

Syllabus

Course description

Course title	History and Criticism of Film and Audiovisual Media
Course code	97023
Scientific sector	L-ART/06 – cinema, fotografia e televisione
Degree	Bachelor in Design and Art (L-4)
Semester	II
Year	1st, 2nd or 3rd
Credits	5
Modular	No

Teaching language	English
Total lecturing hours	30
Total hours of self-study and / or other individual educational activities	about 95
Attendance	not compulsory but recommended
Prerequisites	-
Course page	-

Course description and specific educational objectives	<p>The course belongs to the class “caratterizzante” in the curriculum in Design.</p> <p>Course description</p> <p>The course aims at providing students with the essential tools to approach the analysis, the history and the criticism of film and audiovisual media. In order to achieve this goal, the key issue that the course will address is the close-knit relationship that exists between technologies, ways of organizing the audiovisual narrative space and the resulting ways of consumption and interaction.</p> <p>With this fundamental issue in mind, the course will focus on the analysis of the mechanisms of creation of meaning developed within the cinematic medium through a historical and theoretical approach. During the lessons, diverse theories will be compared and discussed through the analysis of some relevant oeuvres. At the same time, the main cinematographic streams and their underlying theories will be examined as the product of specific socio-political and cultural contexts. Particular emphasis will be placed on the characteristics of the moving images produced within different technological contexts (the celluloid, the electrical signal and the binary coding), and on the relationship that each type of image establishes with social backgrounds.</p> <p>More importantly, the course will highlight that every</p>
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technological progress made in the field of image contributes to radically transforming the notion of objectivity tied to the cinematic image. With respect to this important topic, the course will address in particular the only apparent dichotomy that exists between documentary film and fictional film, a dichotomy that emerges in the first phase of cinematography and accompanies it all along its history. Therefore, a substantial part of the course will deal with the analysis of the documentary film, its evolution and its transformation after the birth of the Live TV and of the digital media. The last part of the course will be devoted to the study of the audiovisual practices that emerged from the assimilation of digital technology into the audiovisual field, that is the audiovisual effects, the ways of constructing the narrative space, the interaction with the audience and the consumption of images. This survey will aim at making the class capable to perform a critical analysis of the nature of the digital image and of the transformation that this new technology is exerting on the production, conceiving, consumption and structuring of narrative spaces within the audiovisuals.

Educational objectives:

- the acquisition of the basic knowledge so as to be able to look critically at their own work and to deal with the complexities of contemporary society
- the acquisition of the basic knowledge concerning the theoretical subjects
- to have the ability to grasp the main phenomena that characterise today's society and to know how to look at these critically, also from a social and ethical perspective, and to develop appropriate solutions in terms of the proposal / response of the project
- the acquisition of the basic knowledge concerning the culture of design in all its aspects
- knowledge of the important aspects of the history and analysis of cinema and audio-visual media
- know how to present critical and planning analysis orally
- know how to present written critical and planning analysis
- know how to apply the research methods and results in the project to the various areas of the project itself
- develop a good independent judgment, both in the critical evaluation of their work and in the ability to use the appropriate interpretive tools with respect to the contexts where they are going to apply their own design practice and / or to continue their studies, assessing also the social and ethical aspects

	<ul style="list-style-type: none"> communicate at a professional level and argue the reasons for their choices and justify them from a formal, technical, scientific and theoretical point of view
Lecturer	German A. Duarte Penaranda office C0.05.a, e-mail GDuarte@unibz.it, tel. +39 0471 015108, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/37717-german-a-duarte
Scientific sector of the lecturer	-
Teaching language	English
Office hours	Thursday 15:30-17:00
Teaching assistant (if any)	-
Office hours	-
List of topics covered	Film History, Documentary Film, Theory of Media, Film Theory, New Media.
Teaching format	Frontal Lectures
Expected learning outcomes	<p>Applying knowledge and understanding</p> <p>To improve student's understanding of the socio-political role played by visual media, especially audiovisual media, throughout their history. To broaden a student's gamut of technical and theoretical knowledge within the audiovisual field and enable them to apply this knowledge to any professional situation that requires a theoretical or practical expertise.</p> <p>To improve the skills of analyzing, structuring and presenting orally concepts and ideas in professional situations.</p> <p>Making judgments</p> <p>The student will be able to analyze, interpret and pertinently apply technical and conceptual audiovisual experiences. The student will be able to choose techniques and narrative strategies to create or analyze audiovisual works.</p> <p>A further expected outcome is to enable the student to critically understand the social-cultural impact of audiovisual works and, consequently, to approach them ethically and responsibly.</p> <p>Knowledge and understanding</p> <p>It is expected that students show a global understanding</p>

	<p>and a critical approach to historical media phenomena. Further, it is expected that students demonstrate an understanding of contemporary ways of informing within the frame of audiovisual documents.</p> <p>Communication skills</p> <p>The course's expected learning outcome is that the students further develop their communication skills. Students should be able to clearly communicate, at a professional level, projects, information, ideas and solutions related to the questions of film, visual media history, new media and documentary.</p> <p>Ability to learn</p> <p>Students will improve their knowledge of research methods, as well as how to pertinently apply them for the realization of projects and research projects concerning the various areas of audiovisual media.</p>
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Assessment	Oral examination
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	<p>Final Mark:</p> <p>Ability to summarize.</p> <p>Ability to contextualize audiovisual oeuvres in socio-cultural context.</p> <p>Ability to establish relationships between topics</p> <p>Clarity in presenting and structuring ideas.</p>

Required readings	<ul style="list-style-type: none"> - Marshall McLuhan, <i>Understanding Media. The Extensions of Man</i>, Cambridge Massachusetts: MIT Press, pp. 7-32 (<u>Chapters 1. <i>The medium is the message</i> - <i>Media Hot and cold</i></u>) - Erwin Panofsky, <i>Style and Medium In the Motion Pictures</i>. - Kristin Thompson - David Bordwell, <i>Film History. An Introduction</i> (2nd ed.), pp. 13- 31. <u>Chapters: <i>The invention of the Cinema - Early Filmmaking and Exhibition</i>.</u> - Siegfried Kracauer, <i>Theory of Film. The Redemption of Physical Reality</i>, Princeton: Princeton University press, pp. 175 – 192. <u>Chapter <i>Experimental film</i>.</u> - Siegfried Kracauer, <i>From Caligari To Hitler</i>, Princeton University Press, pp. 43-87. <u>Chapters 4. <i>The shock of freedom</i>, 5. <i>Caligari</i>, 6. <i>Procession of Tyrans</i>.</u> - Sergei Eisenstein, <i>Film Form. Essay in Film</i>
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	<p><i>Theory</i> (ed. And trans. by Jay Leyda), N.Y. H.B. Chapters: <u><i>The Cinematographic Principle and The Ideogram</i> (p. 28-44) and <i>Methods of Montage</i> (p. 72-83)</u></p> <ul style="list-style-type: none"> - Jean Baudrillard, <i>The perfect Crime</i> Chapters: <u><i>The Perfect Crime – The Spectre of the Will - The Radical Illusion – Trompe-l’oeil Genesis</i></u> - Umberto Eco, <i>Opera Aperta. Forma e indeterminazione nelle poetiche contemporanee</i>, Chapter: <u><i>Il caso e L’intreccio. L’esperienza televisiva e l’estetica</i> pp. 185- 209.</u> - Jay David Bolter – Richard Grusin, <i>Remediation. Understanding New Media</i>: MIT Press. <u><i>Part 1. Theory</i> (pp. 20-64)</u>
Supplementary readings	To be announced during the course