

Syllabus

Course description

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| Course title | Artistic Practices 1 and 2 |
| Course code | 97128 |
| Scientific sector | ICAR/13 |
| Degree | Bachelor in Design and Art (L-4) |
| Semester | Winter and summer semester 2018/19 |
| Year | 1st |
| Credits | 6 |
| Modular | <i>no</i> |

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| Total lecturing hours | 60 |
| Total hours of self-study and / or other individual educational activities | about 90 |
| Attendance | not compulsory but recommended |
| Prerequisites | -- |
| Course page | -- |

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| Specific educational objectives | <p>The course belongs to the class “di base” in the curriculum in Art.</p> <p><i>Course description:</i> <i>In between doc & fiction</i> The course aims to provide the theoretical and pragmatic fundamentals to design and make a character driven short film. A key background question for the course refers to the relationship between the two main narrative approaches in film: how much fiction is there in a documentary, how much does fiction document reality? Special focus will be given to research & design activity, sources reliability and consolidation of the relationship/s with the protagonist/s when making a film. Theoretical contents referring to the making of a contemporary creative documentary will be organically combined with workshop activities. Specifically, practical activities will articulate across the main production phases: narrative approach & film scripting, shooting, lighting, work flow setting, editing approaches, color correction, sound design, production methods, fundraising, budgeting, pitching, promotion. Students will be required to make a short film by the end of the course.</p> <p><i>Educational objectives:</i> The course will support the acquisition & development of:</p> <ul style="list-style-type: none"> • a personal design methodology in the film |
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| | <p>making field</p> <ul style="list-style-type: none"> • project management skills: from the ideational to the operational phase • the ability to understand and use video technical tools • theoretical-cultural fundamentals in creative cinema • the main fundraising, budgeting and pitching techniques • knowledge around the main film festival supporting distribution and networking |
| Lecturer | <p>Francesco Mattuzzi Office: F3.04 e-mail: info@francescomattuzzi.com tel.: 3284321307 web page: https://www.unibz.it/en/faculties/design-art/academic-staff/</p> |
| Scientific sector of the lecturer | -- |
| Teaching language | English |
| Office hours | 18 – please check the timetable online |
| List of topics covered | <p>The cinematographic languages Creative documentaries Independent productions The conceptual map, narrative approach & film scripting Storyboard Shooting Lighting Work flow setting Editing approaches Color correction Sound design Production methods: fundraising & budgeting, pitching, promotion</p> |
| Teaching format | <p>The teaching format articulates in frontal lectures referring to the contemporary cinema and exercises animating group thinking. Moreover, during the course there will be film making workshops, also in external context, in support of project realization.</p> |
| <i>Expected learning outcomes</i> | <p><u><i>Knowledge and understanding of:</i></u></p> <ul style="list-style-type: none"> • the main cinematic contemporary languages, with a particular focus on the character driven creative documentary • the main shooting and post-production techniques and the ability to represent and present an idea by means of the video language <p><u><i>Applying knowledge and understanding</i></u></p> <ul style="list-style-type: none"> • ability to professionally design and realize a video |

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| | <p>product</p> <p><u>Making judgments</u></p> <ul style="list-style-type: none"> ability to independently, constructively criticize self and other work, by organically using the most appropriate theoretical and cultural tools <p><u>Communication skills</u></p> <ul style="list-style-type: none"> ability to present a project by choosing the best tools and communication techniques ability to support and explain the creative & operational choices in a project <p><u>Learning skills</u></p> <ul style="list-style-type: none"> understanding of design methodology in film making, intended as the ability to identify, develop and realizing a project |
| Assessment | There will be two evaluation milestones during the course: the first one (mid-February 2019) will be the design phase delivery (1 min. film teaser). The second one (at the end of the course) will be the final presentation of a 5 min. short film and a pitching simulation. |
| Assessment language | The same as the teaching language |
| Evaluation criteria and criteria for awarding marks | <p>Design ability and research work quality – 1 min. teaser (first delivery - will account for 60% of the final score)</p> <p>Compliance of the final presented work with the design flow and to what was agreed with the teacher (second delivery - will account for 40% of the final score)</p> |
| Required readings | <p>Lorenzo Hendel, <i>Drammaturgia del cinema documentario</i></p> <p>John Berger, <i>Sul Guardare</i></p> <p>Paolo Morales, <i>Narrare con le immagini</i></p> <p>Werner Herzog, <i>La Conquista dell'inutile</i></p> <p>Werner Herzog, <i>Incontri alla fine del Mondo</i></p> <p>Sydney Lumet, <i>Fare un film</i></p> <p>Stephen King, <i>On Writing</i></p> <p><i>Michael Mann</i> (monograph edited by Taschen)</p> <p>Andrea Minuz, <i>L'invenzione del luogo</i></p> |
| Supplementary readings | Online video link will be provided and other suggested bibliography will be talked during the lectures. |