

Syllabus  
 Course description

<b>Course title</b>	<b>History and Criticism of Audiovisual Media</b>
<b>Course code</b>	97101
<b>Scientific sector</b>	L-ART/06
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Winter semester 2020/21
<b>Year</b>	2 <sup>nd</sup>
<b>Credits</b>	6
<b>Modular</b>	No

<b>Teaching language</b>	English
<b>Total lecturing hours</b>	30
<b>Total hours of self-study and / or other individual educational activities</b>	about 120
<b>Attendance</b>	not compulsory but recommended
<b>Prerequisites</b>	none

<b>Course description and specific educational objectives</b>	<p>The course belongs to the class “caratterizzante” in the curriculum in Design.</p> <p><b>Course description</b></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 technological progress made in the field of image contributes to radically transforming the notion of</p>
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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
- 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

<b>Lecturer</b>	German A. Duarte Peñaranda e-mail <a href="mailto:GDuarte@unibz.it">GDuarte@unibz.it</a> , tel. +39 0471 015108, webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/37717-german-a-duarte">https://www.unibz.it/en/faculties/design-art/academic-staff/person/37717-german-a-duarte</a>
<b>Scientific sector of the lecturer</b>	L-ART/06
<b>Teaching language</b>	English
<b>Office hours</b>	Tuesdays 15-17 via Teams
<b>List of topics covered</b>	Film History, Documentary Film, Theory of Media, Film Theory, New Media.
<b>Teaching format</b>	online Lectures

<b>Expected learning outcomes</b>	<p><b>Applying knowledge and understanding</b></p> <ul style="list-style-type: none"> <li>- To improve student's understanding of the socio-political role played by visual media, especially audiovisual media, throughout their history.</li> <li>- 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.</li> <li>- To improve the skills of analyzing, structuring and presenting orally concepts and ideas in professional situations.</li> </ul> <p><b>Making judgments</b></p> <ul style="list-style-type: none"> <li>- To analyze, interpret and pertinently apply technical and conceptual audiovisual experiences.</li> <li>- To enable the student to choose techniques and narrative strategies to create or analyze audiovisual works.</li> <li>- To enable the student to critically understand the social-cultural impact of audiovisual works and, consequently, to approach them ethically and responsibly.</li> </ul> <p><b>Knowledge and understanding</b></p> <ul style="list-style-type: none"> <li>- It is expected that students show a global understanding and a critical approach to historical media phenomena.</li> <li>- It is expected that students demonstrate an understanding of contemporary ways of informing within the frame of audiovisual documents.</li> </ul> <p><b>Communication skills</b></p> <ul style="list-style-type: none"> <li>- To enable the students to further develop their</li> </ul>
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	<p>communication skills.</p> <ul style="list-style-type: none"> <li>- To enable the student 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.</li> </ul> <p><b>Ability to learn</b></p> <ul style="list-style-type: none"> <li>- To 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.</li> </ul>
<b>Assessment</b>	Oral examination
<b>Assessment language</b>	The same as the teaching language
<b>Evaluation criteria and criteria for awarding marks</b>	<p>Final Mark:</p> <ul style="list-style-type: none"> <li>Ability to summarize.</li> <li>Ability to contextualize audiovisual oeuvres in socio-cultural context.</li> <li>Ability to establish relationships between topics</li> <li>Clarity in presenting and structuring ideas.</li> </ul>
<b>Required readings</b>	<ul style="list-style-type: none"> <li>- <b>Marshall McLuhan</b>, <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>)</li> <li>- <b>Erwin Panofsky</b>, <i>Style and Medium In the Motion Pictures</i>.</li> <li>- <b>Kristin Thompson - David Bordwell</b>, <i>Film History. An Introduction</i> (2<sup>nd</sup> ed.), pp. 13- 31. <u>Chapters: <i>The invention of the Cinema - Early Filmmaking and Exhibition</i>.</u></li> <li>- <b>Siegfried Kracauer</b>, <i>Theory of Film. The Redemption of Physical Reality</i>, Princeton: Princeton University press, pp. 175 – 192. <u>Chapter <i>Experimental film</i>.</u></li> <li>- <b>Siegfried Kracauer</b>, <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></li> <li>- <b>Sergei Eisenstein</b>, <i>Film Form. Essay in Film Theory</i> (ed. And trans. by Jay Leyda), N.Y. H.B. <u>Chapters: <i>The Cinematographic Principle and The Ideogram</i> (p. 28-44) and <i>Methods of Montage</i> (p. 72-83)</u></li> <li>- <b>Jean Baudrillard</b>, <i>The perfect Crime</i> <u>Chapters: <i>The Perfect Crime – The Spectre of the Will - The Radical Illusion – Trompe-l’oeil Genesis</i></u></li> </ul>

	<ul style="list-style-type: none"> <li>- <b>Umberto Eco</b>, <i>Opera Aperta. Forma e indeterminazione nelle poetiche contemporanee</i>, <u>Chapter: Il caso e L'intreccio. L'esperienza televisiva e l'estetica</u> pp. 185- 209.</li> <li>- <b>Jay David Bolter – Richard Grusin</b>, <i>Remediation. Understanding New Media</i>: MIT Press. <u>Part 1. Theory</u> (pp. 20-64)</li> </ul>
<p><b>Supplementary readings</b></p>	<p>To be announced during the course</p>