.

## GRAMMAR OF 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:** 4 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 80 HOURS

**Professor(s):** RENATO MURO

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

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

### **PROGRAM**

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

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

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

### **Reference texts**

### **Evaluation procedure:**

Evaluation on the exercises carried out.

### **Grade**

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

### **Skills acquired**

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

## FILM CHARACTER

**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:** DIRECTING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 40 HOURS

**Professor(s):** FRANCO BERNINI, FLAVIO DE BERNARDINIS, DANIELE LUCHETTI, GLORIA MALATESTA, TIZIANA TRIANA

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

Build a character that leads the story. That has a desire and a need and is three-dimensional.  
How to do research, how to accumulate materials, how to work with actors.

Starting with the documentary, through the study and the realization of a narrative reportage, there is a path that starts from observing real people and reaches their 'transfiguration' in narrative form in a writing laboratory that alternates text analysis and film with fiction exercises and autofiction.

### **PROGRAM**

Study and analysis of the Italian cinema of character and relation.



The author's positions towards the character: identification, compassion, admiration.

Development of a narrative report.

The autobiography.

The literary character and his film alter ego.

The short film character.

How the actors have built the great characters of our cinema, how the writers have identified them, developed them, represented them.

How an actor directs to build a character.

## Reference texts

### NOVELS:

- ? Mr Brother di Michael Cunningham
- ? Il Geranio/ Gli storpi entrano prima di Flannery O'Connor
- ? Un paio di occhiali di Anna Maria Ortese
- ? Un portafogli per dieci di Emmanuel Carrère
- ? I calzini finlandesi di Sergej D. Dovlatov
- ? Una bellissima bambina di Truman Capote
- ? Berenice si taglia i capelli alla maschietta di Fitzgerald
- ? Racconti italiani di J. Cheever
- ? Gatto sotto la pioggia di Ernest Hemingway

### REPORTAGES

- *Operazione Massacro*, Rodolfo Walsh
- *Registro di Classe*, Sandro Onofri
- *Ebano Ryszard Kapuściński*,
- *Pregiera per Cernobyl*, Svetlana Aleksievic
- *La porta proibita*, Tiziano Terzani
- *Il sesso inutile*, Oriana Fallaci
- *The White Album*, Joan Didion
- *Io Khaled vendo uomini e sono innocente*, Francesca Mannocchi
- *Gomorra*, Roberto Saviano
- *No sleep till Shengal*, Zerocalcare
- *La rivoluzione dei gelsomini*, Takoua Ben Mohamed
- *Una cosa divertente che non farò mai più*, David F. Wallace
- *La Frontiera*, Alessandro Leogrande

### FILM

- *Lo Sceicco Bianco*, F. Fellini

- Il Boom, De Sica
- il Vedovo, D. Risi
- Il giovedì, D. Risi.
- Il padre di Famiglia, Nanni Loy
- Bellissima, L. Visconti
- Io la conoscevo bene, Pietrangeli
- Rocco e i suoi fratelli, L. Visconti
- Indagine su un cittadino al di sopra di ogni sospetto, E. Petri
  
- La Messa è finita, N. Moretti
- Un Sacco Bello, C. Verdone
- IL DIVO, P. Sorrentino
- L' Imbalsamatore, M. Garrone

**Evaluation procedure:**

Ongoing.

**Grade**

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

**Skills acquired**

## COMMUNICATION THROUGH SOUND 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/07 MUSICOLOGY AND HISTORY OF MUSIC

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 24 HOURS

**Professor(s):** SERGIO BASSETTI

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

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

## **PROGRAM**

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

### **Reference texts**

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

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

### **Evaluation procedure:**

Oral test at the conclusion of the yearlong period.

### **Grade**

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

### **Skills acquired**

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

## ELEMENTS OF PRODUCTION

**Academic Year 2024/2025**

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

**Disciplinary field:**

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 16 HOURS

**Professor(s):** ELIO CECCHIN

### OBJECTIVES AND CONTENTS OF THE COURSE

The course, through face-to-face teaching and guided exercises, will enable students to gain an in-depth understanding of the dynamics, evolutionary trends and new models of the audiovisual industry and to competently manage the different phases of set management and the production process in the broadest sense of entertainment content.

### PROGRAM

Introduction to the key figures of the production department within a film crew. Analysis of the dynamics that govern its craft, as well as planning methodologies and strategies, starting from editorial development to the economic and financial development of an audiovisual project.

### Reference texts

**Evaluation procedure:**

The final examination will consist of a written questionnaire with open-ended and multiple-choice questions.

**Grade**

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

**Skills acquired**

Know how to recognize and manage the various stages of film and audiovisual production of a project, both in terms of editorial development, the technical-administrative and relational dimension with departments, and the dynamics that govern its set planning and subsequent post-production *workflow*, through to circulation.

## NARRATIVE STRUCTURES

**Academic Year 2024/2025**

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

**Disciplinary field:**

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 24 HOURS

**Professor(s):** GINO VENTRIGLIA

### OBJECTIVES AND CONTENTS OF THE COURSE

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

### PROGRAM

Exploration of fundamental categories (character, plot, conflict, theme) and their articulation in major dramaturgical models through sequence analysis and script reading.

### Reference texts

Aristotele, *Poetica*

John Yorke, *Viaggio nel bosco narrativo*

Linda Seger, *Come scrivere una grande sceneggiatura*

Christopher Vogler, *Il viaggio dell'eroe*

**Evaluation procedure:**

Written test.

**Grade**

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

**Skills acquired**

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



## PREPARATION AND FILMING OF THE SHORT FICTION 1

**Academic Year 2024/2025**

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

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 6 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 60 HOURS

**Professor(s):** SUSANNA NICCHIARELLI

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

Preparation: directing students go through the short film preparation period working with their department heads. Twice a week, over a period of 5 weeks, the teacher designated by the directing course meets with the students and monitors the progress of the work: checks casting choices, talks with the students about the visual setup, reviews location proposals.

Filming: the shooting of budgeted short films is a particularly professionalizing moment for National Film School students. The set, in fact, corresponds exactly to the industry standard of film and television in terms of the composition of the crew, the technology and machinery used, and compliance with the protocols of the trade associations and the national contract of entertainment workers.

## **PROGRAM**

- 1: Script reading with department heads
- 2: Casting (with the help of a professional casting director)
- 3: Location scouting
- 4: Rehearsals with actors
- 5: Making a moodboard
- 6: Making a shot plan and for sequences involving vfx also a storyboard

## **Reference texts**

### **Evaluation procedure:**

Evaluation in progress and on the outcome of filming.

### **Grade**

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

### **Skills acquired**

Implementation of the ability to work in a team. Growth of the student's technical skills in the area of film language and actor direction.

## MAKING A DOCUMENTARY

**Academic Year 2024/2025**

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

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 6 CFU

**Course:** DIRECTING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 60 HOURS

**Professor(s):** GIANFRANCO PANNONE

### OBJECTIVES AND CONTENTS OF THE COURSE

The objective of the course is to offer filmmaking students the opportunity to put their initial theoretical knowledge into practice with the realization of documentary exercises that will revolve around the theme FICTION/REALITY, an excursus in six short films of a maximum duration of 15 minutes that will focus on the profiles of as many witnesses between their daily lives and their relationships with the media, starting with social media, also incorporating forms of self-representation in the time of fake news and "augmented reality." The documentary exercises may be carried out in different modes, from interview to "stalking," also including diaristic narratives and even borderline narratives with fiction cinema, in any case all referring to the documentary genre. The exercises, after a discussion with the filmmaking lecturer on the established theme, will move along a path that will include field research, identification of places and witnesses that will be an integral part of the narratives, writing, filming and scene and sound editing, in consultation with the photography,

sound, editing and mix production lecturers. Student scriptwriters will also collaborate on the research and writing stages.

## **PROGRAM**

The program will include an initial phase of field research once subtracks are identified that revolve around the fiction/reality theme. The field research will lead to the identification by the student directors of the witnesses who will characterize the 6 planned exercises, having verified with the directing teacher successes and failures of their field research. This will be followed, then, in collaboration with the student scriptwriters, by the processing phase of the dossiers, not before the same directing teacher has conveyed to the students the basic elements of writing a documentary. During the filming phase, the student directors will carry out their exercises with the production, photography and sound students independently from the directing teacher, who will, however, remain in contact with each of them, and then they will all meet again for a direct confrontation with the viewing of the footage together with the editing teacher and his allies. This will finally be followed by the scene and sound editing stages, with appropriate steps that will see the students confronting each other again with the reference teachers, and finally the mix and color correction.

## **Reference texts**

*L'officina del reale – Fare un documentario, dalla progettazione al film*, Gianfranco Pannone, Mario Balsamo (Centro di documentazione giornalistica)

## **Evaluation procedure:**

There is an oral examination accompanied by viewing each of the 6 exercises completed.

## **Grade**

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

**Skills acquired**

After the theoretical part, by carrying out the 6 documentary exercises, directing students will have acquired additional elements of knowledge of filmmaking through the stages of research, shooting and editing, which in a documentary require a spirit of adaptation and a necessary synthesis between creativity and rationality. In addition, telling reality with a documentary gaze will also have served them to strengthen themselves directionally in view of the fiction exercises that will follow.

**corso di REGIA**

**2° anno**

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
DI BASE	DISCIPLINE LINGUISTICHE E	L-FIL - LET/10 LETTERATURA ITALIANA	Letteratura e cinema 2	2
	DISCIPLINE STORICHE	M-STO/04 STORIA CONTEMPORANEA	Il cinema in costume	2
	DISCIPLINE SOCIOLOGICHE, PSICOLOGICHE E PEDAGOGICHE	SPS/08 SOCIOLOGIA DEI PROCESSI CULTURALI E COMUNICATIVI	L'esordio nel cinema italiano contemporaneo	2
CARATTERIZZANTI	DISCIPLINE CRITICHE, SEMIOLOGICHE E SOCIO-ANTROPOLOGICHE	M-FIL/04 ESTETICA	Analisi dell'opera audiovisiva 1	2
	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	Fondamenti del linguaggio cinematografico 2	2
			La direzione dell'attore 2	2
			Scrittura del corto di finzione 2	8
		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	Grammatica della regia 2	4
			L'aiuto regia	2
L-ART/07 MUSICOLOGIA E STORIA DELLA MUSICA	L'ascolto del film	2		
ATTIVITA' FORMATIVE AFFINI O INTEGRATIVE		INF/01 INFORMATICA	Elementi di post produzione	2
		L-ART/05 DISCIPLINE DELLO SPETTACOLO	Strutture narrative 2	2
		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	Il casting 1	2
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE			Montaggio e post produzione corto di finzione 1	8
			Montaggio e post produzione corto di finzione 2	8
			Preparazione e riprese corto di finzione 2	10
TOTALE CFU				60

## LITERATURE AND CINEMA 2

**Academic Year 2024/2025**

**Type of training activity:** BASIC

**Disciplinary field:** LINGUISTIC AND LITERARY DISCIPLINES

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 2°

**Semester:** ANNUAL

**Duration:** 28 HOURS

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

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

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

### **PROGRAM**

Ian Fleming and cinema

Comics and cinema

### **Required texts**

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

**Evaluation procedure:**

Oral verification at the end of the module

**Grade**

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

**Skills acquired**

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



## CINEMA OF REALITY

**Academic Year 2024/2025**

**Type of training activity:** BASIC

**Disciplinary field:** HISTORIC DISCIPLINES

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 24 HOURS

**Professor(s):** FRANCO BERNINI, FLAVIO DE BERNARDINIS, DANIELE LUCHETTI,  
GLORIA MALATESTA

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

The same research and analysis approach reserved for the first year to the character and then to the film genres now focuses on a historical period chosen in common with the artistic directors, and explored first of all from the historiographical point of view, literary and artistic, with particular emphasis on the consultation of archives.

### **PROGRAM**

All courses are involved in the workshop preparation seminars leading to the development of stories set in the chosen and studied epoch. Set design and costume, literature, art history and film history offer students the knowledge necessary to approach and reimagine the historical data, By building a fiction story that can combine an original look at the past and a dramatic synthesis of our present.

**Reference texts**

To be defined according to the chosen historical period.

**Evaluation procedure:**

Oral test

**Grade**

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

**Skills acquired**

At the end of the second year, in addition to having acquired a further degree of specialization in their respective subjects, the pupils will have all collaborated in the realization of a project which demands the maximum technical and artistic contribution from all classes, Exploiting the strengths but also the limits imposed by the setting story as a stimulus for creativity.

## THE DEBUT IN CONTEMPORARY ITALIAN CINEMA

**Academic Year 2024/2025**

**Type of training activity:** BASIC

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

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 24 HOURS

**Professor(s):** MARCO DANIELI

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

"Debut in Contemporary Italian Cinema" aims to bring students into dialogue with directors who have made their debut in recent times. The goal is to help newcomers understand the production context that will await them on the outside once they graduate. But also to provide directing students with the opportunity to engage with authors on their own thematic and expressive choices.

### **PROGRAM**

One meeting per week for six weeks.

Students watch films in the cinema room and then engage with the authors, sometimes accompanied by other department heads.

**Reference texts****Evaluation procedure:**

On-going evaluation.

**Grade**

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

**Skills acquired**

By the end of the meetings, students will have a greater awareness of the mechanisms of film development, production and distribution.

## ANALYSIS OF AUDIOVISUAL WORK 1

**Academic Year 2024/2025**

**Type of training activity:** BASIC

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

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 2°

**Semester:** ANNUAL

**Duration:** 84 HOURS

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

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

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

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

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

## **PROGRAM**

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

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

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

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

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

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

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

Introduction to iconography in documentary filmmaking and seriality.

### **Reference texts**

Lucio Caracciolo, *La pace è finita*, Feltrinelli

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

### **Evaluation procedure:**

Oral verification at the end of the module.

**Grade**

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

**Skills acquired**

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

## FUNDAMENTALS OF FILM LANGUAGE 2

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

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

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 16 HOURS

**Professor(s):**

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

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

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



## **PROGRAM**

- The previsualization and storyboard
- The use of VFX
- Complex dollies and mixed movements
- The steadycam
- Electronic stabilization systems, gimbals, and remote heads
- Dollies and cranes
- Aerial filming and the drone

## **Reference texts**

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

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

Storia degli Effetti speciali - Giovanni Toro – RECOMMENDED

## **Evaluation procedure:**

On-going evaluation

## **Grade**

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

## **Skills acquired**

By the end of the course, students will have acquired a thorough knowledge of technical and expressive tools and developed the ability to analyze and deal with complex staging situations.

## DIRECTION OF THE ACTOR 2

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

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

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 24 HOURS

**Professor(s):** DANIELE LUCHETTI

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

In the second module, Actor's Direction 2, we rehearse with actors the scenes developed as part of the "Grammar of Directing 1" course. In this course we focus more on character construction. The work begins with script analysis. Then the students are divided into groups giving the directors a chance to rehearse with their respective casts. During rehearsals, special attention is paid to guided exercises to help actors get into character and scene dynamics.

### **PROGRAM**

- Analysis of the script
- Comparison and sharing with the acting class.

- Division into working groups
- Relationship exercises
- Sharing exercises

### **Reference texts**

### **Evaluation procedure:**

Making and viewing short films

### **Grade**

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

### **Skills acquired**

The purpose of the course (first and second modules) is to develop the students' ability to communicate artistically with actors. An encounter that arises from a confrontation with the different languages of interpretation of a script. Specifically, developing the ability to work in the relationship between characters.

## WRITING THE SHORT FICTION 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:** 8 CFU

**Course:** DIRECTING

**Year of study:** 2°

**Semester:** FIRST

**Duration:** 80 HOURS

**Professor(s):** DAVIDE LANTIERI, MICHELE PELLEGRINI, MARCO PETTENELLO

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

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

### **PROGRAM**

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

### **Reference texts**

**Evaluation procedure:**

On-going evaluation.

**Grade**

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

**Skills acquired**

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

## GRAMMAR OF 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:** 4 CFU

**Course:** DIRECTING

**Year of study:** 2°

**Semester:** *SECOND*

**Duration:** 32 ORE

**Professor(s):**

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

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

### **PROGRAM**

- Green screen and set extension

- Steadycam
- Electronic stabilization systems, gimbals, and remote heads
- Complex dollies and mixed movements
- Dollies and cranes
- Aerial filming and the drone

### **Reference texts**

### **Evaluation procedure:**

On-going evaluation

### **Grade**

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

### **Skills acquired**

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

## FIRST ASSISTANT DIRECTOR

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

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

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

**Number of credits:** 2 CFU

**Course:** DIRECTION

**Year of study:** 2°

**Semester:** FIRST

**Duration:** 32 HOURS

**Professor(s):** MIGUEL LOMBARDI

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

The course includes an in-depth analysis of the similarities and differences between American cinema, Italian cinema-both art-house and commercial-and advertising production. The set, production organizations and artistic methodologies. From perusal to agenda. From working plan to directing and shooting. From shot order to coordination of production and all departments. The job of the assistant director and assistant directors.

### **PROGRAM**

One of the possible career outlets for a filmmaker while waiting to make his or her feature film or series directing debut is to be an assistant director or assistant director. This course provides theoretical preparation for one of the most important and delicate roles on a film set.

### **Reference texts**



**mandatory**

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

**optional**

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

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

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

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

**Evaluation procedure:**

On-going evaluation.

**Grade**

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

**Skills acquired**

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

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

## LISTENING TO THE MOVIE

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

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

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 2°

**Semester:** ANNUAL

**Duration:** 40 HOURS

**Professor(s):** SERGIO BASSETTI

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

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

### **PROGRAM**

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

### **Reference texts**

**Evaluation procedure:**

Oral test at the conclusion of the annual

**Grade**

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

**Skills acquired**

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

## POST PRODUCTION ELEMENTS

**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:** DIRECTING

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 24 HOURS

**Professor(s):** CLAUDIA PANZICA

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

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

### **PROGRAM**

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

**Reference texts**

Optional: The Guide to Managing Postproduction for Film, TV, and Digital Distribution:

Managing the Process, 3rd Edition, di Barbara Clark, Dawn Higginbotham, Kumari Bakhru, Susan Spohr

**Evaluation procedure:**

Written test

**Grade**

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

**Skills acquired**

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

## NARRATIVE STRUCTURES 2

**Academic Year 2024/2025**

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

**Disciplinary field:**

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 2°

**Semester:** FIRST

**Duration:** 24 HOURS

**Professor(s):** MARCELLO OLIVIERI

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

The course is designed to provide the dramaturgical tools necessary for the analysis and creation of narrative materials preparatory to the writing of a screenplay (idea, subject, treatment, outline). In particular, the focus is on the focus and definition of the theme, the development of the characters and their relationship to the narrative world, the specification of conflict as the fundamental engine of the story, and the adherence to a narrative based on the relationship between action and reaction both in direct terms and through subtext.

### **PROGRAM**

This course is aimed at students in departments that cannot do without a thorough knowledge of storytelling. In fact, it sees directors, producers and editors. It continues the theoretical course begun with the first module but in this case they are also called upon to do written exercises.

**Reference texts**

I Tre Usi del Coltello – David Mamet

A Pesca nelle Pozze più Profonde – Paolo Cognetti

**Evaluation procedure:**

Ongoing assessment and targeted exercises (e.g., writing themed subjects or short screenplays in which we focus on functional captions that accompany already set dialogue).

**Grade**

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

**Skills acquired**

Ability to construct and read a cinematic narrative thematically organic and declined in conflicting terms through the direct and indirect actions of the main characters.

## CASTING 1

**Academic Year 2024/2025**

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

**Disciplinary field:**

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 2°

**Semester:** FIRST

**Duration:** 24 HOURS

**Professor(s):** MASSIMILIANO PACIFICO, ADELE GALLO, GIULIA REGINI

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

The casting course is conducted partly through face-to-face lectures (with the help of multimedia materials: analysis of film casts, viewing of cast auditions performed in the past by teachers) and partly by shadowing students during the preparation phase for the filming of second-year shorts (period lab) and third-year shorts (graduation film).

### **PROGRAM**

During the course you will acquire the fundamentals of the entire casting chain: from script reading to research and auditions with actors. You will understand the role of the casting director and how a casting office is structured. You will have meetings with directors, producers and agents: indispensable interlocutors of a casting director. You will review the various types of casting: from street casting to working with minors. You will learn the various



selection systems: from self-tapes to part auditions. Finally, workplace codes of conduct will be addressed: in front of and behind the camera.

### **Reference texts**

### **Evaluation procedure:**

On-going evaluation

### **Grade**

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

### **Skills acquired**

Understanding of the importance of casting within a film work. Knowledge of the role and work of a casting director, the various stages and methodology of work according to different audiovisual projects.

## EDITING AND POST PRODUCTION SHORT FICTION 1

**Academic Year 2024/2025**

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

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 8 CFU

**Course:** DIRECTING

**Year of study:** 2°

**Semester:** FIRST

**Duration:** 40 HOURS

**Professor(s):** FRANCESCA CALVELLI, ANNALISA FORGIONE, DANIELA BASSANI

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

The course aims to complete the making of the first-year fiction short film by tackling scene editing, sound editing, mixing, soundtrack scoring, color correction and any vfx interventions. The directing students work together with the editing, sound and photography students, and once a week submit their work to the lead teachers, who monitor its progress.

### **PROGRAM**

After finishing shooting the short film, the students tackle scene editing, which takes place over 6 weeks. Once at picture lock, the directing students follow, in parallel with their regular teaching activities, the sound (sound editing, soundtrack scoring and mix) and video (color correction and vfx) postproduction work for a total of 8 weeks.

**Reference texts****Evaluation procedure:**

Evaluation in progress and on project realization

**Grade**

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

**Skills acquired**

Through this very delicate and decisive stage of processing, directing students enrich their skills in analyzing the expressive and dramaturgical potential provided by scene editing, sound processing (in all its declinations) and color correction. In addition, thanks to the collaboration with the new Vfx supervisor course, they acquire more skills in the field of visual effects.

## EDITING AND POST PRODUCTION SHORT FICTION 1

**Academic Year 2024/2025**

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

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 8 CFU

**Course:** DIRECTING

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 40 HOURS

**Professor(s):** FRANCESCA CALVELLI, ANNALISA FORGIONE, DANIELA BASSANI

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

The course aims to complete the making of the second-year fiction short film by tackling scene editing, sound editing, mixing, soundtrack scoring, color correction and any vfx interventions. The directing students work together with the editing, sound and photography students, and once a week submit their work to the lead teachers, who monitor its progress.

### **PROGRAM**

After finishing shooting the short film, the students tackle scene editing, which takes place over 7 weeks. Once at picture lock, the directing students follow, in parallel with their regular teaching activities, the sound (sound editing, soundtrack scoring and mix) and video (color correction and vfx) postproduction work for a total of 8 weeks.

**Reference texts**

**Evaluation procedure:**

Evaluation in progress and on project realization

**Grade**

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

**Skills acquired**

Through this very delicate and decisive stage of processing, directing students enrich their skills in analyzing the expressive and dramaturgical potential provided by scene editing, sound processing (in all its declinations) and color correction. In addition, thanks to the collaboration with the new Vfx supervisor course, they acquire more skills in the field of visual effects.

## PREPARATION AND FILMING SHORT FICTION 2

**Academic Year 2024/2025**

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

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 10 CFU

**Course:** DIRECTING

**Year of study:** 2°

**Semester:** FIRST

**Duration:** 60 HOURS

**Professor(s):** SYDNEY SIBILIA

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

Preparation: directing students go through the short film preparation period working with their department heads. Twice a week, over a period of 5 weeks, the teacher designated by the directing course meets with the students and monitors the progress of the work: checks casting choices, talks with the students about the visual setup, reviews location proposals.

Filming: the shooting of budgeted short films is a particularly professionalizing moment for National Film School students. The set, in fact, exactly matches the industry standard of film and television in terms of the composition of the crew, the technology and machinery used, and compliance with trade association protocols and the national contract for entertainment workers.

Editing: directing students work together with editing students to edit the short film and arrive on time at the picture lock.

## **PROGRAM**

The course of instruction is similar to that of fiction short 1. The main differences are in the budget (larger) and the cast. In fact, the directing students have freedom to compose the cast by mixing actors from the CSC acting course and outside actors.

## **Reference texts**

## **Evaluation procedure:**

Evaluation in progress and on project realization

## **Grade**

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

## **Skills acquired**

Implementation of the student's technical skills in the area of film language, staging and acting direction. Enrichment of one's analytical skills regarding the expressive and dramaturgical potential provided by scene editing.

**corso di REGIA**

**3° anno**

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
DI BASE	DISCIPLINE SOCIOLOGICHE, PSICOLOGICHE E PEDAGOGICHE	SPS/08 SOCIOLOGIA DEI PROCESSI CULTURALI E COMUNICATIVI	Il pitch	2
			Produzione e distribuzione	2
CARATTERIZZANTI	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	M-FIL/04 ESTETICA	Analisi dell'opera audiovisiva 2	2
		L-ART/05 DISCIPLINE DELLO SPETTACOLO	La direzione dell'attore 3	2
			Scrittura del film di diploma	10
ATTIVITA' FORMATIVE AFFINI O INTEGRATIVE		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	Il casting 2	2
			Scrittura di un soggetto di lungometraggio	6
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE			Montaggio e post produzione film di diploma	8
			Period lab	4
			Preparazione e riprese film di diploma	10
PROVA FINALE			Presentazione e discussione film di diploma	12
TOTALE CFU				60



## THE PITCH

**Academic Year 2024/2025**

**Type of training activity:** BASIC

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

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 3°

**Semester:** SECOND

**Duration:** 16 HOURS

**Professor(s):** MILO TISSONE

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

The course aims to provide students with the necessary tools to develop and master the ability to develop a pitch of their own subjects, whether they are conceived for a short film, feature film or TV series project.

### **PROGRAM**

The course delves into the characteristics that a pitch must possess: the essential elements of the dramaturgy, the main conflict, the stakes, the genre, and the reference setting.

Students will be expected to write the pitch of their project and learn how to present it effectively and concisely. This will enable them to convincingly communicate their idea to a production company or festival audience during a pitching session.

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

On-going evaluation.

**Grade**

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

**Skills acquired**

The course provides the student with skills in the area of presenting a film or serial project that he or she can also use in future projects beyond school.

## PRODUCTION AND DISTRIBUTION

**Academic Year 2024/2025**

**Type of training activity:** BASIC

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

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 3°

**Semester:** SECOND

**Duration:** 24 HOURS

**Professor(s):** SIMONE ISOLA

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

The course aims to provide tools for analysis and study of the contemporary audiovisual system, presenting the main players in the supply chain and the relationships in the field. Frontal teaching is only the starting point of a course that is "open" to direct contributions from students. The methodological approach is based on a learning environment where there is a flexible relational style, open to interventions and comparisons and brainstorming.

### **PROGRAM**

Fundraising, film commissions, international co-productions, the growing role of streaming platforms: these are just some of the topics covered in this production and distribution course

dedicated to directing students in an attempt to help them navigate a changing audiovisual industry.

### **Reference texts**

Federico Di Chio (a cura di), Mediamorfosi. Industrie e immaginari dell'audiovisivo. Vol. 2, RTI-Reti Televisive It., 2017

E. Ferrara, G. Fiore, Produrre per il cinema e l'audiovisivo, UTET Università, 2021

### **Evaluation procedure:**

On-going evaluation of the overall training course by recording learners' observations and interventions.

### **Grade**

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

### **Skills acquired**

Learners will acquire a deep ability to analyze the audiovisual supply chain and understand the importance of the strategic choices and relationships of the various actors involved. The skills to be built relate to the economic and organizational fundamentals of the industry, development, strategy, executive production work, and relationships with agents, producers and distributors.

## ANALYSIS OF AUDIOVISUAL WORK 2

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

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

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 3°

**Semester:** ANNUAL

**Duration:** 64 HOURS

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

### OBJECTIVES AND CONTENTS OF THE COURSE

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

### PROGRAM

Soviet Cinema of the Thaw

The Polish School of Lodz

Hungary and Czechoslovakia: Jancso, Stvabo and Forman

Brazilian cinema novo

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

The British in Hollywood: Schlesinger and Reisz

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

### **Required texts**

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

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

### **Evaluation procedure:**

Oral verification at the end of the module.

### **Grade**

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

### **Skills acquired**

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

## DIRECTION OF THE ACTOR 3

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

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

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 3°

**Semester:** FIRST

**Duration:** 32 HOURS

**Professor(s):** CLAUDIO GIOVANNESI

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

Practice on scenes proposed by the instructor from scripts and plays. The directing student, starting with an analysis of the text, must identify the goals of each character in order to transform them, together with a pair of acting class students, into stage action.

### **PROGRAM**

Text analysis and staging of works by famous authors from theater and film.

### **Reference texts**

**Evaluation procedure:**

On-going evaluation.

**Grade**

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

**Skills acquired**

Development of the ability to analyze dramaturgy aimed at staging the actions of the characters.

The direction of the actors should be based on the use of the movement of bodies in the stage space, without resorting to generic psychological descriptions of the characters' state of mind, but only translating the text into actions aimed at achieving the goals.



## WRITING THE GRADUATION FILM

**Academic Year 2024/2025**

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

**Disciplinary field:**

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

**Number of credits:** 10 CFU

**Course:** DIRECTING

**Year of study:** 3°

**Semester:** FIRST

**Duration:** 96 HOURS

**Professor(s):** GLORIA MALATESTA, MONICA ZAPELLI

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

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

### **PROGRAM**

The writing of the graduation film is followed as usual by the dramaturgy and directing teachers. However, there is a tendency to leave more expressive freedom to the student since the graduation short will be the business card with which he or she will present himself or herself in the working world as soon as he or she graduates.

### **Reference texts**

**Evaluation procedure:**

On-going evaluation.

**Grade**

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

**Skills acquired**

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

## CASTING 2

**Academic Year 2024/2025**

**Type of training activity:** TECHNICAL AND PERFORMANCE ACTIVITIES

**Disciplinary field:**

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

**Number of credits:** 2 CFU

**Course:** DIRECTING

**Year of study:** 3°

**Semester:** FIRST

**Duration:** 24 HOURS

**Professor(s):** MASSIMILIANO PACIFICO,ADELE GALLO, GIULIA REGINI

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

The aim of the course is to urge students to focus on their own imaginaries and themes of reference, translating them concretely into an elaborate work in the form of a subject/treatment with which they can face the market. The approach is eminently laboratory, the theoretical aspects, however present and pursued, are declined through practice, they are defined through the itinerary that starts from the idea in its embryonic state up to an articulated and structured elaboration. In this sense, the performative aspect maintains a strong formative characterization.

### **PROGRAM**

The student director, guided by the dramaturgy teacher, tries his hand at writing a feature film subject in order to become familiar with the long narrative breath after having written and directed in the three years of school several short films.

### **Reference texts**

### **Evaluation procedure:**

On-going evaluation and on the basis of the concrete result obtained (treatment).

### **Grade**

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

### **Skills acquired**

Through confrontation with the writing techniques most functional to the themes and genres addressed, course participants are challenged to develop their own awareness and methodology on how to concretely approach a story that declines their authorship with respect to industrial logics and timeframes.

## WRITING A FEATURE FILM SUBJECT

**Academic Year 2024/2025**

**Type of training activity:** TECHNICAL AND PERFORMANCE ACTIVITIES

**Disciplinary field:**

**Disciplinary sector:** L-ART/O6 CINEMA,PHOTGRAPHY AND TELEVISION

**Number of credits:** 6 CFU

**Course:** DIRECTING

**Year of study:** 3°

**Semester:** SECOND

**Duration:** 40 HOURS

**Professor(s):** MARCELLO OLIVIERI

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

The aim of the course is to urge students to focus on their own imaginaries and themes of reference, translating them concretely into an elaborate work in the form of a subject/treatment with which they can face the market. The approach is eminently laboratory, the theoretical aspects, however present and pursued, are declined through practice, they are defined through the itinerary that starts from the idea in its embryonic state up to an articulated and structured elaboration. In this sense, the performative aspect maintains a strong formative characterization.

### **PROGRAM**

The student director, guided by the dramaturgy teacher, tries his hand at writing a feature film subject in order to become familiar with the long narrative breath after having written and directed in the three years of school several short films.

### **Reference texts**

### **Evaluation procedure:**

On-going evaluation and on the basis of the concrete result obtained (treatment).

### **Grade**

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

### **Skills acquired**

Through confrontation with the writing techniques most functional to the themes and genres addressed, course participants are challenged to develop their own awareness and methodology on how to concretely approach a story that declines their authorship with respect to industrial logics and timeframes.

## EDITING AND POST PRODUCTION GRADUATION FILM

**Academic Year 2024/2025**

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

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 8 CFU

**Course:** DIRECTING

**Year of study:** 3°

**Semester:** SECOND

**Duration:** 60 HOURS

**Professor(s):** FRANCESCA CALVELLI, ANNALISA FORGIONE, DANIELA BASSANI

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

Editing: directing students work together with editing students to edit the short film and arrive on time at the picture lock.

Postproduction: directing students work together with photography, sound and vfx students to carry out audio and video postproduction and arrive at the finalization of the graduation film.

### **PROGRAM**

The graduation short film represents the most important production of the three-year period from both a budget and educational perspective. It is well known that editing and postproduction constitute one of the most creative and delicate moments in the making of an audiovisual work. For the directing student, it constitutes an important moment of verification

of his or her artistic project, the tightness of the narrative structure and staging choices. For this reason, the scene editing of the diploma short, along with the audio and video postproduction work, enjoys more weeks than previous productions and numerous moments of verification and confrontation with the teachers in charge.

### **Reference texts**

### **Evaluation procedure:**

Evaluation in progress and on project realization.

### **Grade**

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

### **Skills acquired**

Development of one's sensitivity in grasping all the possibilities offered by working on the editing and post-production of an audiovisual project.



## PERIOD LAB

**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:** DIRECTING

**Year of study:** 3°

**Semester:** FIRST

**Duration:** 80 HOURS

**Professor(s):**

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

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

### **PROGRAM**

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

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

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

**Reference texts**

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

**Evaluation procedure:**

On-going evaluation, project realization.

**Grade**

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

**Skills acquired**

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

## PREPARATION AND FILMING GRADUATION FILM

**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:** DIRECTING

**Year of study:** 3°

**Semester:** FIRST

**Duration:** 80 HOURS

**Professor(s):**

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

Preparation: the directing students go through the period of preparation for the graduation film by collaborating with their department heads. Twice a week, over a period of 5 weeks, the teacher designated by the directing course meets with the students and monitors the progress of the work: checks casting choices, talks with the students about the visual setup, reviews location proposals.

Filming: the shooting of budgeted short films is a particularly professionalizing moment for National Film School students. The set, in fact, exactly matches the industry standard of film and television in terms of the composition of the crew, the technology and machinery used, and compliance with trade association protocols and the national contract for entertainment workers.

## **PROGRAM**

The graduation short film represents the most important production of the three-year period from both a budget and educational perspective. The filming preparation phase is in fact very long and painstaking, supervised by the directing teachers in synergy with those of the other courses. An attempt is made to verify and perfect the student's directorial approach without, however, forcing him into expressive choices that he does not feel are his own. The graduation short film will represent for him, once he graduates, the business card with which to dialogue with the world of work.

Having a larger budget than other school productions, the diploma short gives students the opportunity for more shooting days, to rent additional technical means (remotely controlled heads, Movi or special lenses), to shoot in exclusive locations. Filming is usually carried out during the summer: this allows them to enjoy a favorable climate and to be able to involve as assistants students from other years who are not engaged in regular teaching.

## **Reference texts**

### **Evaluation procedure:**

Evaluation in progress and on project realization.

### **Grade**

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

### **Skills acquired**

Development of one's sensitivity in grasping all the possibilities offered by working on the editing and post-production of an audiovisual project.

## GRADUATION FILM PRESENTATION AND DISCUSSION

**Academic Year 2024/2025**

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

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 12 CFU

**Course:** DIRECTING

**Year of study:** 3°

**Semester:** SECOND

**Duration:** 8 HOURS

**Professor(s):** DANIELE LUCHETTI, MARCO DANIELI

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

The artistic director and assistant director discuss their graduating student's graduation film with the graduating student.

### **PROGRAM**

The teachers watch the graduating short film and then question the student about the artistic and production path he or she has taken.

### **Reference texts**

**Evaluation procedure:**

On-going evaluation.

**Grade**

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

**Skills acquired**

Perfecting the skills of analysis and exposition of one's work.