

corso di SCENOGRAFIA

1° anno

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
DI BASE	DISCIPLINE LINGUISTICHE E LETTERARIE	L-FIL-LET/10 LETTERATURA ITALIANA	strutture narrative	2
			metodologia di ricerca e documentazione - art department research 1	2
		L-FIL - LET/11 LETTERATURA ITALIANA CONTEMPORANEA	letteratura e cinema 1	2
	DISCIPLINE STORICHE	M-STO/04 STORIA CONTEMPORANEA	storia e critica del film	4
	DISCIPLINE SOCIOLOGICHE, PSICOLOGICHE E PEDAGOGICHE	SPS/08 SOCIOLOGIA DEI PROCESSI CULTURALI E COMUNICATIVI	il cinema del reale	2
CARATTERIZZANTI	DISCIPLINE CRITICHE, SEMIOLOGICHE E SOCIO-ANTROPOLOGICHE	M-FIL/04 ESTETICA	estetica dell'opera cinematografica	2
			fondamenti del linguaggio cinematografico 1	2
	DISCIPLINE STORICO - ARTISTICHE	L-ART/02 STORIA DELL'ARTE MODERNA	storia dell'arte: stilistica 1	2
		L-ART/03 STORIA DELL'ARTE CONTEMPORANEA	cinema e arti visive	2
	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	il bozzetto tradizionale 1	4
		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	scenografia 1	4
			scenotecnica 1	4
		ICAR/16 ARCHITETTURA DEGLI INTERNI E ALLESTIMENTO	arredamento cinematografico 1	2
			disegno tecnico tradizionale 1	2
ATTIVITA' FORMATIVE AFFINI O INTEGRATIVE	INF/01 INFORMATICA	effetti visivi digitali 1	2	
		visualizzazione digitale spazio scenografico 1	2	
	ICAR/17 DISEGNO	disegno tecnico con autocad 1	2	
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE		tecnica scenografica decorativa 1	5	
		effetti speciali meccanici e prostetici 1	2	
		storyboard 1	2	
		preparazione e riprese corto di finzione 1	6	
TOTALE CFU				60

NARRATIVE STRUCTURES

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: LINGUISTIC AND LITERARY DISCIPLINES

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

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 1°

Semester: FIRST

Duration: 28 HOURS

Professor(s): FABIO MORICI

OBJECTIVES AND CONTENTS OF THE COURSE

The objective of the course is to provide the basic knowledge of the narrative construction of a film story and beyond: the three-act structure, narrative archetypes, the theme, the character's arc of transformation... The course includes a first theoretical part, assisted by viewing and studying films; and a second practical part, in which students, in teams, write a subject, producing a presentation accompanied by department notes, showing awareness of the narrative function of the various choices made.

PROGRAM

8 lessons of 4 hours each.

Lesson 1 and 2: Fundamentals of storytelling: character, conflict, outer/inner lens, suspense, narrative archetypes, arc of transformation, theme.

Lecture 3 and 4: The three-act structure: hero's journey, ordinary world VS extraordinary, triggering incident, first turning point, midpoint, second turning point; conflict, resolution, climax, catharsis.

Lesson 5 and 6: Movie viewing and commentary based on what was learned.

Lesson 7: Learners, divided into teams, present a pitch for a subject, and receive feedback from the teacher.

Lesson 8: Learners, based on the first feedback, present a first draft of the subject they will bring to the exam, and receive editing from the lecturer.

Reference texts

Dara Marks "*L'arco di trasformazione del personaggio*"

Chris Vogler "*Il viaggio dell'eroe*"

Evaluation procedure:

The examination involves, in the first stage, the submission of a written project via e-mail.

In the second stage, the submitted project is presented during the oral interview with the lecturer.

Grade

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

Skills acquired

Basic knowledge of the three-act structure and narrative archetypes; understanding of how each department contributes to the narrative construction of the film.

RESEARCH METHODOLOGY AND DOCUMENTATION - ART DEPARTMENT RESEARCH 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: SET DESIGN

Year of study: 1°

Semester: FIRST

Duration: 40 HOURS

Professor(s): GIULIANA PAVESI

OBJECTIVES AND CONTENTS OF THE COURSE

The research goal of the Audiovisual Methodology and Research course is to create new professionals at the forefront of this field. Research is the study of what surrounds us and the heart from which projects slowly take shape.

PROGRAM

The course will intersect with the syllabus of the set design course and will develop a research path functional and preparatory to the selected project of the set design course.

Reference texts

No specific reference texts are provided.

Evaluation procedure:

Submission of a moodboard by each student and its evaluation.

Grade

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

Skills acquired

Basis of theories and techniques of research and documentation in the field of scenography.

LITERATURE AND CINEMA 1

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: LINGUISTIC AND LITERARY DISCIPLINES

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

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 1°

Semester: ANNUAL

Duration: 24 HOURS

Professor(s): FLAVIO DE BERNARDINIS

OBJECTIVES AND CONTENTS OF THE COURSE

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

PROGRAM

Kubrick's work on the novels from which his films are based. Duras's poetic text for Resnais.

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

Literary genres and film genres: a comparison. From investigation to film: *all the president's men* by Alan J. Pakula

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

Writers as screenwriters: Flaiano and Pinelli for Fellini *The cinema of Luchino Visconti and the literature of the 20th century*.

Reference texts

I. Calvino, *Autobiografia di uno spettatore*

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

Evaluation procedure:

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.

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: SET DESIGN

Year of study: 1°

Semester: ANNUAL

Duration: 100 HOURS

Professor(s): FLAVIO DE BERNARDINIS

OBJECTIVES AND CONTENTS OF THE COURSE

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

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

PROGRAM

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

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

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

Tristana (Bunuel) and the poetics of Surrealism.

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

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

L'avventura (Antonioni): art cinema beyond Neorealism

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

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

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

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

Reference texts

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

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

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

Evaluation procedure:

Final oral examination.

Grade

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

Skills acquired

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

CINEMA OF REALITY

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: SOCIOLOGICAL, PSYCHOLOGICAL AND PEDAGOGICAL
DISCIPLINES

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

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 1°

Semester: FIRST

Duration: 16 HOURS

Professor(s): GIANFRANCO PANNONE

OBJECTIVES AND CONTENTS OF THE COURSE

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

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

PROGRAM

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

Reference texts

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

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

Introduzione al documentario, Bill Nichols (Castoro Editore)

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

Reference films:

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

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

Le maitre fou, Jean Rouch

I 400 colpi, di Francois Truffaut

The salesman, dei Fratelli Maysles

Welfare e Basic training, di Frederick Wiseman

Faces, di John Cassavetes

Taxi driver, di Martin Scorsese

Dagherréotypes, di Agnès Varda

Etre et avoir, di Nicholas Phlibert

Bowling for Columbine, di Michael Moore

Apocalisse nel deserto, di Werner Herzog

Route one: USA, di Robert Kramer

D'Est, di Chantal Akerman

Elegia, di Aleksandr Sokurov

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

Latina/Littoria e Sul vulcano, di Gianfranco Pannone

Videocracy, di Erik Gandini

La bocca del lupo, di Pietro Marcello

Notturmo, di Gianfranco Rosi

Close-up. di Abbas Kiarostami

Evaluation procedure:

Written test

Grade

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

Skills acquired

Greater awareness of the potential of film language from reality.

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: SET DESIGN

Year of study: 1°

Semester: SECOND

Duration: 16 HOURS

Professor(s): ROBERTO PERPIGNANI

OBJECTIVES AND CONTENTS OF THE COURSE

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

PROGRAM

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

Reference texts

Evaluation procedure:

Written exam: a short paper on the program conducted.

Grade

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

Skills acquired

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

FUNDAMENTALS OF FILM LANGUAGE 1

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: CRITICAL, SEMIOLOGICAL AND SOCIO-ANTHROPOLOGICAL
DISCIPLINES

Disciplinary sector: M-FIL/04 AESTHETICS

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 1°

Semester: FIRST

Duration: 36 HOURS

Professor(s): RENATO MURO

OBJECTIVES AND CONTENTS OF THE COURSE

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

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

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

PROGRAM

The minimal elements of film language.

Frame, framing, scene and sequence.

The scale of fields and planes.

Optics and their expressive use.

The cut, tempo and rhythm.

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

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

The off-screen.

The point of view : visual, narrative, ideological.

The movement of the camera.

The fixed frame and internal movement.

The pan: the observer.

The hand-held camera : here and now.

The dolly: the explorer.

Reality breaking into fiction.

The auteur's gaze in contemporary cinema.

Reference texts

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

RECOMMENDED

Fuck The Continuity - Miguel Lombardi - Audino Editore - RECOMMENDED

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

L'occhio del regista - Minimum Fax - RECOMMENDED

Note sul cinematografo - Robert Bresson - RECOMMENDED

Evaluation procedure:

On-going assessment.

Grade

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

Skills acquired

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

ART HISTORY: STYLISTICS 1

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: HISTORIC-ARTISTIC DISCIPLINES

Disciplinary sector: L-ART/02 HISTORY OF MODERN ART

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 1°

Semester: SECOND

Duration: 60 HOURS

Professor(s): MARCELLO GAROFALO

OBJECTIVES AND CONTENTS OF THE COURSE

In-depth knowledge and analysis of art history exclusively through the various styles and stylistic features that have characterized and determined the various historical periods.

PROGRAM

Lectures focused on the film-project of the Scenography course from the point of view of the artists-painters-sculptors-architects who were the protagonists of the era under consideration.

Reference texts

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

3. *Il significato delle arti visive* – Erwin Panofsky
4. *Retorica e logica* – Giulio Preti

Evaluation procedure:

Final oral exam.

Grade

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

Skills acquired

In-depth knowledge and analysis of art history exclusively through the various styles and stylistic features that have characterized and determined the various historical periods.

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: 2 CFU

Course: SET DESIGN

Year of study: 1°

Semester: FIRST

Duration: 40 HOURS

Professor(s): MARCELLO GAROFALO

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: SET DESIGN

Year of study: 1°

Semester: ANNUAL

Duration: 40 HOURS

Professor(s): JOANNA KOPPF

OBJECTIVES AND CONTENTS OF THE COURSE

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

PROGRAM

The course program includes the following activities:

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

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

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

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

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

Reference texts

Evaluation procedure:

Final oral examination.

Grade

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

Skills acquired

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

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

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

THE TRADITIONAL SKETCH 1

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

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

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

Number of credits: 4 CFU

Course: SET DESIGN

Year of study: 1°

Semester: FIRST

Duration: 24 HOURS

Professor(s): LUIGI MARCHIONE

OBJECTIVES AND CONTENTS OF THE COURSE

Learning and execution of scenic sketches using only traditional mediums such as: tempera painting, watercolor, freehand mixed media.

PROGRAM

Sketches on cardboard, preparation technique, various painting techniques, pencil, charcoal methodology of the point of view of the represented subject.

Reference texts

- 1- Gino Piva, Manuale pratico tecnica pittorica
- 2- Il panneggio e la figura umana

- 3- Discipline grafiche e pittoriche
- 4- Barrington Barber, Imparo a disegnare

Evaluation procedure:

On-going evaluation, realization of a project.

Grade

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

Skills acquired

Learning and execution of scenic sketches through the use of tempera painting, watercolor, mixed freehand techniques.

SET DESIGN 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: SET DESIGN

Year of study: 1°

Semester: ANNUAL

Duration: 140 HOURS

Professor(s): FRANCESCO FRIGERI

OBJECTIVES AND CONTENTS OF THE COURSE

The training is aimed at equipping future set designers with all the theoretical, technical and application skills that can foster the development of their imagination and creativity. For the scenography cohort, there will be frontal teaching through guided exercises.

PROGRAM

During the course, students will analyze a film script, and make a complete scenographic design for eventual realization.

Reference texts

- 1- Manuale di scenografia di Vincenzo Del Prat

- 2- Scenografia e scenotecnica per il cinema di Renato Lori
- 3- Riviste di architettura Design a interni
- 4- Poetica e Retorica di Renato Barilli

Evaluation procedure:

Evaluation will be on the project that the students make: dis. Technicians, sketches, axiometrics 30 images etc. etc,

Grade

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

Skills acquired

Basic theoretical, technical and application skills in the field of set design.

SCENOTECHNICS 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: SET DESIGN

Year of study: 1°

Semester: ANNUAL

Duration: 140 HOURS

Professor: CARLO RESCIGNO

OBJECTIVES AND CONTENTS OF THE COURSE

Teaching traditional filmmaking technique in all its forms and modes.

PROGRAM

Knowledge of the various construction techniques.

Knowledge of the various materials and their use in accordance with the necessary current rules. Visit to the various studios and laboratories.

Reference texts

- 1) Trattato di scenotecnica di Brunello Mello.
- 1) Scenografia e scenotecnica per il cinema, Renatolort.

Evaluation procedure:

Evaluation will be on the mode of stagecraft learned and put to use in the project.

Grade

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

Skills acquired

Basic concepts of traditional film construction technique.

FILM DECOR 1

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

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

Disciplinary sector: ICAR/16 INTERIOR ARCHITECTURE AND SETTING

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 1°

Semester: FIRST

Duration: 48 HOURS

Professor(s): ROBERTA TRONCARELLI

OBJECTIVES AND CONTENTS OF THE COURSE

Through the study and analysis of furniture referring to different eras (styles, contents, materials) the student will acquire all the necessary tools for the realization of a creative and professional project in the field of film.

PROGRAM

Analysis of historical periods with reference to furniture study of the styles that most characterized the Middle Ages and Renaissance.

Reference texts

- 1- La filosofia dell'arredamento, Mario Praz

2- Interni del rinascimento, Peter Thornton

3- Design e The decorative arts, Britan 1500 1900 Michael Smodin and John Styles

Viewing of films concerning the period under consideration.

Evaluation procedure:

On-going evaluation, realization of a project.

Grade

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

Skills acquired

Basic tools needed for creative and professional project implementation in filmmaking.

TRADITIONAL TECHNICAL DRAWING 1

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

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

Disciplinary sector: ICAR/16 INTERIOR ARCHITECTURE AND SETTING

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 1°

Semester: ANNUAL

Duration: 140 HOURS

Professor(s): SUSANNA GIOVANNINI

OBJECTIVES AND CONTENTS OF THE COURSE

Manual technical learning and execution through the use of traditional technical means (drafting machine) of design in filmmaking.

PROGRAM

Technical drawings of the film considered as a project: plans-sections-prospects.

Reference texts

1. Manuale dell'architetto – autore anonimo
2. Tecniche e architettura – Andrea Campioli e Monica Lavagna
3. Architettura tecnica – Luigi Caleca

4. Il disegno per l'architettura – ed. Feltrinelli

Evaluation procedure:

On-going evaluation, realization of a project.

Grade

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

Skills acquired

Use of traditional technical means (drafting machine) of design in filmmaking.

DIGITAL VISUAL EFFECTS 1

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: INF/01 COMPUTER SCIENCE

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 1°

Semester: SECOND

Duration: 12 HOURS

Professor(s): LEONARDO CRUCIANO

OBJECTIVES AND CONTENTS OF THE COURSE

Knowledge and use of new technologies applied to traditional constructive scenography, for projects related to audiovisual works-digital.

PROGRAM

Lectures and methodological analysis on how to apply traditional scenography and digital scenography without letting aesthetic differences be perceived.

Reference texts

1. Corso di linguaggio audiovisivo e multimediale – Michele Corsi
2. Viewing of movies with relevant digital effects

Evaluation procedure:

Oral exam.

Grade

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

Skills acquired

Knowledge and use of new technologies applied to traditional constructive scenography, for projects inherent in audiovisual works-digital.

DIGITAL VISUALIZATION STAGE SPACE 1

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: INF/01 COMPUTER SCIENCE

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 1°

Semester: FIRST

Duration: 24 HOURS

Professor(s): LUIGI MARCHIONE

OBJECTIVES AND CONTENTS OF THE COURSE

Executive in-depth study of concept design creation for film projects and audiovisual works, through the use and awareness of cutting-edge technologies for high-profile creative sketches.

PROGRAM

Approach new realization technologies with the knowledge, technique and creative skills of traditional painterly sketching methods while maintaining personal creativity.

Reference texts

Analysis of professional concept designers, their style and methodology. No reference texts are provided.

Evaluation procedure:

On-going evaluation of the project.

Grade

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

Skills acquired

Use and awareness of cutting-edge technologies for high-profile creative sketches.

DIGITAL REPRESENTATION (TECHNICAL DRAWING ON AUTOCAD 1)

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: ICAR/17 DRAWING

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 1°

Semester: ANNUAL

Duration: 100 HOURS

Professor(s): PIETRO NUME, CLAUDIO ESPOSITO

OBJECTIVES AND CONTENTS OF THE COURSE

Implementation of technical projects with new generation means and tools, computers and software.

PROGRAM

Knowledge of basic methodology. Use of software for current projects.

Reference texts

Evaluation procedure:

On-going evaluation, realization of a project.

Grade

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

Skills acquired

Implementation of technical projects with new generation means and tools, computers and software.

DECORATIVE SCENOGRAPHIC TECHNIQUE 1

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 5 CFU

Course: SET DESIGN

Year of study: 1°

Semester: SECOND

Duration: 60 HOURS

Professor(s): AGOSTINO BIVI

OBJECTIVES AND CONTENTS OF THE COURSE

Hands-on workshop on decorative techniques, use of materials for making trompe l'oeil, faux marble, gilding, patina aging, etc. etc. to be used in scenic achievements.

PROGRAM

A professional film and interior painter through a hands-on workshop explains the various techniques to the students and performs them with their cooperation.

Reference texts

Portfolio and documented images of the practitioner in which learners can see high-quality work done and ask about the methods of execution.

Evaluation procedure:

Decorative workshop painting exercise.

Grade

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

Skills acquired

Basic knowledge of decorative techniques, use of materials for the creation of trompe l'oeil, faux marble, gilding, patination, aging, etc., etc., to be used in scenic achievements.

MECHANICAL AND PROSTHETIC SPECIAL EFFECTS 1

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 1°

Semester: SECOND

Duration: 20 HOURS

Professor(s): LEONARDO CRUCIANO

OBJECTIVES AND CONTENTS OF THE COURSE

Useful and indispensable in-depth course through mechanical and prosthetic effects. Simulation and technical and implementation knowledge of effects (firearms, rain, snow, lightning, etc.) useful for the realization of audiovisual products.

PROGRAM

There will be face-to-face meetings with industry professionals, visit to workshops, methodologies, techniques for effects.

Reference texts

No specific reference texts are provided.

Evaluation procedure:

Oral evaluation.

Grade

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

Skills acquired

Simulation and technical and implementation knowledge of mechanical and prosthetic effects useful in the production of audiovisual products.

STORYBOARD 1

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 1°

Semester: SECOND

Duration: 40 HOURS

Professor(s): DAVID ORLANDELLI

OBJECTIVES AND CONTENTS OF THE COURSE

Knowledge and awareness of the use of the storyboard within film production.

PROGRAM

Use and learning of storyboard technique for specific and grammatical knowledge of filmmaking. Frame formats.

Reference texts

Viewing of various storyboards. Of important films in cinematography and use and ? of storyboards as a linking element between various film departments.

Evaluation procedure:

Evaluation of a drawn project.

Grade

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

Skills acquired

Knowledge and awareness of the use of the storyboard within film production.

PREPARATION AND FILMING SHORT FICTION 1

Academic Year 2023/2024

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

Disciplinary field:

Disciplinary sector:

Number of credits: 6 CFU

Course: SET DESIGN

Year of study: 1°

Semester: SECOND

Duration: 40 HOURS

Professor(s): FRANCESCO FRIGERI, CARLO RESCINGNO, SUSANNA GIOVANNINI

OBJECTIVES AND CONTENTS OF THE COURSE

One of the pivotal moments of teaching at the experimental center is film production.

Students are also subject to the same rules as professionals in the field students with the shooting of fiction shorts put into practice studies the modules called set design 1.

PROGRAM

Learners are confronted with all department heads and workers by directly dealing with all stages related to the realization of a film project.

Reference texts

Documentation and reference of the short film under review.

Evaluation procedure:

Submission of a moodboard by each student and its 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 know how to relate to the various roles in the set, and how their department works.

corso di SCENOGRAFIA

2° anno

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
DI BASE	DISCIPLINE LINGUISTICHE E LETTERARIE	L-FIL - LET/11 LETTERATURA ITALIANA CONTEMPORANEA	metodologia di ricerca e documentazione - art department research 2	2
	DISCIPLINE STORICHE	M-STO/04 STORIA CONTEMPORANEA	analisi dell'opera audiovisiva 1	4
CARATTERIZZANTI	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	il bozzetto tradizionale 2	4
		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	scenografia 2	4
			scenotecnica 2	4
			la scenografia televisiva 1	3
			storyboard 2	2
		ICAR/16 ARCHITETTURA DEGLI INTERNI E ALLESTIMENTO	arredamento cinematografico 2	3
		ICAR/17 DISEGNO	disegno tecnico tradizionale 2	4
ICAR/18 STORIA DELL'ARCHITETTURA	storia dell'arte stilistica 2	4		
ATTIVITA' FORMATIVE AFFINI O INTEGRATIVE		INF/01 INFORMATICA	visualizzazione digitale spazio scenografico 2	2
		ICAR/17 DISEGNO	disegno tecnico con autocad 2	4
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE			effetti speciali meccanici e prostetici 2	2
			effetti visivi digitali 2	2
			preparazione e riprese corto di finzione 2	6
			period lab: scenografia	6
			tecnica scenografica decorativa 2	4
TOTALE CFU				60

RESEARCH METHODOLOGY AND DOCUMENTATION - ART DEPARTMENT RESEARCH 2

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: LINGUISTIC AND LITERARY DISCIPLINES

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

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 2°

Semester: FIRST

Duration: 40 HOURS

Professor(s): GIULIANA PAVESI

OBJECTIVES AND CONTENTS OF THE COURSE

The Art Department researcher is a fundamental and preparatory role for any project.

Structuring students and future film professionals and guiding them through the vast and dispersive world of images and information is critical to the success of any future project.

PROGRAM

The course will be structured in 4 phases: research, reference selection, moodboard making, archiving.

Reference texts

No specific reference texts are provided.

Evaluation procedure:

Submission of a moodboard by each student and its evaluation.

Grade

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

Skills acquired

Advanced theories and techniques of research and documentation in the field of scenography.

ANALYSIS OF AUDIOVISUAL WORK 1

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: HISTORICAL DISCIPLINES

Disciplinary sector: M-STO/04 CONTEMPORARY HISTORY

Number of credits: 4 CFU

Course: SET DESIGN

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.

THE TRADITIONAL SKETCH 2

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

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

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

Number of credits: 4 CFU

Course: SET DESIGN

Year of study: 2°

Semester: FIRST

Duration: 24 HOURS

Professor(s): LUIGI MARCHIONE

OBJECTIVES AND CONTENTS OF THE COURSE

Execution of scenic sketches for the established film project.

PROGRAM

Freehand execution of 5-6 sketches of environments defined in the established project especially care of lighting effects.

Reference texts

- 1- Ferretti, L'arte della scenografia.
- 2- Inventare la scena.
- 3- Simbolismo.

4- Museo teatrale Carl Schmidl.

Evaluation procedure:

On-going evaluation of the project.

Grade

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

Skills acquired

Learning and execution of scenic sketches through the use of tempera painting, watercolor, mixed freehand techniques.

SET DESIGN 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: SET DESIGN

Year of study: 2°

Semester: SECOND

Duration: 140 HOURS

Professor(s): FRANCESCO FRIGERI

OBJECTIVES AND CONTENTS OF THE COURSE

The focus of the course is eminently laboratory-based and precedes constant interaction with other teaching areas of the school.

PROGRAM

The program visits to current film sets, practical exercises of scenic construction in studios and scenic setting methodologies.

Reference texts

1-*Arte e percezione visive*, Rudolf Arnheim

2- Analysis and reading of n3 books in reference to the era of sociology to the literature of the reference implementation project that changes every year

3- Viewing and commentary of n10 films related to the project

Evaluation procedure:

Assessment will be on the design and mode of construction in the theater used by the students.

Grade

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

Skills acquired

Advanced theoretical, technical and application skills in the field of stage design.

SCENOTECHNICS 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: SET DESIGN

Year of study: 2°

Semester: ANNUAL

Duration: 140 HOURS

Professor(s): CARLO RESCIGNO

OBJECTIVES AND CONTENTS OF THE COURSE

Teaching of stagecraft in the context of true-to-life film settings, various film genres, and the stagecraft of special effects.

PROGRAM

Inspections to real-life locations in some cities in Italy, visits to some outdoor construction sets, meetings with artisan builders and industry professionals.

Reference texts

Viewing of some films with special construction features.

Evaluation procedure:

On-going evaluation, realization of a project.

Grade

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

Skills acquired

Techniques of stagecraft in the context of real-life film settings, various film genres, and the stagecraft of special effects.

TELEVISION SET DESIGN 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: 3 CFU

Course: SET DESIGN

Year of study: 2°

Semester: FIRST

Duration: 40 HOURS

Professor(s): GIOVANNI LICHERI

OBJECTIVES AND CONTENTS OF THE COURSE

Knowledge and learning of creative realization design techniques of television set design understood in the various forms of execution such as: variety, talk show, TV studio interviews.

PROGRAM

Design of a television studio of a pre-evening program aired on a network of the student's choice.

Reference texts

1- Capellini Licheri Nigri, Scenografia Televisiva

- 2- Manuale di scenografia e scenotecnica per la tv, Geral Millerson
- 3- Lucia Nigri Capellini Licheri, Segni e disegni di sogni

Evaluation procedure:

On-going evaluation of the project.

Grade

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

Skills acquired

Knowledge and learning of the basic techniques of television set design.

STORYBOARD 2

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

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

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

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 2°

Semester: SECOND

Duration: 40 HOURS

Professor(s): DAVID ORLANDELLI

OBJECTIVES AND CONTENTS OF THE COURSE

Use of the storyboard as an element that coordinates the various departments involved within the realization of a film's digital effects.

PROGRAM

Storyboard drawings, in various methods, both traditional and more advanced technological techniques.

Reference texts

Meetings with industry professionals and their experiences.

Evaluation procedure:

Evaluation on storyboards made.

Grade

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

Skills acquired

Use of the storyboard as an element that coordinates the various departments involved within the realization of the digital effects of a film.

FILM DECOR 2

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

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

Disciplinary sector: ICAR/16 INTERIOR ARCHITECTURE AND SETTING

Number of credits: 3 CFU

Course: SET DESIGN

Year of study: 2°

Semester: FIRST

Duration: 48 HOURS

Professor(s): PIERFRANCO LUSCRÌ

OBJECTIVES AND CONTENTS OF THE COURSE

Through the analysis of a film project, students will be confronted practically, performing sketches and specific research on the era under consideration with the craft of interior design.

PROGRAM

Study visits to period furniture rental suppliers, prop suppliers, upholstery workshops and sculpture project from a furniture script.

Reference texts

- 1- Il gusto della casa storia per immagini dell'arredamento 1620 1920, Peter Thorton

2- Il mobile in Europa dal XVI al XIX secolo, G. Gregoriotti n2 volumi

Viewing of films concerning the period under consideration.

Evaluation procedure:

Verification and analysis of the project done by each student and corresponding grade.

Grade

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

Skills acquired

Basic knowledge of the interior designer's trade.

TRADITIONAL TECHNICAL DRAWING 2

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

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

Disciplinary sector: ICAR/17 DRAWING

Number of credits: 4 CFU

Course: SET DESIGN

Year of study: 2°

Semester: ANNUAL

Duration: 140 HOURS

Professor(s): SUSANNA GIOVANNINI

OBJECTIVES AND CONTENTS OF THE COURSE

Learning and executing manual technique through the use of traditional media (technograph) in the context of the short films made-exhibitions-installations-audiovisual.

PROGRAM

Technical drawings for common exercises with other courses, technical drawings with details from life, methodology of technical surveys for projects in real-life environments.

Reference texts

1. Manuale di rilievo architettonico urbano – ed. Città Studi
2. Impianto tecnici e architettura – Kristian Fabbri ed. Astralinea

Evaluation procedure:

On-going evaluation, realization of a project.

Grade

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

Skills acquired

In-depth study of the use of traditional technical means (drafting machine) of design in the audiovisual and installation fields.

ART HISTORY: STYLISTICS 2

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: HISTORIC-ARTISTIC DISCIPLINES

Disciplinary sector: ICAR/18 ARCHITECTURAL HISTORY

Number of credits: 4 CFU

Course: SET DESIGN

Year of study: 2°

Semester: SECOND

Duration: 80 HOURS

Professor(s): TOMMASO STRINATI

OBJECTIVES AND CONTENTS OF THE COURSE

Analysis of the artists and artistic currents that shaped the 20th century and influenced filmmaking.

PROGRAM

Viewing of films and docufilms pertaining to artists of the 1900s. Visits to galleries and exhibitions-palaces-plazas, etc. Meeting with professionals in the field.

Reference texts

1. *Roma profilo di città* – Richard Krautheimer
2. *Futurismo 1909-1944* – G. Belli, V. Terraroli ed. Mazzotta

3. *Realismo magico* – Palazzo reale
4. *Maestà di Roma* – Universale ed eterna capitale delle arti
5. *'800 dal Canova al quarto stato* – ed. Skira
6. *Le arti a Vienna – la Biennale* – ed. Mazzotta

Evaluation procedure:

Final oral exam.

Grade

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

Skills acquired

Knowledge of the artists and artistic currents that shaped the 20th century and influenced filmmaking.

DIGITAL VISUALIZATION STAGE SPACE 2

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: INF/01 COMPUTER SCIENCE

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 2°

Semester: FIRST

Duration: 24 HOURS

Professor(s): LEONARDO CRUCIANO

OBJECTIVES AND CONTENTS OF THE COURSE

Creation of concept designer of the scenic film project under consideration.

PROGRAM

Preparation of different concept designers trying to maintain their own creative identity.

Reference texts

Meetings with various professionals in the field. No reference texts are provided.

Evaluation procedure:

Evaluation will be on the project that the students make, dis. Technicians, sketches, axonometries 30, pictures etc. etc.

Grade

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

Skills acquired

Creation of concept design of a film project.

DIGITAL REPRESENTATION (TECHNICAL DRAWING ON AUTOCAD 2)

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: ICAR/17 DRAWING

Number of credits: 4 CFU

Course: SET DESIGN

Year of study: 2°

Semester: ANNUAL

Duration: 100 HOURS

Professor(s):CLAUDIO ESPOSITO,PIETRO NUME

OBJECTIVES AND CONTENTS OF THE COURSE

Realization of technical projects and 4D cinema, with new generation technological means and tools.

PROGRAM

Knowledge and application of 4D cinema. Use of cutting-edge technologies. Vector representation in three dimensions.

Reference texts

Evaluation procedure:

On-going evaluation, realization of a project.

Grade

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

Skills acquired

Knowledge and application of 4D cinema. Use of cutting-edge technologies. Vector representation in three dimensions.

MECHANICAL AND PROSTHETIC SPECIAL EFFECTS 2

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 2°

Semester: SECOND

Duration: 20 HOURS

Professor(s): LEONARDO CRUCIANO

OBJECTIVES AND CONTENTS OF THE COURSE

Useful and indispensable in-depth course of realization techniques through prosthetic effects, application and makeup effects on the human body, and life-like reconstructions of all shapes and sizes of animals.

PROGRAM

Visits to the various specific workshops. Meetings with professionals in the field.

Viewings of films and movies related to the subject.

Reference texts

No specific reference texts are provided.

Evaluation procedure:

Oral evaluation.

Grade

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

Skills acquired

In-depth prosthetic effects, application and makeup effects on the human body, and lifelike reconstructions of all shapes and sizes of animals.

DIGITAL VISUAL EFFECTS 2

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 2°

Semester: SECOND

Duration: 12 HOURS

Professor(s): LEONARDO CRUCIANO

OBJECTIVES AND CONTENTS OF THE COURSE

Use of technically and creatively advanced technologies to create concept - design.

PROGRAM

Methodology of using new creative scenic technologies for the presentation of a complete scenic project

Reference texts

1 – Disegna il futuro del cinema – digital designer and animator a Ravenna

2- Visione film e incontri con registi e professionisti del settore

Evaluation procedure:

Oral exam.

Grade

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

Skills acquired

Knowledge of technically and creatively advanced technologies to create concept- design.

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: 6 CFU

Course: SET DESIGN

Year of study: 2°

Semester: FIRST

Duration: 40 HOURS

Professor(s): FRANCESCO FRIGERI, CARLO RESCINGNO, SUSANNA GIOVANNINI

OBJECTIVES AND CONTENTS OF THE COURSE

Unlike other schools, the production standards of shorts are similar to those of industry. The realized methodology of the sets has the same procedures as in industrial cinema.

PROGRAM

Reading and perusal of script, environments, decorating requirements with special reference to set method most appropriate to realization.

Reference texts

Documentation and reference of the short film under consideration.

Evaluation procedure:

Analysis of the documentation of preparation of the short film, viewing of the relevant screening for an evaluation of each student's work.

Grade

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

Skills acquired

Deepening the relationship with the director, and preparation and set management in collaboration with other departments.

PERIOD LAB: SET DESIGN

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 6 CFU

Course: SET DESIGN

Year of study: 2°

Semester: SECOND

Duration: 30 HOURS

Professor(s): FRANCESCO FRIGERI, CARLO RESCINGNO, SUSANNA GIOVANNINI

OBJECTIVES AND CONTENTS OF THE COURSE

They have the same standards as those in industry. Pupils not only have large budgets and professional technical means but are subject to the same rules as industry professionals, all of which accelerates their entry into the world of work once they graduate. With the Period Lab, students tackle historical eras.

PROGRAM

Reading and perusal of scripts, furnishing needs design and construction of period settings, location surveys, production estimates, organisation of departments, preparation and filming.

Reference texts

Analysis through films, books, photos, painting etc. etc. of the historical period examined in all its details, furnishings, objects, lighting, stylistic work etc. etc.

Evaluation procedure:

Technical sketches, construction and stylistic line of each student in their Period lab work.

Grade

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

Skills acquired

Students acquire a method of research and cultural and historical documentation of the chosen period. They reflect on expressive issues related to the representation of epochs other than the contemporary one, and to relate to other departments.

DECORATIVE SCENOGRAPHIC TECHNIQUE 2

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 4 CFU

Course: SET DESIGN

Year of study: 2°

Semester: SECOND

Duration: 60 HOURS

Professor(s): AGOSTINO BIVI

OBJECTIVES AND CONTENTS OF THE COURSE

With the Period Lab exercise, students have the opportunity to put the decorative workshop into practice.

PROGRAM

Students supervised by the painter-decorator, practice in reconstructed environments in the theater for Period Lab filming, painting decoration for film purposes.

Reference texts

Targeted visits to sets where there are decorative pictorial interventions.

Evaluation procedure:

Verification of the pictorial achievements carried out practically by each student.

Grade

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

Skills acquired

Advanced knowledge of decorative techniques to be used in scenic realizations.

corso di SCENOGRAFIA

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	scenografia 3: ambienti e società	6
CARATTERIZZANTI	DISCIPLINE CRITICHE, SEMIOLOGICHE E SOCIO-ANTROPOLOGICHE	M-FIL/04 ESTETICA	estetica dell'opera lirica	2
	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	il bozzetto tradizionale 3	3
		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	analisi dell'opera audiovisiva 2	2
		ICAR/16 ARCHITETTURA DEGLI INTERNI E ALLESTIMENTO	storia dell'arte: stilistica 3	2
			arredamento cinematografico 3	2
ATTIVITA' FORMATIVE AFFINI O INTEGRATIVE		INF/01 INFORMATICA	visualizzazione digitale spazio scenografico 3	2
		ICAR/17 DISEGNO	disegno tecnico con autocad 3	4
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE			effetti speciali meccanici e prostetici 3	2
			effetti visivi digitali 3	2
			scenotecnica 3	6
			la scenografia televisiva 2	4
			preparazione di ambientazione film di diploma	4
			stage e/o idoneità sostitutiva laboratorio	7
PROVA FINALE			preparazione e riprese film di diploma	12
TOTALE CFU				60

SET DESIGN 3: ENVIRONMENTS AND SOCIETY

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: 6 CFU

Course: SET DESIGN

Year of study: 3°

Semester: SECOND

Duration: 80 HOURS

Professor(s): FRANCESCO FRIGERI, LUCIA NIGRI

OBJECTIVES AND CONTENTS OF THE COURSE

Practice and realisation of short films.

Scenographic methodology in the realisation of films in the various genres and eras.

Analysis of new scenographic technologies with reference to their environment and society.

PROGRAM

Meetings with professionals from the sector.

Master class experiences in Italy and abroad through internships at six films and many workshop activities.

Reference texts

Viewing of 20 films by major directors chosen with the students and analysis of the filmmaking, sociology, production and setting.

No reference texts are provided.

Evaluation procedure:

Assessment will be on reports written by the students and the realisation activities carried out.

Grade

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

Skills acquired

Scenographic methodology in the realisation of films in the various genres and eras.

AESTHETICS OF THE OPERA

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: SET DESIGN

Year of study: 3°

Semester: FIRST

Duration: 32 HOURS

Professor(s): RUGGERO CAPPuccio

OBJECTIVES AND CONTENTS OF THE COURSE

Making the younger generation aware. Opera, melodrama is for Italy and Italians one of the most important cultural heritages. Knowledge of this musical heritage of the past will be fundamental for artistic growth of students for the future.

PROGRAM

Analysis of major operas.

Scenographic design of an opera by each student (sketches and technical drawings with final report).

Reference texts

- 1) La Scala, Lorenzo Arruga.
- 2) 50 anni di balletti e opere, Bestetti Editore.
- 3) Antonio Rovecalli, Pittore di scene.
- 4) Zeffirelli, Opere di pittura scenografica/ L'arte dello spettacolo.
- 5) Musica musicisti, editoria 1808-1883 di Casa Ricordi.

Evaluation procedure:

Project evaluation and related report.

Grade

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

Skills acquired

Knowledge of the cultural and aesthetic heritage proper to opera..

THE TRADITIONAL SKETCH 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: 3 CFU

Course: SET DESIGN

Year of study: 3°

Semester: FIRST

Duration: 24 HOURS

Professor(s): LUIGI MARCHIONE

OBJECTIVES AND CONTENTS OF THE COURSE

Sketches for diploma shorts to be made with the other courses according to constructive realization.

PROGRAM

Realization with free-choice technique of sketches for scenic interventions in setting.

Reference texts

- 1- Duecento anni alla Scala.
- 2- Sogno e delirio.
- 3- Romolo Liverano scenografo.

Evaluation procedure:

Evaluation of completed sketches.

Grade

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

Skills acquired

Learning and execution of scenic sketches through the use of tempera painting, watercolor, mixed freehand techniques.

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: SET DESIGN

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 Kalozov'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.

ART HISTORY: STYLISTICS 3

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

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

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

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 3°

Semester: FIRST

Duration: 60 HOURS

Professor(s): MARCELLO GAROFALO

OBJECTIVES AND CONTENTS OF THE COURSE

Knowledge and analysis of contemporary art through its protagonists and their influences on cinema and vice versa.

PROGRAM

- ☐ Understanding the language and style of contemporary art
- ☐ Means of expression of contemporary art
- ☐ How to use contemporary art in scenic realisations

Reference texts

1. Public art, a reader – Hatye Cantz
2. L'arte americana del '900 – Barbara Mose ed. ERI
3. Pop Art 1956-1968 – Silvana Editrice Scuderie del Quirinale
4. Tutte le strade portano a Roma – ed. Carte segrete

Evaluation procedure:

Oral exam.

Grade

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

Skills acquired

Knowledge and analysis of contemporary art through its protagonists and their influences on cinema and vice versa.

FILM DECOR 3

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

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

Disciplinary sector: ICAR/16 INTERIOR ARCHITECTURE AND SETTING

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 3°

Semester: FIRST

Duration: 48 HOURS

Professor(s): PIERFRANCO LUSCRÌ

OBJECTIVES AND CONTENTS OF THE COURSE

Through the realization of diploma shorts, students will have the opportunity to put into practice their work as interior designers and learn about all the professional technical and organizational peculiarities.

PROGRAM

Analysis of the historical periods of the 20th century and contemporary the study of the styles and furnishings that have most characterized the aforementioned eras.

Reference texts

- 1- L'età dell'ecllettismo arte e architettura fra 800 900, Fabio Mariano

2- Signature interiors, Hubert De Givenchy

3- Interois The greatest rooms of the century Viewing of films concerning the period under consideration.

Evaluation procedure:

On-going evaluation, realization of the project.

Grade

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

Skills acquired

Analysis of the historical periods of the 20th century and contemporary the study of the styles and furnishings that have most characterized the aforementioned eras.

DIGITAL VISUALIZATION STAGE SPACE 3

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: SET DESIGN

Year of study: 3°

Semester: FIRST

Duration: 24 HOURS

Professor(s): LUIGI MARCHIONE

OBJECTIVES AND CONTENTS OF THE COURSE

Knowledge of new techniques and technologies suitable for use by concept designers, for innovative and comprehensive training.

PROGRAM

Technique and methodology for presenting concept designers to directors, producers etc. etc. For excellent collaboration.

Reference texts

Images, reference sketches to be analysed.

Evaluation procedure:

On-going evaluation, realization of a project.

Grade

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

Skills acquired

Images, reference sketches to be analysed.

DIGITAL REPRESENTATION (TECHNICAL DRAWING ON AUTOCAD 3)

Academic Year 2024/2025

Type of training activity: RELATED OR SUPPLEMENTARY EDUCATIONAL ACTIVITIES

Disciplinary field:

Disciplinary sector: ICAR/17 DRAWING

Number of credits: 4 CFU

Course: SET DESIGN

Year of study: 3°

Semester: SECOND

Duration: 40 HOURS

Professor(s): CLAUDIO ESPOSITO

OBJECTIVES AND CONTENTS OF THE COURSE

Realization of projects with sketches in virtual reality. In-depth study of digital representation applied to audiovisual and all arts.

PROGRAM

Elaboration of each student's own portfolio and projects made in the three-year Stage Design Course.

Reference texts

Evaluation procedure:

On-going evaluation, realization of a project.

Grade

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

Skills acquired

Realization of projects with virtual reality sketches.

MECHANICAL AND PROSTHETIC SPECIAL EFFECTS 3

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 3°

Semester: SECOND

Duration: 20 HOURS

Professor(s): LEONARDO CRUCIANO

OBJECTIVES AND CONTENTS OF THE COURSE

To acquaint students with these professionals indispensable (both in terms of their work and quality) to the realizations of unreal and real, human and animal effects and transformations.

PROGRAM

Viewing of films and movies inherent to the effects analyzed. Creative methodology.

Methods of the realization of effects.

Knowledge and construction technique of the various elements used.

Reference texts

No specific reference texts are provided.

Evaluation procedure:

Oral evaluation.

Grade

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

Skills acquired

Realizations of unreal and real effects and transformations, human and animal.

DIGITAL VISUAL EFFECTS 3

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 2 CFU

Course: SET DESIGN

Year of study: 3°

Semester: SECOND

Duration: 12 HOURS

Professor(s): LEONARDO CRUCIANO

OBJECTIVES AND CONTENTS OF THE COURSE

Digital and new cutting-edge scenic technologies methodology and comparison with other primary contributors, for excellent scenic realization.

PROGRAM

How to relate to the directing-photography-costume-production-storyboard departments so that digital scenography can be realized under the best conditions.

Reference texts

1 – *Cinema e produzione multimediale* – Università per stranieri di Perugia

Evaluation procedure:

Oral exam.

Grade

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

Skills acquired

How to relate to the directing-photography-costume-production-storyboard departments so that the digital set design can be realized under the best conditions.

SCENOTECHNICS 3

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 6 CFU

Course: SET DESIGN

Year of study: 3°

Semester: ANNUAL

Duration: 80 HOURS

Professor(s): CARLO RESCIGNO

OBJECTIVES AND CONTENTS OF THE COURSE

Teaching of stagecraft techniques with technological and innovative materials in the field of audiovisual, events, exhibitions and installations.

PROGRAM

Knowledge and application of new materials. Methodology for the formulation of a construction baget.

Special techniques of vessel construction, ingenious tricks, scale models and practical construction activity in the theatre.

Reference texts

1. *Plastiche e materiali del possibile*, Cecilia Cecchini.

Evaluation procedure:

On-going evaluation of the constructions performed by the students.

Grade

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

Skills acquired

Scenotechnical techniques with technological and innovative materials in the field of audiovisual, events, exhibitions and installations.

TELEVISION SET DESIGN 2

Academic Year 2024/2025

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

Disciplinary field:

Disciplinary sector:

Number of credits: 4 CFU

Course: SET DESIGN

Year of study: 3°

Semester: FIRST

Duration: 40 HOURS

Professor(s): LUCIA NIGRI

OBJECTIVES AND CONTENTS OF THE COURSE

Creative methodology lighting spaces specific language involving a television studio and executive project in dear plan elevations selections and 3D model.

PROGRAM

Visit to TV studios programming talk shows or variety shows. Knowledge of new production materials, design of a game show, visit to various suppliers.

Reference texts

Meeting with industry professionals and analysis of specific TV programmes and production methods.

- 1- Aldo Grasso, Enciclopedia della televisione
- 2- Antonin di Santantonio, M Beatrice Gallo, Storia della sceneggiatura televisiva

Evaluation procedure:

On-going evaluation of the project.

Grade

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

Skills acquired

Creative methodology lights spaces specific language involved in a television studio.

PREPARATION OF GRADUATION FILM SETTING

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: SET DESIGN

Year of study: 3°

Semester: SECOND

Duration: 40 HOURS

Professor(s): FRANCESCO FRIGERI, CARLO RESCINGNO, SUSANNA GIOVANNINI

OBJECTIVES AND CONTENTS OF THE COURSE

The didactic objective is to get to know the preparation of the students in order to put them in a position to tackle the work of the set designer on a professional level. The diploma films, together with the Period Lab series, are those in which the school commits the most resources. The preparation followed by the set design teachers in collaboration with the teachers of other courses goes deeper with the aim of providing all students with the right working tools during the production phases.

PROGRAM

The students put into practice the training received from the school, about the profession of set designer in all its components: study with the studios, sketches and drawings of the short film to be made, choice of furnishings and style to be applied.

Reference texts

Vision of films with similar themes to the short film in question.

Evaluation procedure:

Evaluation of the iconographic elements that narrate the short film and its production style.

Grade

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

Skills acquired

At the end of the realisation of this module the students will have experienced all phases of the set designer's work to a greater extent.

At this stage the student begins to express his or her own particular identity, taste and artistic personality at a more mature level.

DIPLOMA FILM PREPARATION AND FILMING

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: SET DESIGN

Year of study: 3°

Semester: SECOND

Duration: 40 HOURS

Professor(s): FRANCESCO FRIGERI, CARLO RESCINGNO, SUSANNA GIOVANNINI

OBJECTIVES AND CONTENTS OF THE COURSE

Pupils put their training in the profession of set designer into practice. With appropriate methodology, character, competence, technique and creativity, they tackle the most complex project of the three-year training, putting their personal artistic taste into practice.

PROGRAM

Reading and perusal of script, stylistic choice of project agreed with the directing and photography departments, creation of a budget. Set design work plan, organisation of set departments in preparation of set design, finalisation of budget used.

Reference texts

Evaluation procedure:

In-theatre viewing of the graduation film and its evaluation.

Grade

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

Skills acquired

Deepening of the relationship with the director, and of preparation and set management in collaboration with other departments.