



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Scienze Umanistiche
ACADEMIC YEAR	2019/2020
BACHELOR'S DEGREE (BSC)	ARTS, MUSIC AND PERFORMING ARTS
SUBJECT	FILM-MAKING TECHNIQUES
TYPE OF EDUCATIONAL ACTIVITY	B
AMBIT	50158-Musica e spettacolo, tecniche della moda e delle produzioni artistiche
CODE	20757
SCIENTIFIC SECTOR(S)	L-ART/06
HEAD PROFESSOR(S)	SCHEMBRI GENNARO Ricercatore Univ. di PALERMO
OTHER PROFESSOR(S)	
CREDITS	6
INDIVIDUAL STUDY (Hrs)	120
COURSE ACTIVITY (Hrs)	30
PROPAEDEUTICAL SUBJECTS	
MUTUALIZATION	
YEAR	1
TERM (SEMESTER)	1° semester
ATTENDANCE	Not mandatory
EVALUATION	Out of 30
TEACHER OFFICE HOURS	SCHEMBRI GENNARO Friday 15:30 18:00

DOCENTE: Prof. GENNARO SCHEMBRI

PREREQUISITES	The student must have adequate knowledge of English (level A2) and the geometry of the planes.
LEARNING OUTCOMES	<p>Knowledge and understanding.</p> <p>At the end of the course the student will have knowledge of film language and techniques.</p> <p>Ability to apply knowledge and understanding.</p> <p>The student will be able to apply the technical and cinematographic language knowledge both in cases of set simulation and in recognizing the specificities of the current cinematography and authorial styles.</p> <p>Autonomy of judgment.</p> <p>The student will be able to recognize the main elements of the linguistic language, evaluate their specific functions in filmic texts and elaborate autonomous critical reflections.</p> <p>Communication skills.</p> <p>The student will acquire the ability to communicate and express problems concerning the subject of the course by using an appropriate technical-scientific language.</p> <p>Learning skills.</p> <p>The student will learn the interactions between film production and filmic fruition and the existing connections between the two poles in order to be able to undertake possible subsequent studies in the field of cinema with a good level of knowledge.</p>
ASSESSMENT METHODS	<p>The final exam consists of an oral exam during which the student must be able to demonstrate that he or she has acquired skills in exposing the subjects that have been objects of the course and communicative and critical skills in relation to what he has learned through reading the books suggested by the bibliography and guided exercises. The examiner will have to answer at least two questions of orally posed cinematographic techniques.</p> <p>The final assessment aims to assess whether the student has knowledge and understanding of the topics and has acquired interpretive competence and independent judgment. The evaluation takes place in thirtieths.</p> <p>The threshold of sufficiency (18/30) will be reached when the student demonstrates knowledge and understanding of the topics at least in general terms and proves to possess sufficient autonomy of judgment.</p> <p>The more, instead, the examiner shows knowledge and mastery of the topics, language properties, analytical ability and ability to apply knowledge, the more the evaluation will be positive.</p> <p>Evaluation criteria:</p> <p>Excellent 30: excellent knowledge of the topics, excellent language properties. The student is able to apply the knowledge acquired in new contexts.</p> <p>Very good 26-29: excellent command of the topics, full ownership of language. The student is able to apply the knowledge acquired in new contexts.</p> <p>Good 24-25: basic knowledge of the main topics, fair ownership of language with limited ability to autonomously apply the knowledge acquired in new contexts.</p> <p>Satisfactory 21-23 does not have full mastery of the topics but possesses a general knowledge, satisfactory property of language, satisfactory ability to autonomously apply the acquired knowledge.</p> <p>sufficient 18-20 sufficient knowledge of the topics and the specific language, sufficient ability to autonomously apply the acquired knowledge.</p> <p>insufficient: it does not possess an acceptable knowledge of the contents, it lacks competence in the specific language. He is not able to orient himself on the most important disciplinary topics.</p> <p>The excellence of the mastery of the aforementioned knowledge and skills entails the awarding of praise.</p>
EDUCATIONAL OBJECTIVES	The course aims to provide students with a theoretical culture for the recognition of cinematographic language and the main techniques; ability to analyze and solve problems related to film and audiovisual set practices and mastery of sectoral language. The use of cinematographic techniques, languages and grammars will be contextualized in the context of authors, movements, trends and trends in the history of cinema. At the end of the course the student will have achieved a theoretical-practical training with intermediate-type analytical skills in the field of language and cinematographic techniques. The adequate knowledge of the contents of the discipline combined with the acquired critical competence will be the prerequisite for a more specific training that can be achieved in the subsequent university education cycle (master degree in film, theater and music) such as the course degree in "Musicology and Performing Arts" activated at the School of Human Sciences and Cultural Heritage of the University of Palermo).
TEACHING METHODS	Frontal lessons.
SUGGESTED BIBLIOGRAPHY	V. Buccheri, Il film. Dalla sceneggiatura alla distribuzione, Carocci, Roma 2003.

SYLLABUS

Hrs	Frontal teaching
2	Presentation of the course, the teaching-learning strategies and exam mode.
2	Point of View - Ciak - Rules of composition.
2	The literary phase: subject, ladder, treatment, screenplay.
2	The counting of the screenplay - The production department.
2	The real cinematic distance.
2	Apparent distance film - Features and operation of objectives.
2	The camera positions.
2	Movements of the camera.
2	The cinematic gaze. The lighting of the set.
2	The film continuity: types of fittings, rule 180 °.
2	Continuity and techniques for proper field override - The sequence shot.
2	The assembly department.
2	Post production and special effects: from Méliès to the virtual set. Color Correction.
Hrs	Practice
2	The real and appealing cinematic distance - The objectives and the depth of field.
2	The film continuity: fittings, rule 180 °. Techniques for proper field override.