

SCHOOL	Nuove Tecnologie dell'Arte
ACADEMIC YEAR	THREE-YEAR PROGRAM I - 2025/2026
SUBJECT	845 Teoria e analisi del cinema e dell'audiovisivo A+B
TYPE OF SUBJECT	Theoretical
NUMBER OF HOURS PER LESSON	3
NUMBER OF ECTS CREDITS	6
DISTRIBUTION OVER THE ACADEMIC YEAR	II SEMESTER

EDUCATIONAL OBJECTIVES AND EXPECTED RESULTS

The course aims to promote a more nuanced and dialectical understanding of the cinematic medium, both by examining individual texts and their interaction with other media and the social context of their consumption, and by considering significant moments in the history of cinema. The course aims to engage with cinema by drawing inspiration from the discourses and theoretical reflections that have informed and continue to inform the cultural debate, thereby facilitating the encounter and confrontation between diverse worldviews and epistemological perspectives.

Knowledge and understanding	Proficiency in understanding the key aspects of film theory, from historical to contemporary theories, as well as the relationships between film theories and other disciplinary fields. Additionally, knowledge of examples of social themes represented in cinema, with a particular focus on the relationship between content, language, and the reference society.
Applying knowledge and understanding	The ability to analyze specific issues in cinematography in relation to socio-cultural themes, the ability to analyze the cultural function of cinema, the ability to apply disciplinary paradigms from other scientific fields, the ability to analyze a film in terms of its representation of society by identifying its salient features, making comparisons, and referencing contemporary culture, and the ability to translate certain course content into an audiovisual artistic product in the form of a found footage video essay.
Making judgements	Possess the ability to deconstruct, analyze, and comprehend the content of a film and the dynamics of its production, referencing both other cinematographic works and additional documents, and independently conducting bibliographic research. Professionally apply a specific theoretical approach to cinema within an audiovisual text, establishing connections that extend beyond historical and cultural proximity.
Communication skills	Professionally address cinema-related issues using the specific language and analytical categories applicable to this disciplinary field, and effectively explain cinema theory through audiovisual language.
Learning skills	Developing autonomy in learning to facilitate the individual exploration of additional theoretical approaches to cinema, not covered in the course, within the realms of historical or contemporary theories.

<p>CONTENTS</p>	<p>The course provides a comprehensive overview of the fundamental concepts developed within the discourse on cinema. We will examine the progression from early theories to post-structuralist film theory, and subsequently to contemporary film theories that engage with cognitivism, phenomenology, and neuroscience. Special attention will be given to the viewer's experience of the film, which involves emotions and bodily sensations. Acquiring this knowledge will enable the student to attain a more comprehensive understanding of the role of cinema in both past and present culture, as well as a more proficient command of the specialized vocabulary of film studies. 1. Preliminary Considerations Content: What remains of the cinema? Exploring answers through the theories of cinema Reading: F. Casetti, The Persistence of Cinema in a Post-Cinematographic Era (in Id. The Lumière Galaxy, 2015, pages. 311-329); F. Casetti, What is and what has been the theory of cinema (in A. D'ALOIA – R. EUGENI, Theories of Cinema, 2017, pages 373-385) Screening: THE SILENT GAZE BY NICOLAS WINDING REFN, 2016 (by Mikolaj Kacprzak), brief sequences from the films THE CANYONS (USA 2013), DEMOLITION D'UN MUR (France 1895), CASABLANCA (USA 1942), HIGH NOON (USA 1952), DUEL (USA 1971), SINGING IN THE RAIN (USA 1952), UN CONDAMNÉ À MORT S'EST ÉCHAPPÉ (France 1956), KISS ME DEADLY (USA 1956), THOSE AWFUL HATS (USA 1909), UNFRIENDIED (USA 2018) 2. The initial theories Content: Cinema as an Art and a Medium Reading: W. BENJAMIN, The Work of Art in the Age of Mechanical Reproduction (Id, ed. Einaudi 2011, pages 1-38 Screening: The Truman Show (103' USA 1998) Content: Photogenicism Reading: J. EPSTEIN, The Cinematograph as Seen from Mount Etna (in Id, The Essence of Cinema, 2002, pp. 45-62) Screening: Video essay PHOTOGENIE (2017) https://www.youtube.com/watch?v=S_wGUZ-mdo8, LE TEMPESTAIRE (France, 1947) https://www.youtube.com/watch?v=aUyBjnlRUf0, LA HAINE (95 minutes, France, 1995) 3. Classical Theories Content: Cinema as a representation of reality Reading: A. Bazin, Ontology of the Photographic Image / A. BAZIN, The Evolution of Cinematic Language / A. BAZIN, Cinematic Realism and the Italian School of Liberation (in id, What is Cinema, ed. Garzanti 1999, pages 11-15, 74-91, 275-303) Screening: THE TASTE OF CHERRY (Ta'm e guilass, 95' Iran 1997) 4. The Emerging Theories Content: Films and Emotions Reading: C. Plantiga, Films and Emotions (in A. D'ALOIA – R. EUGENI, Theories of Cinema, 2017, pages 101-126) Screening: THE SQUARE (152 minutes, Swedish-German, 2017) Content: Cinema and Digital Media Reading: A. Pinotti - A. SOMAINI, High and Low Definition (in Id, Visual Culture, 2016, pp. 137-158) Screening: Lost Roads (135' USA 1997) Content: Cinema and Neuroscience Reading: V. GALLESE - M. GUERRA, A New Model of Perception: Embodied Simulation (in Id, The Empathic Screen, 2015, pp. 44-78) Screening: PAPRIKA (90 minutes, Japanese, 2006) Content: Cinematic images, cinema on screens Reading: F. ALBERA - M. TORTAJADA, The device does not exist (in A. D'ALOIA – R. EUGENI, Theories of Cinema, 2017, pages 327-346)</p>
<p>ADOPTED METHODOLOGY</p>	<p>[X] In Person Lectures, practical exercises, individual research, case analyses, case discussions, and the production of video essays. The work tools will comprise the adopted book, lecture notes with electronic essay extracts, film sequences, and films.</p>
<p>ASSESSMENT METHODS</p>	<p>The final grade will be determined by the aggregate of the scores obtained in the written examination, participation in discussions, and the audiovisual project. To register for the exam, students must achieve a minimum score of 18/30 in the written test (or oral test during the exam session) and submit the audiovisual project within the specified timeframe. Written Examination (maximum 30 points) Students will prepare for the written examination by reviewing the course notes, the assigned readings, and the films from the screenings. The examination will comprise five open-ended questions pertaining to the course topics, evaluated on a scale of thirty, and will be conducted during the final lesson. Students who are absent will undertake the examination during the examination session. During the exam session, students will have the opportunity to participate in an oral integration to supplement the evaluation of the test, provided they have achieved a score of at least 18/30 or higher. The oral examination will consistently be based on the course materials and notes, the prescribed readings, and the films from the screenings. The evaluation of the questions adheres to the following evaluation grid, with a score ranging from 0 to 6 points for each response, for a maximum total of 30 points. 0: response not provided or entirely inconsistent with the question 1: Response not consistent with the question, making only superficial reference to one or more course topics. 2: The response is only partially consistent with the question, making a superficial reference to one or more course topics. 3: Response consistent with the question, superficially referencing one or more course topics. 4: The response is consistent with the question and makes a significant reference to one or more course topics. 5: The response is consistent with the question and provides a thorough discussion of one or more course topics, utilizing specialized language in certain sections. 6: The response is consistent with the question and provides a thorough and in-depth discussion of several or various course topics, utilizing specialized language. Participation in Classroom Discussions (maximum 3 points) Students who will engage in a critical and documented manner in the discussions conducted in the classroom, beginning with the films viewed in the screenings. Interventions are considered to be brief, well-reasoned oral presentations, the significance of which is determined by the ability to utilize the relevant theory to analyze certain aspects of the film under consideration. The assessment is structured as follows: 3: Participation with numerous significant contributions 2: Participation with numerous interventions, some of which are significant 1: Participation with several interventions 0: participation is either absent or limited to a few interventions Audiovisual Presentation (maximum 5 points) Students are required to submit an AUDIOVISUAL PROJECT, which involves the production of an original short film of their choice, previously agreed upon with the instructor. The project should follow a predetermined analysis framework, aiming to relate certain aspects of one of the theoretical paradigms discussed in the course. The project should involve the free manipulation of images and sounds from one or more films of the student's choice. The work must be accompanied by a concise introductory text (maximum 3000 characters) that elucidates the objectives and methodologies employed, and specifies the sources of the materials utilized. Students will be invited to register by submitting a comment on the assignment, which will be published within the course's Classroom group, presenting the draft of the selected film. The paper must be submitted as a file in response to this assignment on Classroom no later than one week prior to the examination session in which the individual intends to participate. The paper will be assessed with a score ranging from 0 to 5, which will be added to the final assessment score accrued by the student. The evaluation of the optional paper (0-5 points) adheres to the following criteria: 0: the work was not submitted or was entirely inconsistent with the assignment or contained non-original components 1: The work is not consistent with the assignment or exhibits significant deficiencies in video and audio quality. 2: The work is consistent with the assignment, identifying a limited number of conceptual nodes in the comparison, but not in sufficient depth, or it is composed with evident limitations in video and sound quality. 3: The submission is consistent with the assignment, identifying certain conceptual issues in the comparison, but only some are addressed in depth, and there are some limitations in the quality of the video and sound. 4: The submission is consistent with the assignment, identifying various conceptual nodes in the comparison, with at least some being thoroughly addressed, and utilizing appropriate video and audio language. 5: The work is consistent with the assignment, identifying various conceptual nodes in the comparison, all of which are thoroughly examined, and utilizing a refined level of video and audio language. Examination for Non-Attending Students Students who are unable to attend classes will be required to bring, as examination material, in addition to the course syllabus, the complete text of LA GALASSIA LUMIERE by F. Casetti (2015).</p>