ERASMUS OFFICE
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Erasmus+

COURSE CATALOGUE

Part 1: Information of the Institution

Name and Address: Rome University of Fine Arts (RUFA)
Via Benaco 2, 00199 Roma

Academic Calendar: 28th October 2024 – 18th July 2025.
(I° semester) – 28th October 2024 – 28th February 2025
(exams included)
(II° semester) 10th march 2024 – 18th July 2025.
(exams included)

Academic Authorities: HONORARY *PRESIDENT: Prof. Alfio Mongelli*
DIRECTOR: Arch. Fabio Mongelli

Academic Council: *PRESIDENT:* Arch. Fabio Mongelli
LECTURERS
Enrico Parisio
Christian Angeli
Luigi Iacobelli

General description of the Institution

RUFA, Rome University of Fine Arts, is a multidisciplinary, international higher education Institution – legally recognized by the Italian Ministry of University and Research (MUR) – that offers accredited and innovative courses in the field of Arts, Design, Visual Communication, Audiovisual, Fashion, Game, and Media Arts. RUFA collaborates with well-known professionals and prestigious companies, guaranteeing its students a high-level theoretical preparation combined with a practical academic approach, whilst keeping a keen eye on the job market and current market trends. Founded in 1998 by Maestro Alfio Mongelli to welcome young talents – from Italy and all around the world – in an unconventional Academy of Fine Arts, RUFA now offers 16 Degree programs (Bachelor and Master of Arts) that cut new paths through the contemporary art and culture scenes, providing transformative education and tangible career opportunities.

- **List of programs offered:** The Academy provides students with **ten undergraduate courses awarding BA Degrees** in Painting, Sculpture and Installations, Graphic Design, Graphic, Comics and Illustration, Design, Photography, Cinema, Set Design, Multimedia and Game Art and Sustainable Fashion Design and **6 postgraduate courses awarding MA Degrees** in Fine

RUFA · Rome University of Fine Arts
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Accademia di Belle Arti legalmente riconosciuta dal Ministero dell'Istruzione, dell'Università e della Ricerca.
Certified UNI EN ISO 9001:2015

Arts (Painting, Sculpture, Printmaking), Film Arts, Set Design, Visual and Innovation Design, Computer animation & Visual effects, Multimedia Arts and Design.

• Part 2: Information on programs

General description:

- **Qualification awarded:** Degree.
- **Language of instruction:** Italian/ English.
  English: BA: Painting, Sculpture and installation, Design, Graphic Design, Cinema
  MA - Film arts – Fine arts (Painting/Sculpture/Printmaking)
- **Level of qualification: Undergraduate (BA –** I° level) **Postgraduate**(**MA** - II° level)
- **Specific admission requirements:**

Bachelor Programs:

- High School Diploma

Master Programs:

- Bachelor of Arts (3 years)

Part 3: General Information for students

- **Cost of living:** € 800 - € 1000/month
- **Accommodation:** € 350 - € 700/month
- **Medical facilities:** none
- **Facilities for special needs students:** Rufa guarantees support and assistance to special needs and students with disabilities during their university career, through the adoption of a series of services and initiatives.
- **Insurance:** yes
- **Financial support for students:** scholarships

Rufa work-study program
Scholarships from other institutions:
DiSCo Lazio
Erasmus
International
http://www.unirufa.it/services-and-facilities/scholarships

- **Student Affairs office:** Erasmus Office/ Student office

• **Disciplinary field:** ABAV01-06-10 Anatomia artistica

• **Course Unit Code:** Anatomia artistica

• **Type of course unit:** Basic AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCU&IN-20) Scultura e Installazione, Corso accademico di 1° livello (1L-PIT&AR-20) Pittura e Arti Visive

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 10 CFA

• **Name of lecturer:** ROSALIA PALAZZOLO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The main outcome that as definetely need to be learned is knowledge of human body anatomy and its multiple connections with artistic field. The human body studyhas to be considered both as an addtion of many different parts, armonically connected and as an ensemble seen in different aspects whose change depends on gender, age and physique. This change in also influenced by ethnic groups and the enviroment in wihich a man was born and grown. Once the basic knowledge will be learned, the main focus will be on the artistic rapresentaion of human body. Another very important achivement of the course, will be the developement of inner and personal skills and also learning how to use them properly.Besides the study of human skeleton, it is considered very important also faciting with animals skeleton.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The main specific aspects of the course are essentially three: -Anthropometric aspects, statistics studies of human being morfhological, physiological end psychological characters (metric and quantitative) that can be measured through both macroscopic observation and the creation of graphic charts describing anatomic areas. - Aspects regarding byotype: the study of the every different human type inside the same ethnic group. - Artistic aspects : the study of every aspects affecting human anatomy artistic rapresentantion from ancien until modern times and nowdays.

• **Assessment Methods and Criteria:** For having a positive evaluation, during the exams, it es necessary to consider the following criteria an active partecipation during the lessons, studyng timeafter time theoretical aspects of the subject, learning the meaning and how to proprly use the particular words of anatomy, having a good quality in own graphic works, capacity of individual content processing, knowing different graphic tecniques, developing a detailed study of an optional topic, having a proper behaviour regarding the academic istitution, the professor and the students, respecting the timetable and the deadline.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABAV03-04-08 Disegno per la pittura

• **Course Unit Code:** Disegno per la pittura

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT&AR-20) Pittura e Arti Visive

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** DAVIDE DORMINO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Drawing Course contemplates the study of the graphic language necessary for knowledge and design of any element. Specifically, the course deals with the human body intended as a microcosm. The course initially involves the analysis of the design, the relationship between white sheet and graphite, the evolution of the sign in the circumscribed space, the volume of a shape or image from compositional point of view. In the following phases the student becomes aware of his own sign, of the potential of graphics for the design of a work of art. The investigation it continues in the spatiality of the sign on the empty and full of the form, on the dark and on the light.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** A method is needed to complete the technical / creative path. This arises from the exercise in classroom with the model, observation of the subject and the relationship with the sheet in the early days of small size to be able to manage the proportions and gradually larger to get used to one necessary gestures. The course initially involves the analysis of the design, the relationship between white sheet and graphite, the evolution of the sign in the circumscribed space, the volume of a shape or image from compositional point of view. In the following phases the student becomes aware of his own sign, of the potential of graphics for the design of a work of art. The investigation it continues in the spatiality of the sign on the empty and full of the form, on the dark and on the light.

• **Assessment Methods and Criteria:** The final evaluation will take into account the evolution of each individual student achieved during the year, the technical and expressive ability and above all the attitude had during the course in its entirety, including participation in the workshops that will be proposed (- The value of the sign - Drawing and chiaroscuro - Form and composition - Volume and space - Light and spatiality) The quality of the works, from the proportions to the sign, to the chiaroscuro and the light. The interpretation of the nude and more generally the formalization. The presentation of the portfolio including the photographic qualities of the images will also play an equally decisive role. The photographs must be faithful to the drawings included in the portfolio. It will be the teacher's responsibility to give students a correct indication on how to best achieve them.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABAV04-04-06 Tecniche grafiche speciali

• **Course Unit Code:** Tecniche grafiche speciali

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT&AR-20) Pittura e Arti Visive

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** MARIA PINA BENTIVENGA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** This year-long show is dedicated to students of the first year of painting and sculpture, and wants to provide the first rudiments related to the art print and a first approach to the world of the artist's book. • Design of a small edition • compose a small text type text. • print an art edition with type text and etching or woodcutting images • bind an Art edition We will mainly work on the language of chalcography combined with letterpress printing on the various possibilities of expression with the use of various types of supports and matrices: linoleum, wood, plexiglass, zinc, copper. Techniques: dry point on plexiglass basic printmaking typographic composition basic binding techniques Each student will create a project of his own: a plaquette or a small artist's book. Workshops will be proposed in or out of contact with artists and graphic art experts.

• **Prerequisites and co-requisites:** Graphic capabilities

• **Contents of course unit:** We will mainly work on the language of chalcography combined with letterpress printing on the various possibilities of expression with the use of various types of supports and matrices: linoleum, wood, plexiglass, zinc, copper. Techniques: dry point on plexiglass basic printmaking typographic composition basic binding techniques Each student will create a project of his own: a plaquette or a small artist's book. Workshops will be proposed in or out of contact with artists and graphic art experts.

• **Assessment Methods and Criteria:** The final evaluation will be carried out on the basis of the path followed by the student during the course of the lessons, the acquisition of the proposed methodologies, the graphic-creative quality of the final papers and the ability to present their work both from a stylistic and theoretical point of view . Reading of a text is required: On drawing, John Berger, ed. Il Saggiatore, Milan 2017 A daily notebook with drawings is required, made during the course of the year A portfolio is required with the presentation of the entire project (sketches, and final works), a CD with excellent quality photographs (300dpi min. 20 cm larger side)

• **Language of instruction:** Italiano

• **Disciplinary field:** ABAV05-02-12 Pittura 1

• **Course Unit Code:** Pittura 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT&AR-20) Pittura e Arti Visive

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** FABRIZIO DELL'ARNO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The aim of the painting course is to reconnect each student to the process of art history and to offer a critical look at our modern society so that it can continue its artistic research in its own personal direction. From the first year every work must have its own completeness through an integral process, simple to the first year, complex in the following years. The goal is to treat painting as an object of study, that is, an expressive means towards the interest of the student to draw on a coherent artistic path. The student will be invited to carry out various projects in order to live the work experience of the art world, he will also have the opportunity to develop the self-promotion methods of his works through frontal presentations and discussions of the projects developed together the class.

• **Prerequisites and co-requisites:** the student will have to present in the classroom his artistic path and the work done during the academic year.

• **Contents of course unit:** The course includes theoretical, critical, technical and design related interrelated teaching. Each student will have to propose a personal theme or topic to develop for his research. Next, an art archive will be required. There will be a large number of contemporary artists present in the classroom and not only that, and each student will individually receive the instructor's information from artists to search and add to his archive. Through the study of color, the pupil will have to define his palette for the elaboration of works, taking into consideration the colors in which he must maintain the identity of their work. The study of sketches, through drawings, photographs, paintings, collages and others, will be crucial for starting large-scale works. For each lesson, the student will have the opportunity to confront directly with the instructor of the subject, presenting the progress of his research and elaborate pictorial, taking more information and a well-trained teacher's guide.

• **Assessment Methods and Criteria:** The exam for the final evaluation of the course consists of the presentation and discussion of the papers executed in the classroom, the presentation of the book, the presentation of a personal text on the work performed or a statement, and to conclude the research through the paper archive developed during all the year. The development and progress of the student during the academic year, his / her involvement in the academic path and the presence in the classroom will be taken into consideration. Students who do not have the minimum number of presences in the class will not be admitted to the exam.

- **Language of instruction**: Italiano

• **Disciplinary field:** ABPR31-13PITSCU-08 Fotografia

• **Course Unit Code:** Fotografia

• **Type of course unit:** Related or integrative AFs, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCU&IN-20) Scultura e Installazione, Corso accademico di 1° livello (1L-PIT&AR-20) Pittura e Arti Visive

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** ALESSANDRO CARPENTIERI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to highlight both on a technical-theoretical, or technical- practical, the importance of the photographic language as means of communication, expression and research. It also provides students with necessary knowledge in order to develop professional techniques of photography. Practical laboratory and analytical experiences will allow the students to use the photographic language in its essence, discovering its own way of seeing and representing. Each individual student will carry out one or more personal photographic projects to be finalized with the teacher, divided into a digital photographic sequence and a portfolio created through a professional printing process. Main objective of the course is not only to use Photography as a tool of representation and communication but to stimulate its use as a research tool.

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** Critical analysis of work with development of knowledge and awareness of camera and introduction os history of photography. PROGRAM: FORMATION OF THE IMAGE (light/ camera/ Lens)/ SETTING OF THE IMAGE (Lighting/ Exposure) . Using the studio set. Studio Portrait: Rembrandt, Butterffly and Split light. Still Life /Light Paint/ /Natural Light . Street Photography/Architecture Photography .Flash light in the studio. Flash light with natural light. PERSONAL DIGITAL PORT-FOLIO AND PERSONAL PHOTOGRAPHY PRINTS

• **Assessment Methods and Criteria:** In- course test/ Portfolio/ In-course reviews (February 2020). Projects presentation on topics recommended by the teacher. The final assessment will considering students' quality works, portfolio, personal interest and support offered during the year. at the end of the semester each student delivers a digital folder containing all the exercises performed during the course. The exercises will be evaluated both for technical and expressive quality. The delivery times for the exercises will also be an evaluation.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABST46-02-06 Fenomenologia dell'immagine

• **Course Unit Code:** Fenomenologia dell'immagine

• **Type of course unit:** Basic AF, Basic AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT&AR-20) Pittura e Arti Visive, Corso accademico di 1° livello (1L-SCU&IN-20) Scultura e Installazione, Corso accademico di 1° livello (1L-FOT-20) Fotografia e audiovisivo

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** RAFFAELE SIMONGINI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** • have mastery of the terminology and methods concerning the analysis of problems, the argumentative modes and the approach of the texts and an adequate start in the use of bibliographic tools; • make known the ways in which the concept of image is articulated in different disciplines such as the history of art, the history of photography and the history of cinema; • to determine the general meaning of the concept of image by privileging its theoretical aspects focused on the problem of the knowledge of inner and outer realities through; • have acquired a solid knowledge of the history of the image from antiquity to the present day and ample information on the current debate in different areas of philosophical research: • mastering the terminology and methods concerning problem analysis, fashion arguments and the approach of the texts and an adequate start in the use of bibliographic tools; • make known the ways in which the concept of image is articulated in different disciplines such as the history of art, the history of photography and the history of cinema; • determine the general meaning of the concept of image by privileging its theoretical aspects focused on the problem of knowledge of inner and outer realities

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Program: From the Lascaux caves to the "Overlook Hotel". The main theme of the course is the problem of representation in the visual arts (painting, sculpture, photography, cinema) and the question they pose: why does the image have a story? In summary, why do the modes of representations and the complex of signs and images that determine a style change? To try to give answers we need to involve some disciplines such as the history of art, philosophy, anthropology and psychology. During the course an experimental methodology will be followed to determine the essence of the images. In fact, the extreme diffusion of images urgently requires a new collaboration between philosophy, history of art and image theory and a particular attention to the relationship between iconic sphere and verbal sphere, in which the first term finally assumes an equally important value of the second. In fact, the reflection on images, in relation to artistic procedures, has prompted multiple and heterogeneous discussions in recent years, suggesting valid methodological approaches. These methodological approaches will be discussed in the classroom, in order to investigate the artistic process intended as the visible transformation of an experience, which can be that of an internal image, in a material figure, through perceptive, imaginative and

memorial operations.

• **Assessment Methods and Criteria**: Must see must: All That Jazz (Fosse), Blow up (Antonioni), Profession: reporter (Antonioni), The state of things (Wenders), Le jetee (Merker), Shining (Kubrick), Mechanical orange (Kubrick), Barry Lindon (Kubrick), 2001. Space Odyssey (Kubrick), Memento, Inception, Interstellar (Nolan). Verification method: Oral exam Final results and evaluation: The evaluation will take place through an oral exam in which the student will have to demonstrate knowledge of the topics covered and the methodological approach adopted by linking the contents to his / her activity.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABTEC39-03-04 Fondamenti di informatica

• **Course Unit Code:** Fondamenti di informatica

• **Type of course unit:** Further AFs, Further AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-SCU&IN-20) Scultura e Installazione, Corso accademico di 1° livello (1L-PIT&AR-20) Pittura e Arti Visive

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** CHRISTIAN RIZZO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Computer Graphic course aims to provide students with a solid foundation in the use of a photo-retouching program such as Adobe Photoshop, and in the use of graphic design software such as Adobe Illustrator in order to develop the expressive potential of images and to provide technical teaching skills for graphic-vector solutions. The Computer Graphic is placed in the planning area of the teachings activated at the Rome University of Fine Arts. The course provides students with the necessary lessons to develop professional techniques of digital image processing, understood in terms of discipline belonging to the visual arts sector. Practical laboratory and analytical experiences will allow students to refine a visual culture that allows them to improve their images and use the photographic language in its essence, discovering its own way of seeing and representing.

• **Prerequisites and co-requisites:** No prerequisite.

• **Contents of course unit:** Part of the course will also be dedicated to the discussion of the acquisition and cataloging of files through the Adobe Bridge program. To explore further possible digital image processing, some vector graphic techniques will be explained and displayed in order to create a completely new visual imagery. The software chosen for this phase of the program is Adobe Illustrator. The course aims to be a "work in progress" laboratory where students will be able to develop and develop their own personal project by comparing themselves with others, using the teacher's technical teaching support.

• **Assessment Methods and Criteria:** The evaluation will take into account: the work carried out by the student during the course, the acquisition of the basic elements, the quality of the final portfolio, as well as the interest and contribution offered during the academic year. For the exam the candidate will be asked to take a practical test on the computer, using the programs used during the year. During the exam the student's portfolio containing the exercises assigned during the year, the creation of a digital work and the creation of three textures will be examined. During the examination the candidate will be asked some questions about the functioning of the programs used.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABAV01-02-06 Anatomia artistica 2

• **Course Unit Code:** Anatomia artistica 2

• **Type of course unit:** Basic AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ROSALIA PALAZZOLO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The knowledge of physiological anatomy of human body and its multiple and complex relationships in artistic field. It has to be considered that human body, as any other phenomenal object, is the sum up of many different parts that interact among them and with the world to create the uniqueness that is the body of a human being. At first, observing and measuring are necessary and the nit is important to develop the capacity of listening what is different from ourselves. Knowing the human body makes us aware of how to act in the world, how to choose without prejudice and makes us able not to judge different ways of appearing. In this way, it is very important to study body' The role of Art, if it can we said so, is that of enlarging our horizons and developing a personal and creative voice.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Studying muscular apparatus is the natural consequence of knowing the skeletal one and its joint connections. Muscles are movement's driving force, they cover and model the skeletal structure of a body and the protect it too. Through observing and studying muscular skeletal masses and mimic muscles any observer can understand what a body wants to express. The huge variety of human bodies, from childhood to adulthood, tells a story not only regarding how a body usually develop, but also about its decline. During the lessons students are asked to develop their personal project called: “E' nel dettaglio che si trova il vero più simile al vero”.

• **Assessment Methods and Criteria:** For having a positive evaluation a student has to respect the following requirements: having a regular attandance of the lessons, respecting lessons' timetable exept for valid reasons, knowing properly every theoretical aspects of the subject and using correctly its rich vocabulary, drawing good quality of anatomical tables regarding muscles, developing an own line feature of life drawing, using of appropriate veiling and colored backgrounds in the anatomical tables, personal deepening of one of the topics' lessons , adopting a proper behavior regarding the academic istitution and other students, developing a personal project.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABAV02-05-06 Tecniche dell'incisione - Grafica d'Arte 1

• **Course Unit Code:** Tecniche dell'incisione - Grafica d'Arte 1

• **Type of course unit:** Characterising AF, Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** MARIA PINA BENTIVENGA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course has a predominantly laboratory character, which is a service of a first preparatory phase, dedicated to design and planning, for the realization of engravings with the aid of the various techniques in the program. The Engraving course aims to learn about and disseminate the Graphics and its methodologies of realization, starting from the main etching and woodcut techniques using the knowledge acquired in the training course. During the training the student will have to develop the necessary knowledge of the most appropriate graphic techniques for the realization of his project. Knowing the technique, the materials, the supports is essential to achieve a creative autonomy. In the laboratory they will apply as always, mainly techniques with low environmental impact. The course includes a first theoretical approach to the history and meaning of the artist's book and the graphic art through the analysis of some significant works in the history of the artist's book. Subsequently we will proceed through practical examples to the laboratory work and to the approach with the etching and woodcut technique. Through the analysis of graphic examples and practical students they will design a prototype so it will be possible to work individually or in groups. There will be educational tours at the National Institute for Graphics, museums and exhibitions useful for deepening the topics covered. Techniques: dry point on plexiglass basic printmaking typographic composit

• **Prerequisites and co-requisites:** Knowledge of basic printmaking techniques

• **Contents of course unit:** To make an engraved sheet or the object of the book it is essential to know the graphic art in history, through the avant-gardes and understand its contemporary value. The student will have to use the support of texts and images and personal research within galleries and public collections. During the training the student will have to develop the necessary knowledge of the techniques graphics best suited to the realization of your project. Know the technique, the materials, the media is indispensable for achieving creative autonomy.

• **Assessment Methods and Criteria:** The final evaluation will be carried out on the basis of the path followed by the student during the course of the lessons, the acquisition of the proposed methodologies, the graphic-creative quality of the final papers and the ability to present their work both from a stylistic and theoretical point of view . Reading of a text is required: Six Drawing Lessons by William Kentridge A portfolio is required with the presentation of the entire project

(sketches, and final works), a CD with excellent quality photographs (300dpi min. 20 cm larger side)

• **Language of instruction**: Italiano

• **Disciplinary field:** ABAV05-03-12 Pittura 2

• **Course Unit Code:** Pittura 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** FABRIZIO DELL'ARNO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The aim of the painting course is to reconnect each student to the process of art history and to offer a critical look at our modern society so that it can continue its artistic research in its own personal direction. From the first year every work must have its own completeness through an integral process, simple to the first year, complex in the following years. The goal is to treat painting as an object of study, that is, an expressive means towards the interest of the student to draw on a coherent artistic path. The student will be invited to carry out various projects in order to live the work experience of the art world, he will also have the opportunity to develop the self-promotion methods of his works through frontal presentations and discussions of the projects developed together the class.

• **Prerequisites and co-requisites:** the student will have to present in the classroom his artistic path and the work done during the academic year.

• **Contents of course unit:** The course includes theoretical, critical, technical and design related interrelated teaching. Each student will have to propose a personal theme or topic to develop for his research. Next, an art archive will be required. There will be a large number of contemporary artists present in the classroom and not only that, and each student will individually receive the instructor's information from artists to search and add to his archive. Through the study of color, the pupil will have to define his palette for the elaboration of works, taking into consideration the colors in which he must maintain the identity of their work. The study of sketches, through drawings, photographs, paintings, collages and others, will be crucial for starting large-scale works. For each lesson, the student will have the opportunity to confront directly with the instructor of the subject, presenting the progress of his research and elaborate pictorial, taking more information and a well-trained teacher's guide.

• **Assessment Methods and Criteria:** The exam for the final evaluation of the course consists of the presentation and discussion of the papers executed in the classroom, the presentation of the book, the presentation of a personal text on the work performed or a statement, and to conclude the research through the paper archive developed during all the year. The development and progress of the student during the academic year, his / her involvement in the academic path and the presence in the classroom will be taken into consideration. Students who do not have the minimum number of presences in the class will not be admitted to the exam.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABAV06-02-06 Tecniche e tecnologie per la pittura

• **Course Unit Code:** Tecniche e tecnologie per la pittura

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** GUIDO D'ANGELO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course focuses on the direct experimentation of pictorial techniques, materials and related tools. On experiencing the behavior of materials, becoming aware of expressive possibilities and linguistic potential. The course has not only the important task of providing the learners with technical-practical mastery, but also the opportunity to acquire the knowledge necessary to think, in a conscious way, about the close relationship between technical choice (of the subjects and processes) and linguistic choice. Acquisition that allows to operate with clarity already starting from the planning and research phases of a pictorial elaborate. And to obtain an appropriate degree of coherence between the aesthetic-conceptual system and executive quality. At the end of the course, students must produce a series of completed pictorial drawings for the purposes of verification and final evaluation. The documents must be produced using the various techniques and operating methods required, accompanied by a technical presentation sheet.

• **Prerequisites and co-requisites:** None

• **Contents of course unit:** The following topics will be covered: 1) Color theory, gouache painting, vinyl emulsion and acrylic painting: the chromatic circle, the seven contrasts of colors, saturation, brightness, the complementary ones. 2) Oil painting from shaded to tonal: the outline of the sketch, the highlights, the shading, the glazes, monographic paths of analysis: Leonardo and Tiziano. 3) Tonal painting between mannerism and Venetian painting. The pictorial gesture and the expressive potential of color-light, monographic paths of analysis: Beccafumi, Tintoretto, El Greco and Rembrandt. 4) Painting between light and shadow, oil painting and watercolor, monographic paths of analysis: Caravaggio, Goya, Turner and Gericault. 5) The painting of light, the chromatic grays, the primacy of color, the technique of impressionists and post-impressionists, oil painting and watercolor, monographic paths of analysis: Degas, Cézanne and Van Gogh 6) Impasto painting by brush and spatula (landscape and portrait), monographic paths of analysis: Nicholas De Stael and Lucien Freud. 7) Painting, collage, décollage and polymaterial, monographic paths of analysis: Robert Rauschenberg, Wolf Vostell and Anselm Kiefer.

• **Assessment Methods and Criteria:** 1) Revision of the papers 2) Verification of the work carried out during the course 3) Final results and evaluation The exam consists in the presentation and discussion of the works realized during the workshop. Students must accompany the papers by a technical analysis and analysis sheet. The evaluation is based on: o Acquisition of the fundamental

principles relating to color theory, o Knowledge of materials (origin, composition, behavior, applications). o Yield and skills demonstrated in the realization of the pictorial drawings.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABLE69-02-04 Management per l'arte

• **Course Unit Code:** Management per l'arte

• **Type of course unit:** Related or integrative AFs, Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** 2S

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** FABRIZIO PIZZUTO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** In this course will prepare students to examine the operators of the main artistic systems. The preparation will make students capable of conceptualizing, verbalizing and presenting their work and artistic path through the drafting of a Statement of Interest, the compilation of applications for artist residences and train for a job in art communication. We intend to help students develop a critical conscience and be able to show various ways of approaching a commissioned work that is site and/or situation specific through examples and meetings. The course will show in detail what is involved in curatorial work, from conceiving, setting-up and promoting an art exhibition. The aim is to develop a deeper understanding of today's art system by learning how to manage a commissioned work, to develop an application, and to write a statement.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course examines issues related to the awareness of one's own characteristics as an artist and to the creation of a cultural event (exhibition, performance, review). The students will be asked to analyze their fundamental elements: concept, development, communication, diffusion and narrative. The course examines the relationship between the critic, the collector, the Museum and the public. We will see how all these fields can intensify, exchange ideas or contradict each other. The students' personal works will be accompanied by a brief history of art methods.

• **Assessment Methods and Criteria:** The student will have to present, defend and contextualize their artistic work at the end of the course with a complete Portfolio. They will also have to prepare a report on reference texts used in developing their portfolio. The aim is to develop a deeper understanding of today's art system by learning how to manage a commissioned work, to develop an application, and to write a statement. The students will be asked to analyze their fundamental elements: concept, development, communication, diffusion and narrative.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABLIN71-01AR.VI-04 Inglese

• **Course Unit Code:** Inglese

• **Type of course unit:** Foreign language knowledge AF, Foreign language knowledge AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCU) Scultura, Corso accademico di 1° livello (1L-PIT) Pittura

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** 1S

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** MARTHA SCHERR

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** This course will cover elements in each of the above subjects in English. New vocabulary relating to them will be presented, with the objective of having students be able to use correct words and expressions in describing their projects and interests in the various fields. Various themes such as use and meaning of color will be presented, as well as short videos emphasizing listening comprehension of the aspects of the subjects in English. A review of general English grammar will be introduced during each lesson.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** This course will have two paths: offering a communication base for every day involving conversation skills, and introducing and practicing basic grammar structures. Reading and oral comprehension and learning of texts. New words and phrases will always be introduced and used to allow them to integrate them into the conversation both with me directly and with the study group. Hearing skills will be developed with animated films and videos in mother tongue English with related subtitles in English. The grammar exercises will be carried out in groups aloud and in written form for each individual pupil using academic texts and via websites. The homework performed in the classroom offers the opportunity to understand their real abilities in using correct grammar and develop a story in a simple or advanced way.

• **Assessment Methods and Criteria:** The results and final assessments will be carried out throughout the semester. In this course the participation of the students will be fundamental and they will be involved with tests, dictations, written themes, grammar exercises, listening to music videos or watching films in English with English subtitles. I demand that the students. Presentations of individual written and oral projects, comprehension of texts and listening to dialogues.

• **Language of instruction:** English

• **Disciplinary field:** ABST46-01AR.VI.-06 Estetica delle arti visive

• **Course Unit Code:** Estetica delle arti visive

• **Type of course unit:** Characterising AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT) Fotografia, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** RAFFAELE SIMONGINI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** • have mastery of the terminology and methods concerning the analysis of problems, the argumentative methods and the approach of the texts and an adequate start in the use of bibliographic tools; • make known the ways in which the concept of "Aesthetics" is articulated in different disciplines such as the history of art and the history of cinema; • determine the general meaning of the concept of "Aesthetics" by privileging its theorem-theoretical aspects focused on the problem of the knowledge of inner and outer realities (the subject and the object). • have acquired a solid knowledge of the history of aesthetics from antiquity to the present day and ample information on the current debate in different areas of philosophical research; General part as a priority objective: The waltz of couples. The course will focus on the following categorical couples that have determined the aesthetic thought of the last centuries: ideal and sensitive; Apollonian and Dionysian; beautiful and sublime; tactile and optical; window and frame; style and individuality; subject-life and objectivity; light and darkness.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** General part: The waltz of couples. The course will focus on the following categorical couples that have determined the aesthetic thought of the last centuries: ideal and sensitive; Apollonian and Dionysian; beautiful and sublime; tactile and optical; window and frame; style and individuality; subject-life and objectivity; light and darkness. Monographic part: Man's nature is essentially technical. As Andrè Leroi-Gourhan maintains, the birth of man (anthropogenesis) coincides with the advent of technology (technogenesis) which distinguishes him from other living beings. Not only that, according to Arnold Gehlen, the technique compensates for the scarce a-dattative attitude of the human being, which in order to survive is forced to invent sensory extensions, real technological prostheses. During the course we will address different issues related to the relationship between technique and art, in order to reflect on our age, which is characterized by the supremacy of technology, which guides every area of our existence.

• **Assessment Methods and Criteria:** The evaluation will take place through an oral exam in which the student will have to demonstrate knowledge of the topics covered and the methodological approach adopted by linking the contents to his / her activity. Texts to be compulsorily studied: R. Simongini, Without style. Writings of art theory, ETS, Pisa 2017. N.Warburton, The question of art, Einaudi, Turin,

2006. Lecture notes by the teacher. As Andrè Leroi-Gourhan maintains, the birth of man (anthropogenesis) coincides with the advent of technology (technogenesis) which distinguishes him from other living beings. Not only that, according to Arnold Gehlen, the technique overcomes the scarce a-dattative attitude of the human being, which in order to survive is forced to invent sensory extensions, real technological prostheses. During the course we will address different issues related to the relationship between technique and art, in order to reflect on our age, which is characterized by the supremacy of technology, which guides every area of our existence.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABST47-03AR.VI-06 Stile storia dell'arte e del costume 2

• **Course Unit Code:** Stile storia dell'arte e del costume 2

• **Type of course unit:** Basic AF, Basic AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG) Scenografia, Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 3, 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** NICOLAS MARTINO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** This class aims to present students with a concise but exhaustive outline of the main artistic avantgardes of the twentieth century. At the end of the course, the students should be able to orient themselves in the visual culture (but also literary and philosophical) discourse of the last century, with a knowledge of the main themes, concepts, authors and works. The aim of the class is also to develop a critical reflection on the concept of avant-garde, on its particular temporal idea and on the parable that is given between subversion of the canon on one side and mercantile subsumption? on the other. This class aims to present students with a concise but exhaustive outline of the main artistic avantgardes of the twentieth century. At the end of the course, the students should be able to orient themselves in the visual culture (but also literary and philosophical) discourse of the last century, with a knowledge of the main themes, concepts, authors and works. The aim of the class is also to develop a critical reflection on the concept of avant-garde, on its particular temporal idea and on the parable that is given between subversion of the canon on one side and mercantile subsumption? on the other.

• **Prerequisites and co-requisites:** No

• **Contents of course unit:** This class aims to present students with a concise but exhaustive outline of the main artistic avantgardes of the twentieth century. At the end of the course, the students should be able to orient themselves in the visual culture (but also literary and philosophical) discourse of the last century, with a knowledge of the main themes, concepts, authors and works. The aim of the class is also to develop a critical reflection on the concept of avant-garde, on its particular temporal idea and on the parable that is given between subversion of the canon on one side and mercantile subsumption? on the other.

• **Assessment Methods and Criteria:** This class aims to present students with a concise but exhaustive outline of the main artistic avantgardes of the twentieth century. At the end of the course, the students should be able to orient themselves in the visual culture (but also literary and philosophical) discourse of the last century, with a knowledge of the main themes, concepts, authors and works. The aim of the class is also to develop a critical reflection on the concept of avant-garde, on its particular temporal idea and on the parable that is given between subversion of the canon on one side and mercantile subsumption? on the other.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABAV02-06-06 Tecniche dell'incisione - Grafica d'Arte 2

• **Course Unit Code:** Tecniche dell'incisione - Grafica d'Arte 2

• **Type of course unit:** Characterising AF, Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** GIANNA BENTIVENGA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** During the second annual Engraving Technique, normally scheduled in the third year of the three-year period, the student must develop the knowledge of the most appropriate graphic techniques for the realization of his project. Knowing the materials and the supports is essential to achieving creative autonomy. The student must apply the knowledge acquired during the first year (etching, soft ground, woodcut, lithograph, etc.), to extend his own path towards learning a personalized language, with the use also of experimental techniques. In the laboratory they will apply as always, mainly techniques with low environmental impact. To achieve the realization of an engraved sheet or of the book object it is essential to know the graphic art in history, through the avant-gardes and understand its contemporary value. The student will have to rely on the support of texts and images and personal research in galleries and public collections.

• **Prerequisites and co-requisites:** Have passed at least one printmaking exam and a good knowledge of basic engraving techniques

• **Contents of course unit:** During the course, numerous stimuli will be offered to deepen the knowledge of the artist's book and art graphics, through the analysis of modern and contemporary artists. The student will be followed during the planning of his own project: book or sheet, with the use of one or more combined techniques. There will be educational tours at the National Institute for Graphics, museums and exhibitions useful for deepening the topics covered. Workshops are scheduled in or out of contact with artists and graphic art experts.

• **Assessment Methods and Criteria:** The final evaluation will be carried out on the basis of the path followed by the student during the course of the lessons, the acquisition of the proposed methodologies, the graphic-creative quality of the final papers and the ability to present their work both from a stylistic and theoretical point of view . Reading of a text is required: The work of art in the era of its technical reproducibility by Walter Benjamin. A portfolio is required with the presentation of the entire project (sketches, and final works), a CD with excellent quality photographs (300dpi min. 20 cm larger side)

• **Language of instruction:** Italiano

• **Disciplinary field:** ABAV05-04-12 Pittura 3

• **Course Unit Code:** Pittura 3

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** FABRIZIO DELL'ARNO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The aim of the painting course is to reconnect each student to the process of art history and to offer a critical look at our modern society so that it can continue its artistic research in its own personal direction. From the first year every work must have its own completeness through an integral process, simple to the first year, complex in the following years. The goal is to treat painting as an object of study, that is, an expressive means towards the interest of the student to draw on a coherent artistic path. The student will be invited to carry out various projects in order to live the work experience of the art world, he will also have the opportunity to develop the self-promotion methods of his works through frontal presentations and discussions of the projects developed together the class.

• **Prerequisites and co-requisites:** the student will have to present in the classroom his artistic path and the work done during the academic year.

• **Contents of course unit:** The course includes theoretical, critical, technical and design related interrelated teaching. Each student will have to propose a personal theme or topic to develop for his research. Next, an art archive will be required. There will be a large number of contemporary artists present in the classroom and not only that, and each student will individually receive the instructor's information from artists to search and add to his archive. Through the study of color, the pupil will have to define his palette for the elaboration of works, taking into consideration the colors in which he must maintain the identity of their work. The study of sketches, through drawings, photographs, paintings, collages and others, will be crucial for starting large-scale works. For each lesson, the student will have the opportunity to confront directly with the instructor of the subject, presenting the progress of his research and elaborate pictorial, taking more information and a well-trained teacher's guide.

• **Assessment Methods and Criteria:** The exam for the final evaluation of the course consists of the presentation and discussion of the papers executed in the classroom, the presentation of the book, the presentation of a personal text on the work performed or a statement, and to conclude the research through the paper archive developed during all the year. The development and progress of the student during the academic year, his / her involvement in the academic path and the presence in the classroom will be taken into consideration. Students who do not have the minimum number of presences in the class will not be admitted to the exam.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR36-04-04 Tecniche performative per le arti visive

• **Course Unit Code:** Tecniche performative per le arti visive

• **Type of course unit:** Related or integrative AFs, Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** SIMONE CAMETTI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The program focuses on multimedia as a conceptual key, to be understood as an opening of the gaze to a different approach and relationship between the different artistic disciplines. The goal is to develop a greater awareness of the various technical / media possibilities in the artistic journey of each individual student. In defining performative techniques, as a unique process in their field of exploitation of artistic thought Up to being able to define the documentary elaborate, through photography, video The students during the course will be completely screened in an effective art system, making them understand the various activities that revolve in this area, defining not only the theoretical and practical part of performing techniques, but also making the market and the system of 360 degree art

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The program focuses on multimedia as a conceptual key, to be understood as an opening of the gaze to a different approach and relationship between the different artistic disciplines. The goal is to develop a greater awareness of the various technical / media possibilities in the artistic journey of each individual student. In defining performative techniques, as a unique process in their field of exploitation of artistic thought Up to being able to define the documentary elaborate, through photography, video

• **Assessment Methods and Criteria:** The course focuses on multimedia as a conceptual key that opens the eye to a different design and relational approach between the different artistic disciplines. - The theoretical course will be enriched and supported by audiovisual projections and images to enter into a direct relationship with the concrete work of the artists, with the techniques used and the various media. There will be on-site and off-site meetings to get to know fine curators and gallery owners - Any viewing with dialogue and discussion of exhibitions and events on the national territory. Within the lessons the students will be followed for the development of papers to be presented at the exam

• **Language of instruction:** Italiano

• **Disciplinary field:** ABST47-04AR.VI-06 Stile storia dell'arte e del costume 3

• **Course Unit Code:** Stile storia dell'arte e del costume 3

• **Type of course unit:** Basic AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** FABRIZIO PIZZUTO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The course examines themes, techniques, media, issues, protagonists and methodologies of art history from the post-war period to the present. The students will be introduced to the main writings of recent art history that will prepare them to analyze their personal journey from the point of view of the poetics and methodologies of current art trends. The course aims to create a map of art history that the students will apply to identify and interpret each artistic trend, where and when a particular work could have been realized. The central part of each lesson will focus on understanding the fundamental meaning of art works and how they are made. In particular we will look at how the selected works of art get their emotional, lyrical or content value, and how the great artists of recent history have worked.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course aims to provide a greater knowledge of recent art history and its themes, media and malleable and lyrical values. The course will teach students to analyze a work of art critically and to interpret it from the point of view of its spatial and content values. We will examine the birth of new languages and the evolution, lyrical, technical content of pre-existing languages. The course aims to teach students to perform an in-depth analysis, how to comprehend written works and to recognize the meanings, poetics, traits and signs of an artistic work as well as identify their spatial and content values.

• **Assessment Methods and Criteria:** The students will be invited to present a small thesis. They will be guided through a chosen path of art images to verify their ability to orient themselves in styles and authors. Students will be asked to understand and interpret written texts. In particular we will look at how the selected works of art get their emotional, lyrical or content value, and how the great artists of recent history have worked. The students have to analyze a work of art critically and to interpret it from the point of view of its spatial and content values.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC43-24-04 Digital video

• **Course Unit Code:** Digital video

• **Type of course unit:** Related or integrative AFs, Related or integrative AFs, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** CARPENTIERI - D'ANNUNZIO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Digital Video Course intends to highlight the importance of the audiovisual language as a tool for communication, expression and research, both on a technical-theoretical level and on a technical-practical level. The course provides students with the necessary lessons to develop the professional techniques of Audiovisual Shooting. Following a path linked to the history and development of filmic grammar, the practical laboratory experiences and the vision and analysis of the works will allow the students to use the audiovisual language in its essence, discovering its own way of seeing and representing. Students, through the use of their cameras, will create personal audiovisual works in parallel with the Editing Techniques course. Each individual student will take one or more projects to be finalized with the teacher.

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** The realization of an AUDIOVISUAL is mainly divided into three processing phases: PREPARATION, PRODUCTION AND POST-PRODUCTION. In the PREPARATION phase the idea is developed and organized through writing (subject, treatment, lineup and script). In PRODUCTION, images and sounds are recorded following a precise processing plan. In the POST PRODUCTION phase, through the Assembly, the material produced is organized, creating the final form of the work. The Digital Video course deals all three phases. The use of cameras, digital cameras and smartphones has allowed us to obtain images of good quality and, thanks to a considerable saving in management costs, to be able to leave creativity free even in experimentation..

• **Assessment Methods and Criteria:** The final evaluation will take into account the work carried out by the student during the course, the acquisition of the basic elements, the quality of the final portfolio, as well as the interest and contribution offered during the year. All the exercises carried out by the students will be viewed, analyzed and evaluated taking into account not only the expressive value but also the commitment and respect for delivery deadlines. The participation in the course is a fundamental part of the overall evaluation

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC43-26-04 Video editing

• **Course Unit Code:** Video editing

• **Type of course unit:** Related or integrative AFs, Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** FEDERICO LANDINI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The sound has great emotive impact. It can provoke strong emotions and sensations and stimulate the imagination and the expectations of the audience, especially if accompanied by other forms of visual artistic expression. Also, it is a constant presence in our lives. We are surrounded by sound and noise, and a little bit by silence, too. The course of Editing (Sound Design) Painting and Sculpture, aims to stimulate and sharpen sensibility and aesthetic taste towards the treatment and use of sound in the various fields of application, paying special attention to the Art world and Performance, though learning the technique and the means available for the sound designer. After introducing basic sound physics, relevant software and analysing art works whitin the genre of sound art, the lessons will focus on the realization of one or eventually more projects to define, depending on the artistic needs and interest of the student (installation, performanes, video art …)

• **Prerequisites and co-requisites:**

• **Contents of course unit:** - Theoretical and historical introduction. Basic notions on sound physics, the advent of the computer and of the digital sound-recordings and Sound Art - Basic computer science and use of the main audio software (Pro Tools, Reaktor, Max…) - Sound editing using the dedicated software; Multi tracking, meaning superimposition of various audio tracks to crate new sounds. - Basic elements of an audio column: Direct-sound, voice over, music and sound design. The balance between these elements and the importance of their position in the sound space. - Sound modulation and elaboration through sampling, special effects and different tools that the Sound Designer has at his/her disposal - Protocol and terms of MIDI - Basic Sound Recording Techniques on Set and in Studio, use and characteristic of different microphones. Direct-sound, dubbing and recording of different environments techniques. - Contact microphones and electromagnetic pick-ups as signal generators. Conversion Audio-Midi. - Psycho-acoustic (sound psychology); which is the emotional impact of sound and the techniques used, as well as the scopes of application of sound design. - Applied sound; Analysis of the style and the resulting elements used in the realization of a sound project. - Realization of one or eventually more interdisciplinary projects or performances. Depending on the individual artistic interest of the students, they are expected to idealize, experiment, project and built instrumental objects, in

• **Assessment Methods and Criteria:** A) During the year: Practical exercises that the student has to resolve, partly by him-/herself, partly followed by the lecturer,

that values the progress. Movies soundtracks and small sound processing projects. B) Final project The realization of an interdisciplinary project or performance that gives the student the possibility to confront him-/herself with the creative, organizational and technical difficulties. Final results and evaluation: The final evaluation will be the result of the work and application demonstrated by the individual student during the academic year, and will also take the frequency of participation in the lessons held during the year, into account. The intention is to create a sound project of medium difficulty in the field of Sound Art, to which the student will have to work in partial autonomy, helped by creative, organizational, productive, technical and implementation guidelines offered by the lecturer. The exam will take place in two parts. Oral examination: question on the theory addressed during the year. Practical test: Presentation of personal and / or group work.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABAV01-06-10 Anatomia artistica

• **Course Unit Code:** Anatomia artistica

• **Type of course unit:** Basic AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCU&IN-20) Scultura e Installazione, Corso accademico di 1° livello (1L-PIT&AR-20) Pittura e Arti Visive

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 10 CFA

• **Name of lecturer:** ROSALIA PALAZZOLO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The main outcome that as definetely need to be learned is knowledge of human body anatomy and its multiple connections with artistic field. The human body studyhas to be considered both as an addtion of many different parts, armonically connected and as an ensemble seen in different aspects whose change depends on gender, age and physique. This change in also influenced by ethnic groups and the enviroment in wihich a man was born and grown. Once the basic knowledge will be learned, the main focus will be on the artistic rapresentaion of human body. Another very important achivement of the course, will be the developement of inner and personal skills and also learning how to use them properly.Besides the study of human skeleton, it is considered very important also faciting with animals skeleton.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The main specific aspects of the course are essentially three: -Anthropometric aspects, statistics studies of human being morfhological, physiological end psychological characters (metric and quantitative) that can be measured through both macroscopic observation and the creation of graphic charts describing anatomic areas. - Aspects regarding byotype: the study of the every different human type inside the same ethnic group. - Artistic aspects : the study of every aspects affecting human anatomy artistic rapresentantion from ancien until modern times and nowdays.

• **Assessment Methods and Criteria:** For having a positive evaluation, during the exams, it es necessary to consider the following criteria an active partecipation during the lessons, studyng timeafter time theoretical aspects of the subject, learning the meaning and how to proprly use the particular words of anatomy, having a good quality in own graphic works, capacity of individual content processing, knowing different graphic tecniques, developing a detailed study of an optional topic, having a proper behaviour regarding the academic istitution, the professor and the students, respecting the timetable and the deadline.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABAV03-05-08 Disegno per la scultura

• **Course Unit Code:** Disegno per la scultura

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCU&IN-20) Scultura e Installazione

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** DAVIDE DORMINO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Drawing Course contemplates the study of the graphic language necessary for knowledge and design of any element. Specifically, the course deals with the human body intended as a microcosm. The course initially involves the analysis of the design, the relationship between white sheet and graphite, the evolution of the sign in the circumscribed space, the volume of a shape or image from compositional point of view. In the following phases the student becomes aware of his own sign, of the potential of graphics for the design of a work of art. The investigation it continues in the spatiality of the sign on the empty and full of the form, on the dark and on the light.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** • Contents of cour se unit: A method is needed to complete the technical / creative path. This arises from the exercise in classroom with the model, observation of the subject and the relationship with the sheet in the early days of small size to be able to manage the proportions and gradually larger to get used to one necessary gestures. The course initially involves the analysis of the design, the relationship between white sheet and graphite, the evolution of the sign in the circumscribed space, the volume of a shape or image from compositional point of view. In the following phases the student becomes aware of his own sign, of the potential of graphics for the design of a work of art. The investigation it continues in the spatiality of the sign on the empty and full of t

• **Assessment Methods and Criteria:** The final evaluation will take into account the evolution of each individual student achieved during the year, the technical and expressive ability and above all the attitude had during the course in its entirety, including participation in the workshops that will be proposed (- The value of the sign - Drawing and chiaroscuro - Form and composition - Volume and space - Light and spatiality) The quality of the works, from the proportions to the sign, to the chiaroscuro and the light. The interpretation of the nude and more generally the formalization. The presentation of the portfolio including the photographic qualities of the images will also play an equally decisive role. The photographs must be faithful to the drawings included in the portfolio. It will be the teacher's responsibility to give students a correct indication on how to best achieve them.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABAV07-07-12 Scultura e installazione 1

• **Course Unit Code:** Scultura e installazione 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCU&IN-20) Scultura e Installazione

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** DAVIDE DORMINO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Sculpture Course contemplates the infinite possibilities of placing the language of Plastic Arts in the system of Contemporary Art. The course aims to provide the students of the Academy with the information necessary for the creation of the work through the stages that follow one another in the creative process, from the content to the finished work, passing from drawing to planning. The goal is to develop personalized research for each individual student.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** A design method is needed to complete the creative path of sculpture. This always comes from the contents that the students themselves propose and through the comparison with the teacher. An individual starting point is identified, be it an image or a concept. It is the content that suggests the aesthetic values of the forms or the form that reveals the content; the process begins in this order. The study of form must be related to space since sculpture resides in space. The final representation, the materials used, the type of material and the techniques will be evaluated from time to time with respect to the expressive needs. Content development paves the way for research.

• **Assessment Methods and Criteria:** The final evaluation will take into account the evolution of each individual student achieved during the year, the technical and expressive ability and above all the attitude had during the course in its entirety. The quality of the works, from the proportions to the sign, to the chiaroscuro and the light. The interpretation of the nude and more generally the formalization.The presentation of the portfolio including the photographic qualities of the images will also play an equally decisive role. The photographs must be faithful to the drawings included in the portfolio. It will be the teacher's responsibility to give students a correct indication on how to best achieve them.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABAV08-04-06 Tecniche per la scultura 1

• **Course Unit Code:** Tecniche per la scultura 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCU&IN-20) Scultura e Installazione

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** EMILIANO COLETTA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** This course aims at providing students with the technical tools involved in the various ways of building sculpture regarding techniques and craftsmanship of the materials generally used in the field of sculpture. The goal is to stimulate creativity within each student, thus creating awareness of the different possibilities of realization, useful for their training. The course is aimed at providing the theoretical and practical knowledge specific to moulding techniques, plaster systems and filling, not just through the use of traditional materials and techniques, but also with the use of new technologies and materials that have made their mark on the evolution of modern and contemporary sculptural language.

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** How to empty a Clay sculpture/ Ceramic techniques; Plaster: properties and use; Concrete: properties and use; manufacturing in Polystyrene; Resins and their use; material experimentation and unusual techniques in the artistic field. The course involves using a number of different teaching aspects: lectures, meetings, workshops and tutorials all promoting learning and knowledge of materials with the ultimate goal being the knowledge of the particular characteristics and specific properties of the various techniques.

• **Assessment Methods and Criteria:** In-course test. Final project. The final assessment will consider the student's works, personal interest, acquisition of basic features and participation throughout the year. The final assessment will consider the student's works, personal interest, acquisition of basic features and participation throughout the year.-course test. Final project. The final assessment will consider the student's works, personal interest, acquisition of basic features and participation throughout the year. Final project

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR31-13PITSCU-08 Fotografia

• **Course Unit Code:** Fotografia

• **Type of course unit:** Related or integrative AFs, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCU&IN-20) Scultura e Installazione, Corso accademico di 1° livello (1L-PIT&AR-20) Pittura e Arti Visive

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** ALESSANDRO CARPENTIERI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to highlight both on a technical-theoretical, or technical- practical, the importance of the photographic language as means of communication, expression and research. It also provides students with necessary knowledge in order to develop professional techniques of photography. Practical laboratory and analytical experiences will allow the students to use the photographic language in its essence, discovering its own way of seeing and representing. Each individual student will carry out one or more personal photographic projects to be finalized with the teacher, divided into a digital photographic sequence and a portfolio created through a professional printing process. Main objective of the course is not only to use Photography as a tool of representation and communication but to stimulate its use as a research tool.

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** Critical analysis of work with development of knowledge and awareness of camera and introduction os history of photography. PROGRAM: FORMATION OF THE IMAGE (light/ camera/ Lens)/ SETTING OF THE IMAGE (Lighting/ Exposure) . Using the studio set. Studio Portrait: Rembrandt, Butterffly and Split light. Still Life /Light Paint/ /Natural Light . Street Photography/Architecture Photography .Flash light in the studio. Flash light with natural light. PERSONAL DIGITAL PORT-FOLIO AND PERSONAL PHOTOGRAPHY PRINTS

• **Assessment Methods and Criteria:** In- course test/ Portfolio/ In-course reviews (February 2020). Projects presentation on topics recommended by the teacher. The final assessment will considering students' quality works, portfolio, personal interest and support offered during the year. at the end of the semester each student delivers a digital folder containing all the exercises performed during the course. The exercises will be evaluated both for technical and expressive quality. The delivery times for the exercises will also be an evaluation.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABST46-02-06 Fenomenologia dell'immagine

• **Course Unit Code:** Fenomenologia dell'immagine

• **Type of course unit:** Basic AF, Basic AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT&AR-20) Pittura e Arti Visive, Corso accademico di 1° livello (1L-SCU&IN-20) Scultura e Installazione, Corso accademico di 1° livello (1L-FOT-20) Fotografia e audiovisivo

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** RAFFAELE SIMONGINI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** • have mastery of the terminology and methods concerning the analysis of problems, the argumentative modes and the approach of the texts and an adequate start in the use of bibliographic tools; • make known the ways in which the concept of image is articulated in different disciplines such as the history of art, the history of photography and the history of cinema; • to determine the general meaning of the concept of image by privileging its theoretical aspects focused on the problem of the knowledge of inner and outer realities through; • have acquired a solid knowledge of the history of the image from antiquity to the present day and ample information on the current debate in different areas of philosophical research: • mastering the terminology and methods concerning problem analysis, fashion arguments and the approach of the texts and an adequate start in the use of bibliographic tools; • make known the ways in which the concept of image is articulated in different disciplines such as the history of art, the history of photography and the history of cinema; • determine the general meaning of the concept of image by privileging its theoretical aspects focused on the problem of knowledge of inner and outer realities

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Program: From the Lascaux caves to the "Overlook Hotel". The main theme of the course is the problem of representation in the visual arts (painting, sculpture, photography, cinema) and the question they pose: why does the image have a story? In summary, why do the modes of representations and the complex of signs and images that determine a style change? To try to give answers we need to involve some disciplines such as the history of art, philosophy, anthropology and psychology. During the course an experimental methodology will be followed to determine the essence of the images. In fact, the extreme diffusion of images urgently requires a new collaboration between philosophy, history of art and image theory and a particular attention to the relationship between iconic sphere and verbal sphere, in which the first term finally assumes an equally important value of the second. In fact, the reflection on images, in relation to artistic procedures, has prompted multiple and heterogeneous discussions in recent years, suggesting valid methodological approaches. These methodological approaches will be discussed in the classroom, in order to investigate the artistic process intended as the visible transformation of an experience, which can be that of an internal image, in a material figure, through perceptive, imaginative and

memorial operations.

• **Assessment Methods and Criteria**: Must see must: All That Jazz (Fosse), Blow up (Antonioni), Profession: reporter (Antonioni), The state of things (Wenders), Le jetee (Merker), Shining (Kubrick), Mechanical orange (Kubrick), Barry Lindon (Kubrick), 2001. Space Odyssey (Kubrick), Memento, Inception, Interstellar (Nolan). Verification method: Oral exam Final results and evaluation: The evaluation will take place through an oral exam in which the student will have to demonstrate knowledge of the topics covered and the methodological approach adopted by linking the contents to his / her activity.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABST47-11AR.VI-06 Storia dell'arte moderna 1

• **Course Unit Code:** Storia dell'arte moderna 1

• **Type of course unit:** Basic AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCU&IN-20) Scultura e Installazione, Corso accademico di 1° livello (1L-PIT&AR-20) Pittura e Arti Visive

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** GENNY DI BERT

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** Starting from the birth of perspective,its study is support with some protagonists of the Renaissance. The course starts the analysis of the most important artists and themes that will be the fundamental bases of the art of the centuries to come. In addition, the course analyze the sixteenth century, in which we find the cultural structure of modern Europe, the seventeenth century, the romantic revolution and the current of realism (nineteenth century). Taking into consideration the most influential authors and the most representative works, the movements and the artistic research, we will study the fundamental themes and styles of the evolution of the arts of this period. The study focuses on the analysis of paintings and sculptures, considering, moreover, studies and architectural achievements. Music and short readings of texts from the period under examination will concern the works studied and to the historical context. During the lectures will be frequent references and parallels with contemporary artists.

• **Prerequisites and co-requisites:** no prerequisites

• **Contents of course unit:** Starting from the birth of perspective, its study is support with some protagonists of the Renaissance. The course starts the analysis of the most important artists and themes that will be the fundamental bases of the art of the centuries to come. In addition, the course analyze the sixteenth century, in which we find the cultural structure of modern Europe, the seventeenth century, the romantic revolution and the current of realism (nineteenth century). The study focuses on the analysis of paintings and sculptures, considering, moreover, studies and architectural achievements. During the lectures will be frequent references and parallels with contemporary artists.

• **Assessment Methods and Criteria:** The final evaluation will be the sum of the results of the various annual audits, the final exam and the candidate's interrelationship with the subject and the lessons. During the year there will be methods of verification (written and oral tests in progress: the knowledge of the topics covered will be evaluated from time to time during the academic year). The revisions will be made by the teacher, evaluated and the final results officially displayed. Online registration (mandatory) Final oral exam.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC39-03-04 Fondamenti di informatica

• **Course Unit Code:** Fondamenti di informatica

• **Type of course unit:** Further AFs, Further AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-SCU&IN-20) Scultura e Installazione, Corso accademico di 1° livello (1L-PIT&AR-20) Pittura e Arti Visive

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** CHRISTIAN RIZZO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Computer Graphic course aims to provide students with a solid foundation in the use of a photo-retouching program such as Adobe Photoshop, and in the use of graphic design software such as Adobe Illustrator in order to develop the expressive potential of images and to provide technical teaching skills for graphic-vector solutions. The Computer Graphic is placed in the planning area of the teachings activated at the Rome University of Fine Arts. The course provides students with the necessary lessons to develop professional techniques of digital image processing, understood in terms of discipline belonging to the visual arts sector. Practical laboratory and analytical experiences will allow students to refine a visual culture that allows them to improve their images and use the photographic language in its essence, discovering its own way of seeing and representing.

• **Prerequisites and co-requisites:** No prerequisite.

• **Contents of course unit:** Part of the course will also be dedicated to the discussion of the acquisition and cataloging of files through the Adobe Bridge program. To explore further possible digital image processing, some vector graphic techniques will be explained and displayed in order to create a completely new visual imagery. The software chosen for this phase of the program is Adobe Illustrator. The course aims to be a "work in progress" laboratory where students will be able to develop and develop their own personal project by comparing themselves with others, using the teacher's technical teaching support.

• **Assessment Methods and Criteria:** The evaluation will take into account: the work carried out by the student during the course, the acquisition of the basic elements, the quality of the final portfolio, as well as the interest and contribution offered during the academic year. For the exam the candidate will be asked to take a practical test on the computer, using the programs used during the year. During the exam the student's portfolio containing the exercises assigned during the year, the creation of a digital work and the creation of three textures will be examined. During the examination the candidate will be asked some questions about the functioning of the programs used.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABAV01-02-06 Anatomia artistica 2

• **Course Unit Code:** Anatomia artistica 2

• **Type of course unit:** Basic AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ROSALIA PALAZZOLO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The knowledge of physiological anatomy of human body and its multiple and complex relationships in artistic field. It has to be considered that human body, as any other phenomenal object, is the sum up of many different parts that interact among them and with the world to create the uniqueness that is the body of a human being. At first, observing and measuring are necessary and the nit is important to develop the capacity of listening what is different from ourselves. Knowing the human body makes us aware of how to act in the world, how to choose without prejudice and makes us able not to judge different ways of appearing. In this way, it is very important to study body' The role of Art, if it can we said so, is that of enlarging our horizons and developing a personal and creative voice.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Studying muscular apparatus is the natural consequence of knowing the skeletal one and its joint connections. Muscles are movement's driving force, they cover and model the skeletal structure of a body and the protect it too. Through observing and studying muscular skeletal masses and mimic muscles any observer can understand what a body wants to express. The huge variety of human bodies, from childhood to adulthood, tells a story not only regarding how a body usually develop, but also about its decline. During the lessons students are asked to develop their personal project called: “E' nel dettaglio che si trova il vero più simile al vero”.

• **Assessment Methods and Criteria:** For having a positive evaluation a student has to respect the following requirements: having a regular attandance of the lessons, respecting lessons' timetable exept for valid reasons, knowing properly every theoretical aspects of the subject and using correctly its rich vocabulary, drawing good quality of anatomical tables regarding muscles, developing an own line feature of life drawing, using of appropriate veiling and colored backgrounds in the anatomical tables, personal deepening of one of the topics' lessons , adopting a proper behavior regarding the academic istitution and other students, developing a personal project.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABAV02-05-06 Tecniche dell'incisione - Grafica d'Arte 1

• **Course Unit Code:** Tecniche dell'incisione - Grafica d'Arte 1

• **Type of course unit:** Characterising AF, Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** MARIA PINA BENTIVENGA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course has a predominantly laboratory character, which is a service of a first preparatory phase, dedicated to design and planning, for the realization of engravings with the aid of the various techniques in the program. The Engraving course aims to learn about and disseminate the Graphics and its methodologies of realization, starting from the main etching and woodcut techniques using the knowledge acquired in the training course. During the training the student will have to develop the necessary knowledge of the most appropriate graphic techniques for the realization of his project. Knowing the technique, the materials, the supports is essential to achieve a creative autonomy. In the laboratory they will apply as always, mainly techniques with low environmental impact. The course includes a first theoretical approach to the history and meaning of the artist's book and the graphic art through the analysis of some significant works in the history of the artist's book. Subsequently we will proceed through practical examples to the laboratory work and to the approach with the etching and woodcut technique. Through the analysis of graphic examples and practical students they will design a prototype so it will be possible to work individually or in groups. There will be educational tours at the National Institute for Graphics, museums and exhibitions useful for deepening the topics covered. Techniques: dry point on plexiglass basic printmaking typographic composit

• **Prerequisites and co-requisites:** Knowledge of basic printmaking techniques

• **Contents of course unit:** To make an engraved sheet or the object of the book it is essential to know the graphic art in history, through the avant-gardes and understand its contemporary value. The student will have to use the support of texts and images and personal research within galleries and public collections. During the training the student will have to develop the necessary knowledge of the techniques graphics best suited to the realization of your project. Know the technique, the materials, the media is indispensable for achieving creative autonomy.

• **Assessment Methods and Criteria:** The final evaluation will be carried out on the basis of the path followed by the student during the course of the lessons, the acquisition of the proposed methodologies, the graphic-creative quality of the final papers and the ability to present their work both from a stylistic and theoretical point of view . Reading of a text is required: Six Drawing Lessons by William Kentridge A portfolio is required with the presentation of the entire project

(sketches, and final works), a CD with excellent quality photographs (300dpi min. 20 cm larger side)

• **Language of instruction**: Italiano

• **Disciplinary field:** ABAV07-03-12 Scultura 2

• **Course Unit Code:** Scultura 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** DAVIDE DORMINO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course means to provide Academy students with the necessary information for the creation of a work through development phases of the creative process, from the content of the completed work, from the drawing to the design. The aim is to develop personal research for each and every student. The sculpture course initially begins with the analysis of the drawing, the rapport between white folio and graphite, the evolution of the style in the prescribed space, the volume of a form or an image from the composition point of view. The student becomes aware of his own style, of the graphic potential for a sculpture in the following phases. The investigation continues in the spatial property of the style on the void and the fullness of the form, on darkness and light. The true design process begins through photography and the use of new technologies. Once having identified the form the student must execute the project in basrelief in clay where he will have the opportunity to understand what he had previously designed, through volume and composition in a three dimensional space. On completion of the various technical operations executed in plaster (mold, print, patination) the work itself will suggest to the student how to continue his formal and conceptual research. This understanding is purely individual, intuition can be neither taught nor learnt.

• **Prerequisites and co-requisites:** It is mandatory to have attended the first year sculpture course

• **Contents of course unit:** A design method is necessary to fulfill the sculptural creative process. This is always created from the content that the students themselves propose and through discussions with the teacher. An individual starting point is identified, whether it be an image or a concept. The content suggests the aesthetic value of the forms and the form reveals the content; the process begins in this way. The study of the form must be in relation to the space, because the sculpture must suit the space. The final representation, the materials used, the type of materiality and the techniques will be assessed from time to time according to expressive needs. The development of the content leads the way to research.

• **Assessment Methods and Criteria:** Design - The value style - Design and chiaroscuro - Form and composition - Volume and space - Light and spatial property Sculpture Plasticity, sketches, graphic and photographic development Structural analysis Plastic materials Realization processes of the work Reference Texts Francesco Poli, La Scultura del Novecento, Editori Laterza, 2006. Rudolf Wittkower, La Scultura raccontata da Rudolf Wittkower, dall'antichità al Novecento,

Editore Einaudi, 2006. Richard Sennet, L'uomo artigiano, Feltrinelli, 2008 The instructor also recommends daily contact with Art in all its forms, books, catalogues, exhibitions and shows as instruments of knowledge.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABAV08-01-06 Formatura tecnologia tipologia dei materiali

• **Course Unit Code:** Formatura tecnologia tipologia dei materiali

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** EMILIANO COLETTA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** This course takes into account the various operational difficulties, and will be developed gradually. It will begin with the most basic and move to more complex techniques in order to enable students to gain direct experience mastering techniques and methodology through independent working. The course is aimed at providing the theoretical and practical knowledge specific to moulding techniques, plaster systems and filling, not just through the use of traditional materials and techniques, but also with the use of new technologies and materials that have made their mark on the evolution of modern and contemporary sculptural language. In-course test. Final project. The final assessment will consider the student's works, personal interest, acquisition of basic features and participation throughout the year.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course is aimed at providing the theoretical and practical knowledge specific to moulding techniques, plaster systems and filling, not just through the use of traditional materials and techniques, but also with the use of new technologies and materials that have made their mark on the evolution of modern and contemporary sculptural language. In-course test. Final project. The final assessment will consider the student's works, personal interest, acquisition of basic features and participation throughout the year.

• **Assessment Methods and Criteria:** In-course test. Final project. The final assessment will consider the student's works, personal interest, acquisition of basic features and participation throughout the year. The course is aimed at providing the theoretical and practical knowledge specific to moulding techniques, plaster systems and filling, not just through the use of traditional materials and techniques, but also with the use of new technologies and materials that have made their mark on the evolution of modern and contemporary sculptural language.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABLE69-02-04 Management per l'arte

• **Course Unit Code:** Management per l'arte

• **Type of course unit:** Related or integrative AFs, Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** 2S

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** FABRIZIO PIZZUTO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** In this course will prepare students to examine the operators of the main artistic systems. The preparation will make students capable of conceptualizing, verbalizing and presenting their work and artistic path through the drafting of a Statement of Interest, the compilation of applications for artist residences and train for a job in art communication. We intend to help students develop a critical conscience and be able to show various ways of approaching a commissioned work that is site and/or situation specific through examples and meetings. The course will show in detail what is involved in curatorial work, from conceiving, setting-up and promoting an art exhibition. The aim is to develop a deeper understanding of today's art system by learning how to manage a commissioned work, to develop an application, and to write a statement.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course examines issues related to the awareness of one's own characteristics as an artist and to the creation of a cultural event (exhibition, performance, review). The students will be asked to analyze their fundamental elements: concept, development, communication, diffusion and narrative. The course examines the relationship between the critic, the collector, the Museum and the public. We will see how all these fields can intensify, exchange ideas or contradict each other. The students' personal works will be accompanied by a brief history of art methods.

• **Assessment Methods and Criteria:** The student will have to present, defend and contextualize their artistic work at the end of the course with a complete Portfolio. They will also have to prepare a report on reference texts used in developing their portfolio. The aim is to develop a deeper understanding of today's art system by learning how to manage a commissioned work, to develop an application, and to write a statement. The students will be asked to analyze their fundamental elements: concept, development, communication, diffusion and narrative.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABLIN71-01AR.VI-04 Inglese

• **Course Unit Code:** Inglese

• **Type of course unit:** Foreign language knowledge AF, Foreign language knowledge AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCU) Scultura, Corso accademico di 1° livello (1L-PIT) Pittura

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** 1S

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** MARTHA SCHERR

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** This course will cover elements in each of the above subjects in English. New vocabulary relating to them will be presented, with the objective of having students be able to use correct words and expressions in describing their projects and interests in the various fields. Various themes such as use and meaning of color will be presented, as well as short videos emphasizing listening comprehension of the aspects of the subjects in English. A review of general English grammar will be introduced during each lesson.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** This course will have two paths: offering a communication base for every day involving conversation skills, and introducing and practicing basic grammar structures. Reading and oral comprehension and learning of texts. New words and phrases will always be introduced and used to allow them to integrate them into the conversation both with me directly and with the study group. Hearing skills will be developed with animated films and videos in mother tongue English with related subtitles in English. The grammar exercises will be carried out in groups aloud and in written form for each individual pupil using academic texts and via websites. The homework performed in the classroom offers the opportunity to understand their real abilities in using correct grammar and develop a story in a simple or advanced way.

• **Assessment Methods and Criteria:** The results and final assessments will be carried out throughout the semester. In this course the participation of the students will be fundamental and they will be involved with tests, dictations, written themes, grammar exercises, listening to music videos or watching films in English with English subtitles. I demand that the students. Presentations of individual written and oral projects, comprehension of texts and listening to dialogues.

• **Language of instruction:** English

• **Disciplinary field:** ABST46-01AR.VI.-06 Estetica delle arti visive

• **Course Unit Code:** Estetica delle arti visive

• **Type of course unit:** Characterising AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT) Fotografia, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** RAFFAELE SIMONGINI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** • have mastery of the terminology and methods concerning the analysis of problems, the argumentative methods and the approach of the texts and an adequate start in the use of bibliographic tools; • make known the ways in which the concept of "Aesthetics" is articulated in different disciplines such as the history of art and the history of cinema; • determine the general meaning of the concept of "Aesthetics" by privileging its theorem-theoretical aspects focused on the problem of the knowledge of inner and outer realities (the subject and the object). • have acquired a solid knowledge of the history of aesthetics from antiquity to the present day and ample information on the current debate in different areas of philosophical research; General part as a priority objective: The waltz of couples. The course will focus on the following categorical couples that have determined the aesthetic thought of the last centuries: ideal and sensitive; Apollonian and Dionysian; beautiful and sublime; tactile and optical; window and frame; style and individuality; subject-life and objectivity; light and darkness.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** General part: The waltz of couples. The course will focus on the following categorical couples that have determined the aesthetic thought of the last centuries: ideal and sensitive; Apollonian and Dionysian; beautiful and sublime; tactile and optical; window and frame; style and individuality; subject-life and objectivity; light and darkness. Monographic part: Man's nature is essentially technical. As Andrè Leroi-Gourhan maintains, the birth of man (anthropogenesis) coincides with the advent of technology (technogenesis) which distinguishes him from other living beings. Not only that, according to Arnold Gehlen, the technique compensates for the scarce a-dattative attitude of the human being, which in order to survive is forced to invent sensory extensions, real technological prostheses. During the course we will address different issues related to the relationship between technique and art, in order to reflect on our age, which is characterized by the supremacy of technology, which guides every area of our existence.

• **Assessment Methods and Criteria:** The evaluation will take place through an oral exam in which the student will have to demonstrate knowledge of the topics covered and the methodological approach adopted by linking the contents to his / her activity. Texts to be compulsorily studied: R. Simongini, Without style. Writings of art theory, ETS, Pisa 2017. N.Warburton, The question of art, Einaudi, Turin,

2006. Lecture notes by the teacher. As Andrè Leroi-Gourhan maintains, the birth of man (anthropogenesis) coincides with the advent of technology (technogenesis) which distinguishes him from other living beings. Not only that, according to Arnold Gehlen, the technique overcomes the scarce a-dattative attitude of the human being, which in order to survive is forced to invent sensory extensions, real technological prostheses. During the course we will address different issues related to the relationship between technique and art, in order to reflect on our age, which is characterized by the supremacy of technology, which guides every area of our existence.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABST47-03AR.VI-06 Stile storia dell'arte e del costume 2

• **Course Unit Code:** Stile storia dell'arte e del costume 2

• **Type of course unit:** Basic AF, Basic AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG) Scenografia, Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 3, 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** NICOLAS MARTINO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** This class aims to present students with a concise but exhaustive outline of the main artistic avantgardes of the twentieth century. At the end of the course, the students should be able to orient themselves in the visual culture (but also literary and philosophical) discourse of the last century, with a knowledge of the main themes, concepts, authors and works. The aim of the class is also to develop a critical reflection on the concept of avant-garde, on its particular temporal idea and on the parable that is given between subversion of the canon on one side and mercantile subsumption? on the other. This class aims to present students with a concise but exhaustive outline of the main artistic avantgardes of the twentieth century. At the end of the course, the students should be able to orient themselves in the visual culture (but also literary and philosophical) discourse of the last century, with a knowledge of the main themes, concepts, authors and works. The aim of the class is also to develop a critical reflection on the concept of avant-garde, on its particular temporal idea and on the parable that is given between subversion of the canon on one side and mercantile subsumption? on the other.

• **Prerequisites and co-requisites:** No

• **Contents of course unit:** This class aims to present students with a concise but exhaustive outline of the main artistic avantgardes of the twentieth century. At the end of the course, the students should be able to orient themselves in the visual culture (but also literary and philosophical) discourse of the last century, with a knowledge of the main themes, concepts, authors and works. The aim of the class is also to develop a critical reflection on the concept of avant-garde, on its particular temporal idea and on the parable that is given between subversion of the canon on one side and mercantile subsumption? on the other.

• **Assessment Methods and Criteria:** This class aims to present students with a concise but exhaustive outline of the main artistic avantgardes of the twentieth century. At the end of the course, the students should be able to orient themselves in the visual culture (but also literary and philosophical) discourse of the last century, with a knowledge of the main themes, concepts, authors and works. The aim of the class is also to develop a critical reflection on the concept of avant-garde, on its particular temporal idea and on the parable that is given between subversion of the canon on one side and mercantile subsumption? on the other.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABAV02-06-06 Tecniche dell'incisione - Grafica d'Arte 2

• **Course Unit Code:** Tecniche dell'incisione - Grafica d'Arte 2

• **Type of course unit:** Characterising AF, Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** GIANNA BENTIVENGA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** During the second annual Engraving Technique, normally scheduled in the third year of the three-year period, the student must develop the knowledge of the most appropriate graphic techniques for the realization of his project. Knowing the materials and the supports is essential to achieving creative autonomy. The student must apply the knowledge acquired during the first year (etching, soft ground, woodcut, lithograph, etc.), to extend his own path towards learning a personalized language, with the use also of experimental techniques. In the laboratory they will apply as always, mainly techniques with low environmental impact. To achieve the realization of an engraved sheet or of the book object it is essential to know the graphic art in history, through the avant-gardes and understand its contemporary value. The student will have to rely on the support of texts and images and personal research in galleries and public collections.

• **Prerequisites and co-requisites:** Have passed at least one printmaking exam and a good knowledge of basic engraving techniques

• **Contents of course unit:** During the course, numerous stimuli will be offered to deepen the knowledge of the artist's book and art graphics, through the analysis of modern and contemporary artists. The student will be followed during the planning of his own project: book or sheet, with the use of one or more combined techniques. There will be educational tours at the National Institute for Graphics, museums and exhibitions useful for deepening the topics covered. Workshops are scheduled in or out of contact with artists and graphic art experts.

• **Assessment Methods and Criteria:** The final evaluation will be carried out on the basis of the path followed by the student during the course of the lessons, the acquisition of the proposed methodologies, the graphic-creative quality of the final papers and the ability to present their work both from a stylistic and theoretical point of view . Reading of a text is required: The work of art in the era of its technical reproducibility by Walter Benjamin. A portfolio is required with the presentation of the entire project (sketches, and final works), a CD with excellent quality photographs (300dpi min. 20 cm larger side)

• **Language of instruction:** Italiano

• **Disciplinary field:** ABAV07-04-12 Scultura 3

• **Course Unit Code:** Scultura 3

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** DAVIDE DORMINO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course means to provide Academy students with the necessary information for the creation of a work through development phases of the creative process, from the content of the completed work, from the drawing to the design. The aim is to develop personal research for each and every student. The sculpture course initially begins with the analysis of the drawing, the rapport between white folio and graphite, the evolution of the style in the prescribed space, the volume of a form or an image from the composition point of view. The student becomes aware of his own style, of the graphic potential for a sculpture in the following phases. The investigation continues in the spatial property of the style on the void and the fullness of the form, on darkness and light. The true design process begins through photography and the use of new technologies. Once having identified the form the student must execute the project in basrelief in clay where he will have the opportunity to understand what he had previously designed, through volume and composition in a three dimensional space. On completion of the various technical operations executed in plaster (mold, print, patination) the work itself will suggest to the student how to continue his formal and conceptual research. This understanding is purely individual, intuition can be neither taught nor learnt. • Pr er equisites a nd co-r equi

• **Prerequisites and co-requisites:** It is mandatory to have attended the second year sculpture course

• **Contents of course unit:** A design method is necessary to fulfill the sculptural creative process. This is always created from the content that the students themselves propose and through discussions with the teacher. An individual starting point is identified, whether it be an image or a concept. The content suggests the aesthetic value of the forms and the form reveals the content; the process begins in this way. The study of the form must be in relation to the space, because the sculpture must suit the space. The final representation, the materials used, the type of materiality and the techniques will be assessed from time to time according to expressive needs. The development of the content leads the way to research.

• **Assessment Methods and Criteria:** Design - The value style - Design and chiaroscuro - Form and composition - Volume and space - Light and spatial property Sculpture Plasticity, sketches, graphic and photographic development Structural analysis Plastic materials Realization processes of the work Reference Texts Francesco Poli, La Scultura del Novecento, Editori Laterza, 2006. Rudolf Wittkower, La Scultura raccontata da Rudolf Wittkower, dall'antichità al Novecento,

Editore Einaudi, 2006. Richard Sennet, L'uomo artigiano, Feltrinelli, 2008 The instructor also recommends daily contact with Art in all its forms, books, catalogues, exhibitions and shows as instruments of knowledge.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR36-04-04 Tecniche performative per le arti visive

• **Course Unit Code:** Tecniche performative per le arti visive

• **Type of course unit:** Related or integrative AFs, Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** SIMONE CAMETTI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The program focuses on multimedia as a conceptual key, to be understood as an opening of the gaze to a different approach and relationship between the different artistic disciplines. The goal is to develop a greater awareness of the various technical / media possibilities in the artistic journey of each individual student. In defining performative techniques, as a unique process in their field of exploitation of artistic thought Up to being able to define the documentary elaborate, through photography, video The students during the course will be completely screened in an effective art system, making them understand the various activities that revolve in this area, defining not only the theoretical and practical part of performing techniques, but also making the market and the system of 360 degree art

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The program focuses on multimedia as a conceptual key, to be understood as an opening of the gaze to a different approach and relationship between the different artistic disciplines. The goal is to develop a greater awareness of the various technical / media possibilities in the artistic journey of each individual student. In defining performative techniques, as a unique process in their field of exploitation of artistic thought Up to being able to define the documentary elaborate, through photography, video

• **Assessment Methods and Criteria:** The course focuses on multimedia as a conceptual key that opens the eye to a different design and relational approach between the different artistic disciplines. - The theoretical course will be enriched and supported by audiovisual projections and images to enter into a direct relationship with the concrete work of the artists, with the techniques used and the various media. There will be on-site and off-site meetings to get to know fine curators and gallery owners - Any viewing with dialogue and discussion of exhibitions and events on the national territory. Within the lessons the students will be followed for the development of papers to be presented at the exam

• **Language of instruction:** Italiano

• **Disciplinary field:** ABST46-02-06 Fenomenologia dell'immagine

• **Course Unit Code:** Fenomenologia dell'immagine

• **Type of course unit:** Basic AF, Basic AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT&AR-20) Pittura e Arti Visive, Corso accademico di 1° livello (1L-SCU&IN-20) Scultura e Installazione, Corso accademico di 1° livello (1L-FOT-20) Fotografia e audiovisivo

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** RAFFAELE SIMONGINI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** • have mastery of the terminology and methods concerning the analysis of problems, the argumentative modes and the approach of the texts and an adequate start in the use of bibliographic tools; • make known the ways in which the concept of image is articulated in different disciplines such as the history of art, the history of photography and the history of cinema; • to determine the general meaning of the concept of image by privileging its theoretical aspects focused on the problem of the knowledge of inner and outer realities through; • have acquired a solid knowledge of the history of the image from antiquity to the present day and ample information on the current debate in different areas of philosophical research: • mastering the terminology and methods concerning problem analysis, fashion arguments and the approach of the texts and an adequate start in the use of bibliographic tools; • make known the ways in which the concept of image is articulated in different disciplines such as the history of art, the history of photography and the history of cinema; • determine the general meaning of the concept of image by privileging its theoretical aspects focused on the problem of knowledge of inner and outer realities

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Program: From the Lascaux caves to the "Overlook Hotel". The main theme of the course is the problem of representation in the visual arts (painting, sculpture, photography, cinema) and the question they pose: why does the image have a story? In summary, why do the modes of representations and the complex of signs and images that determine a style change? To try to give answers we need to involve some disciplines such as the history of art, philosophy, anthropology and psychology. During the course an experimental methodology will be followed to determine the essence of the images. In fact, the extreme diffusion of images urgently requires a new collaboration between philosophy, history of art and image theory and a particular attention to the relationship between iconic sphere and verbal sphere, in which the first term finally assumes an equally important value of the second. In fact, the reflection on images, in relation to artistic procedures, has prompted multiple and heterogeneous discussions in recent years, suggesting valid methodological approaches. These methodological approaches will be discussed in the classroom, in order to investigate the artistic process intended as the visible transformation of an experience, which can be that of an internal image, in a material figure, through perceptive, imaginative and

memorial operations.

• **Assessment Methods and Criteria**: Must see must: All That Jazz (Fosse), Blow up (Antonioni), Profession: reporter (Antonioni), The state of things (Wenders), Le jetee (Merker), Shining (Kubrick), Mechanical orange (Kubrick), Barry Lindon (Kubrick), 2001. Space Odyssey (Kubrick), Memento, Inception, Interstellar (Nolan). Verification method: Oral exam Final results and evaluation: The evaluation will take place through an oral exam in which the student will have to demonstrate knowledge of the topics covered and the methodological approach adopted by linking the contents to his / her activity.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABST47-04AR.VI-06 Stile storia dell'arte e del costume 3

• **Course Unit Code:** Stile storia dell'arte e del costume 3

• **Type of course unit:** Basic AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** FABRIZIO PIZZUTO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The course examines themes, techniques, media, issues, protagonists and methodologies of art history from the post-war period to the present. The students will be introduced to the main writings of recent art history that will prepare them to analyze their personal journey from the point of view of the poetics and methodologies of current art trends. The course aims to create a map of art history that the students will apply to identify and interpret each artistic trend, where and when a particular work could have been realized. The central part of each lesson will focus on understanding the fundamental meaning of art works and how they are made. In particular we will look at how the selected works of art get their emotional, lyrical or content value, and how the great artists of recent history have worked.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course aims to provide a greater knowledge of recent art history and its themes, media and malleable and lyrical values. The course will teach students to analyze a work of art critically and to interpret it from the point of view of its spatial and content values. We will examine the birth of new languages and the evolution, lyrical, technical content of pre-existing languages. The course aims to teach students to perform an in-depth analysis, how to comprehend written works and to recognize the meanings, poetics, traits and signs of an artistic work as well as identify their spatial and content values.

• **Assessment Methods and Criteria:** The students will be invited to present a small thesis. They will be guided through a chosen path of art images to verify their ability to orient themselves in styles and authors. Students will be asked to understand and interpret written texts. In particular we will look at how the selected works of art get their emotional, lyrical or content value, and how the great artists of recent history have worked. The students have to analyze a work of art critically and to interpret it from the point of view of its spatial and content values.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC41-05TR.SCU-06 Tecniche di modellazione digitale

• **Course Unit Code:** Tecniche di modellazione digitale

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** JURGEN JANKU

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Course aims to provide students with skills to design in 3ds Max and create "photographic" images with V-ray, the most famous and used plug-in for rendering, allowing students to compare each project with the best visual approach. The course will split in 3 steps. In the first step students will learn the basic of modelling in 3ds Max and how to exchange and import files from the other programs they have already learn into 3ds Max. In the second steps students will learn how to render, in a photorealistic way, they're design with a "step by step" technique that will bring the real camera rules in the computer field of application. In the third step the students will finalize their work modelling and rendering an original project (often linked with main courses themes) for the final test.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** 3DS MAX: - 3Ds Max interface: - Viewports, snap grid - Basic modifiers: move, rotate, scale - 2D e 3D primitives - Editable objects and their submenus - Modifier list ad most used tools: fillet, chamfer, extrude, loft, lathe, meshmooth, ffd - Modelling exercises and reviews VRAY: - Introduction to Vray. - Real Camera and Virtual Camera - Focal length, fnumber,white balance, shutter speed, film speed(ISO), Color Mapping. - Lights in Vray: Global Illumination ed Indirect illumination, Vray sun and Vray Sky, Vray light and light Balance. - Vray Materials and their channels: Diffuse, Reflection, Fresnel reflection, Reflection Glossiness, Refraction, Refraction Glossiness, Fog Color, Bump, Displacement. - Rendering setup and parameters. - Post production.

• **Assessment Methods and Criteria:** At the end of the course the students will provide an original 3D model based on the concepts developed in the main course and the renderings to show it. There will be 6 renderings, 3 in grayscale to evaluate the light balance and 3 with the correct materials applied to show the final result in the best way. Each group of renderings will show 3 different shoots from the same scene. The final mark will consider: - quality of the model - achievement of a correct light balance - correct interpretation of the materials - correct framing for the image and post production.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC43-24-04 Digital video

• **Course Unit Code:** Digital video

• **Type of course unit:** Related or integrative AFs, Related or integrative AFs, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** CARPENTIERI - D'ANNUNZIO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Digital Video Course intends to highlight the importance of the audiovisual language as a tool for communication, expression and research, both on a technical-theoretical level and on a technical-practical level. The course provides students with the necessary lessons to develop the professional techniques of Audiovisual Shooting. Following a path linked to the history and development of filmic grammar, the practical laboratory experiences and the vision and analysis of the works will allow the students to use the audiovisual language in its essence, discovering its own way of seeing and representing. Students, through the use of their cameras, will create personal audiovisual works in parallel with the Editing Techniques course. Each individual student will take one or more projects to be finalized with the teacher.

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** The realization of an AUDIOVISUAL is mainly divided into three processing phases: PREPARATION, PRODUCTION AND POST-PRODUCTION. In the PREPARATION phase the idea is developed and organized through writing (subject, treatment, lineup and script). In PRODUCTION, images and sounds are recorded following a precise processing plan. In the POST PRODUCTION phase, through the Assembly, the material produced is organized, creating the final form of the work. The Digital Video course deals all three phases. The use of cameras, digital cameras and smartphones has allowed us to obtain images of good quality and, thanks to a considerable saving in management costs, to be able to leave creativity free even in experimentation..

• **Assessment Methods and Criteria:** The final evaluation will take into account the work carried out by the student during the course, the acquisition of the basic elements, the quality of the final portfolio, as well as the interest and contribution offered during the year. All the exercises carried out by the students will be viewed, analyzed and evaluated taking into account not only the expressive value but also the commitment and respect for delivery deadlines. The participation in the course is a fundamental part of the overall evaluation

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC43-26-04 Video editing

• **Course Unit Code:** Video editing

• **Type of course unit:** Related or integrative AFs, Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** FEDERICO LANDINI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The sound has great emotive impact. It can provoke strong emotions and sensations and stimulate the imagination and the expectations of the audience, especially if accompanied by other forms of visual artistic expression. Also, it is a constant presence in our lives. We are surrounded by sound and noise, and a little bit by silence, too. The course of Editing (Sound Design) Painting and Sculpture, aims to stimulate and sharpen sensibility and aesthetic taste towards the treatment and use of sound in the various fields of application, paying special attention to the Art world and Performance, though learning the technique and the means available for the sound designer. After introducing basic sound physics, relevant software and analysing art works whitin the genre of sound art, the lessons will focus on the realization of one or eventually more projects to define, depending on the artistic needs and interest of the student (installation, performanes, video art …)

• **Prerequisites and co-requisites:**

• **Contents of course unit:** - Theoretical and historical introduction. Basic notions on sound physics, the advent of the computer and of the digital sound-recordings and Sound Art - Basic computer science and use of the main audio software (Pro Tools, Reaktor, Max…) - Sound editing using the dedicated software; Multi tracking, meaning superimposition of various audio tracks to crate new sounds. - Basic elements of an audio column: Direct-sound, voice over, music and sound design. The balance between these elements and the importance of their position in the sound space. - Sound modulation and elaboration through sampling, special effects and different tools that the Sound Designer has at his/her disposal - Protocol and terms of MIDI - Basic Sound Recording Techniques on Set and in Studio, use and characteristic of different microphones. Direct-sound, dubbing and recording of different environments techniques. - Contact microphones and electromagnetic pick-ups as signal generators. Conversion Audio-Midi. - Psycho-acoustic (sound psychology); which is the emotional impact of sound and the techniques used, as well as the scopes of application of sound design. - Applied sound; Analysis of the style and the resulting elements used in the realization of a sound project. - Realization of one or eventually more interdisciplinary projects or performances. Depending on the individual artistic interest of the students, they are expected to idealize, experiment, project and built instrumental objects, in

• **Assessment Methods and Criteria:** A) During the year: Practical exercises that the student has to resolve, partly by him-/herself, partly followed by the lecturer,

that values the progress. Movies soundtracks and small sound processing projects. B) Final project The realization of an interdisciplinary project or performance that gives the student the possibility to confront him-/herself with the creative, organizational and technical difficulties. Final results and evaluation: The final evaluation will be the result of the work and application demonstrated by the individual student during the academic year, and will also take the frequency of participation in the lessons held during the year, into account. The intention is to create a sound project of medium difficulty in the field of Sound Art, to which the student will have to work in partial autonomy, helped by creative, organizational, productive, technical and implementation guidelines offered by the lecturer. The exam will take place in two parts. Oral examination: question on the theory addressed during the year. Practical test: Presentation of personal and / or group work.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPC68-01GD-06 Semiotica dell'arte

• **Course Unit Code:** Semiotica dell'arte

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-GD-20) Graphic design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** MASSIMILIANO NAPOLI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The course introduces the semiotic discipline and provides the student with basic concepts and tools for the analysis of works of art, both from a structural and interpretative point of view. The course, structured around four central macro themes (Sign, Interpretation, Text and Image), offers an overview of the main theoretical components and tools that have defined and characterize the discipline and, through constant references to the world of the arts, stimulates a series of possible analytical paths that account for the complexity of "signification".

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course is structured around four macro themes, central to Semiotics, such as the Sign, Interpretation, Text and Image: for each of them the main authors, theories and tools that have defined their perimeter. The references to the world of the arts will be constant and as broad as possible, ranging from painting, sculpture and architecture, to the most recent forms of digital art. In the last part of the course, some examples of contemporary research (essays, articles, etc.) on topics of particular interest will be addressed and discussed.

• **Assessment Methods and Criteria:** The exam consists of an oral test on the topics covered during the course, on the reference texts indicated and / or on any handouts made available by the teacher, as well as on the research material proposed, analyzed and discussed in class. The final assessment will also take into account the breadth and accuracy of the vocabulary acquired by the student and the quality of the argument, with particular reference to the main issues characterizing the discipline.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR16-09GD1A-10 Disegno tecnico e progettuale 1A

• **Course Unit Code:** Disegno tecnico e progettuale 1A

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD-20) Graphic design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 10 CFA

• **Name of lecturer:** GUIDO LOMBARDO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to provide some basic tools useful for solving design problems in the field of Graphic design. The course is divided into two modules: the first, meta-project, focused on geometry and basic design, the second, design, on the grammar and syntax of the brand and visual identity. In the first case, the articulation of the teaching will aim to raise awareness of the role of the geometric-mathematical aspect, also in relation to the perceptual aspects, and of the design practices, increasingly complex to govern, as a solid basis for the contemporary designer. This aspect will be developed within two macro-topics: a) bases of descriptive geometry b) Basic design. In the second, students will learn the complete list of logo specifications; includes its design in detail, the construction of the brand, the empty spaces, the color and the relative distances between the various elements, positive and negative version in color and in BN, the use of the corporate colors of the brand, areas of respect, legibility and reduction of the trademark, the horizontal version of the logo, if it is mainly designed vertically, and vice versa, refer to the minimum size in which to print it or use it on the web and the distance between it and, for example, any text. They will also learn how to develop the corporate identity manual (basic coordinated) in all its complexity and the rules for the correct use of a brand.

• **Prerequisites and co-requisites:** No one.

• **Contents of course unit - Module A:** Through the methods of drawing, of geometry, it is possible to penetrate not only into the mechanisms that relate to the construction of images correctly, but to give the student the skills and tools to better understand his project, to study its functional parts, the components, forms; in short, tools and skills are provided to visualize, mentally and truthfully, as well as to communicate the product of one's creative process. The course also aims to help understand how the "project object" establishes relationships with the reference scenario as well as with the components that are part of it. With a careful focus on geometry and typography, we will try to develop a critical vision of representation and design methods, analyzing the different techniques and styles, examples in the history of design and trying to stimulate the student to find his own expressiveness in communicating the ideas and the project.

• **Contents of course unit - Module B:** What is a brand? What is a logo? Brand concept + creative process Designing a brand or logo Basic elements: - Constructive of a brand - The colours - The font and typography... What is a corporate identity manual? How to develop a corporate identity manual Stationary: Header paper + Business card + Letter envelope 5 Brand applications 1. Lesson

What is a brand? What is a logo? IThe history of the brand from its origins to the present day, with national examples and cases and international l2. Lesson The grammar and syntax of a brand, creating and designing a brand. 3. Lesson The study and knowledge of the creative process, research, the creation of the concept, development and testing. 4. Lesson Research and deepening of the concept. Reading a brief. 5. Lesson Visual Storytelling of the brand. Visual Storytelling is the art of using images, colours, signs, emotions, experiences before designing a brand. These elements allow focus on what you want to create, through this creative process students can explain the mood of the project, the idea, the concept and the emotions. Emotions guide people's hearts and minds, and are so important in creating a perfect visual narrative card very useless for students before creating an identity 6. Lesson The first sketches on paper of the brand. Presentation of its strategy to the class. Discussion of the concept and the project. Brand design 7. Lesson Revision of the corporate identi

• **Assessment Methods and Criteria:** Module 1. The Technical and Project Design course will provide technical knowledge and useful tools for the creative and operational phases, helping the student to become more aware even in the presentation phase of their work. The issues addressed will lead to the understanding of the importance of the working method and the integration between aesthetic-communicative and technical-functional aspects. Objectives are: to sharpen the logical-design capacity using geometry and composition as keys for the development of the project; increase and control in a more conscious way the use of the primary elements of design and its configurations and relationships; provide appropriate interpretations for the function of signs.Module 2. The aim of the course is to teach students how to create a brand, from the creative phase to the construction up to the application of the corp.,ident.man with the following sections:positive and negative version in color and in BN, the use of the social colors of the brand, areas of respect, legibility and reduction of the brand up to the realization of the stationary. Develop the brand manual and the rules for the correct use of a brand in all its complexity. Students will create their own brand or logotype as they wish and will receive the notions concerning the creative process and the design of a brand. At the end of the project the students will be asked to create the brand manual and then they will receive information on the study and the methodo

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR19-02-12 Graphic design 1

• **Course Unit Code:** Graphic design 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD-20) Graphic design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** ENRICO PARISIO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to train students in the approach to graphic design through Bruno Munari's training methodology. First year students come from very heterogeneous training paths, and they must be provided with the basic elements to be able to express themselves through visual communication. In this sense, the visual field is first analyzed, its history, up to the production of the contemporary visual field, following the revolution operated by the artistic avant-gardes of the 20th century. In this context they will be provided with both the theoretical critical and the more strictly operational bases.

• **Prerequisites and co-requisites:** none

• **Contents of course unit - Module A:** The figurative space from the classical age to data visualization The figurative space of the classical age The figurative space of the Middle Ages The modern figurative space The aesthetics of flows Introduction to Graphic Design Signs and symbols The hermeneutic triangle The revolution of the avant-garde The space of gestalt The graphics between the two wars The Swiss style The US corporate identity The postmodern Iranian graphics Dynamic visual identities Relational identities Data visualization Laboratories ** texture forms forms structures Application project

• **Contents of course unit - Module B:** Thoeretic module: history and classification of type, a visual journey from the introduction of letterpress to the end of the 20. century. Manual, hand drawing module Practical skills: hand drawing to underestand the principal styles of typeface: roman, transitional, modern face, and sans serif. Project 1: semantic visualization of given wordings as "reading", "flying", "running" etc. by use of specific sketching technique suitable for visualizing single typeface styles. Digital module Theory: Speaking "fonts" (what, why, where…) Project 2: designing typographic visuals starting from single character shapes. Combination with short texts in order to approach typographic thinking and space. Project 3: layout and styling of several double pages to strengthen composition skills.

• **Assessment Methods and Criteria:** Students are evaluated according to the following criteria: participation in working groups commitment and diligence understanding of briefings ability to propose creative solutions in response to the client's requests graphic composition, balance of elements in space lettering and typesetting originality of the solutions identified creativity in the preparation of the briefing accuracy and attention in the production of the executives (both in print and on the web), and in the presentation layouts.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR19-17-06 Illustrazione

• **Course Unit Code:** Illustrazione

• **Type of course unit:** Related or integrative AFs, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD-20) Graphic design, Corso accademico di 1° livello (1L-GD-20) Graphic design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALBERTO RUGGIERI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** • Provide future graphic designers with the tools to get closer to the representation of texts and concepts in drawn images and to the languages of illustration. • To know the professional figure of the illustrator in his many aspects and specializations, and how he relates with art director and graphic designer. To know the contemporary illustration and its authors in order to have the greatest number of artists of reference in the richest variety of styles and approaches to figuration. A necessary condition for the realization of a cultured and conscious graphic project. • Provide students with the knowledge of the basic tools of drawing and of specific artistic techniques of illustration in order to realize sketches, illustration projects and illustrations to be included in their graphic projects.

• **Prerequisites and co-requisites:** Interest in the subject and desire to work hard

• **Contents of course unit:** The course will alternate theoretical lessons with practical activities. Students will personally experience the various phases of designing the drawn image and of manual approach with artistic techniques. The assessment will take into account how active the student is and the involvement demonstrated during tthe lessons. The commitment to acquire the skills and competencies necessary for the practice of artistic techniques will also be judged. The assessment will take into account how active the student is and the involvement demonstrated during tthe lessons. The commitment to acquire the skills and competencies necessary for the practice of artistic techniques will also be judged. The exam includes the presentation of two portfolios: a theoretical one, related to the knowledge of contemporary illustrators ; a practical one related to the works produced by the student during the year.

• **Assessment Methods and Criteria:** The exam includes the presentation of two portfolios: a theoretical one, related to the knowledge of contemporary illustrators ; a practical one related to the works produced by the student during the year. The exam includes the presentation of two portfolios: a theoretical one, related to the knowledge of contemporary illustrators ; a practical one related to the works produced by the student during the year. The exam includes the presentation of two portfolios: a theoretical one, related to the knowledge of contemporary illustrators ; a practical one related to the works produced by the student during the year.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABST48-03-08 Storia della stampa e dell'editoria

• **Course Unit Code:** Storia della stampa e dell'editoria

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD-20) Graphic design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** ANTONIO PACE

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** Identifying the suitable tone of storytelling, and rising the curiosity of visual design beginners about how and why "their art" has evolved up to now, are among the main objectives pursued. Thus, every epoch and its players is presented in practical steps, in order to indentify the specific technical evolution of graphics in general and graphic design as final target. The course, though overall theoretical, represents an essential link between historical and practical design knowledge as required for a productive and contemporary point of view on the subject of graphic design. Secondary action takes place on conceptional thinking and writing a report for the final evaluation. As an integral part of any written and composed document, basic layout and typographical skills are touched during the course.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Basically a "journey" through the history of typography ("from Gutenberg to Internet"), the course leads from general considerations about writing to the invention and evolution of printing, finally reaching specialisations and skills of contemporary graphic craftsmanship. Hence, main focus is put onto the many and radical innovations occurred in the 20. Century, which blossomed into the very notion of graphic design as an independent field of thought and action. The lectures are based on individual cases, shown and analysed from technical point of views firstly, but embedding into historical or social context as well points out an essential and steady trait of the course.

• **Assessment Methods and Criteria:** As a foundation for the final and only test, every student will have to write and compose a research oriented report, based on one specific topic, individually chosen but necessarily picked from the course's programme. The final evaluation is based on the following criteria: research amount, writing capabilities, authenticity of the text composed by the student. Though the lecturer will provide the course participants with a template, the students are free to choose an individual layout format.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC38-16GD-10 Computer graphic

• **Course Unit Code:** Computer graphic

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD-20) Graphic design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 10 CFA

• **Name of lecturer:** CLAUDIO SPURI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course will introduce the basic techniques and most relevant tools used in: Adobe InDesign, needed for Desktop Publishing to manage and create an editorial output; Adobe Illustrator and Adobe Photoshop, for raster and vectorial graphics to manage and create digital images for printing and digital media; Adobe Acrobat, to export files for printing and with interactive elements; Adobe XD in the Design of graphical interfaces and user flows. At the end of the course, students will be able to create printing layouts, publications and to work with digital images. Students will acquire the skillset to: manage a graphic layout of medium complexity from the beginning to the end; optimize images and texts for digital and typographical printing; manage the resolution and the coloring of raster images; use the tools of photo retouching and transformations of raster images; manage the processing of vector images; optimize images and texts for digital and typographical printing. Moreover, they will manage the workflow with all the software for each kind of professional project. Graduates from the course will be able to work autonomously and finalize their own projects in editorial or graphic studios, in editorial and communication projects in general, as creative and technical professionals during the execution phase.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** In the Desktop Publishing filed, the course will include the fundamentals of a page layout for typographical and digital printing, focusing on the following topics: beginning to create a new document, detailed overview of tools and work area, text formatting and enhancing, layout and color management; import and export formats; In the visual field, the course will include the fundamentals of digital imaging for typographical and digital printing, with a specific focus on the following topics: beginning to create a new document, detailed overview of tools and work area, text formatting and enhancing; layout and color management; paths and Bézier curves; photo editing; workflow integrated with with Desktop Publishing and web layouts; import and export of formats. The course will also include the fundamentals for the design of graphic interfaces for websites and browsing user experiences. The lessons include theoretical explanations of the most important software tools and practical exercises in which students will have the opportunity to practice on layouts of various kind and level of difficulty. In the second half of the second semester, students will be supervised to complete the project assigned in additional design courses.

• **Assessment Methods and Criteria:** The final assessment will evaluate the exercises performed during the course and the final project as a whole learning

experience. The students will be evaluated on the theoretical skills acquired. Nevertheless they will have to demonstrate their proficiency when mastering a printing layout. The evaluation of the learning of each student will be based on the analysis of the exercises, production of relevant contents, level of approach towards design during the year. The students will demonstrate that they can master the basic features of the software and have learnt the main operational techniques during the year. Part of the evaluation will be the preparation of an assigned project and the presentation of it during the exam.

• **Language of instruction:** Italiano

- **Disciplinary field:** ABLE69-01-06 Design management
- **Course Unit Code:** Design management
- **Type of course unit:** Related or integrative AFs
- **Level of course unit:** Corso accademico di 1° livello (1L-GD) Graphic design
- **Year of study:** 2
- **Semester/trimester when the course unit is delivered:** Yearly
- **Number of ECTS credits allocated:** 6 CFA
- **Name of lecturer:**
- **Mode of delivery:** Theoretical
- **Learning outcomes of the course unit:**
- **Prerequisites and co-requisites:**
- **Contents of course unit:**
- **Assessment Methods and Criteria:**
- **Language of instruction:** Italiano

• **Disciplinary field:** ABPC67-04-02 Copywriting 2

• **Course Unit Code:** Copywriting 2

• **Type of course unit:** Characterising AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD) Graphic design, Corso accademico di 1° livello (1L-GD) Graphic design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** 1S

• **Number of ECTS credits allocated:** 2 CFA

• **Name of lecturer:** ALESSANDRA GIACOMELLI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Copywriting is dedicated to teaching advertising writing. Communicate the product, its characteristics, its commercial and market purposes. Write to persuade and work according to the product. The work of the second year takes place in conjunction with the progress and themes illustrated during the course of Web Design. Bringing the teachings of the first year to maturity by teaching students to think for themselves, including Copywriting in all their educational structure. Words as a communicative element must transcend the single teaching and get to permeate all their visual culture, so that they start to think of themselves, and operate, as communication professionals. To achieve this, we work on the text as a signifier applied to many advertising communication formats, favoring web and writing for digital media.

• **Prerequisites and co-requisites:** Italian mother-tongue.

• **Contents of course unit:** The applications of the text hierarchy, intended both as a physical and typographic grid and as a variable signifier in power relations in advertising communication. Manage the text hierarchy, elaborate a hierarchy of functional text, know how to modify it and filter it according to the product, the case, the target and the challenge to be faced. Understand the dynamics of the market and develop winning and practical strategies, especially in the field of web, digital, social and app communication.

• **Assessment Methods and Criteria:** The course is based on a solid theoretical framework repeated weekly, followed by the creation of progressive documents. The final exam involves the discussion of the project together with the student, who must be able to indicate the direction and meaning undertaken in the creation of his paper. Questions of general understanding of the topic and critical passages complete the exam, which always tends to reward the good use of mediated solutions, which contain student's creativity and personality, together with targeted, clear and specific interventions to solve a precise communication problem on a specific advertising project.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR15-03-06 Metodologia della progettazione

• **Course Unit Code:** Metodologia della progettazione

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD) Graphic design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** GUIDO LOMBARDO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** This course aims at providing students with a theoretical basis for the development of a proper design methodology, according to the logical sequence of design processes. It's a theoretical & practical course. There are no prerequisites. Initially, the course will include a series of lectures based on the basic principles of composition, through the analysis of some of the most significant works of masters in achitecture, design, and classic, modern, contemporary art. The relation between accomplished work and the processes and strategies to achieve it will be analyzed by students. The program is divided into different phases: research and data analysis; formal analysis; formal experimentation (fantasy, image/ form/ visualization) and communication of the project and its presentation. The final assessment will consider the student's works, personal interest and participation throughout the year.

• **Prerequisites and co-requisites:** To have completed 60% of the exams of the first year of the course.

• **Contents of course unit:** Design Methodology is placed in the design area of the courses taught at RUFA, offering students of the Graphic Design Course the tools for the knowledge of the "meaning of form", intended as a theoretical basis for the development of a correct design methodology. Conviction is that the "creative" operation must be deeply rooted in the careful analysis of the works and that it qualifies in the ways of their configuration, in the logical succession of a planning process. The course includes a first phase in which experimental laboratories and preparatory exercises will be carried out to strengthen students' ability to relate sign and sense, semantic, syntactic, pragmatic and experimental aspects. The design phase will follow. A general annual theme and various sub-topics will be proposed. Students, divided into groups, will choose a sub-theme. The project process will follow the three major phases of research and analysis, concept and identification of design "guiding" principles, project development, presentation and production. In particular, the annual theme will focus on the identity of the territories and communities. During the course there will also be theoretical focuses on some aspects of planning.

• **Assessment Methods and Criteria:** The exam will take place according to an expository method: students will have 1 hour to set up their project according to the dedicated space, the project must be self-explanatory. After the vision of the teachers in the absence of the students, the projects will be shared and commented and the evaluations given. The final evaluation will take into account, during the presentation of the works carried out during the course, the acquisition of the basic

elements of the design, the quality of the drawings, as well as the interest and contribution offered during the year, according to the envisaged scheme by the course council.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR17-04-06 Product design

• **Course Unit Code:** Product design

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-GD) Graphic design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** PAOLO PAREA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Packaging design: a fundamental element for the communication of a product or a service, a complex and constantly evolving profession, an indispensable pawn in a marketing strategy. This and much more make the packaging designer, a very attractive and always sought after profession, a territory of discovery and growth for the graphic designer who is not afraid to leave the two-dimensional plan of his knowledge. Through theoretical notions, but mainly through the practical analysis of objects, the course aims to train the student a clear and comprehensive knowledge of packaging design. Through a series of exercises, the multiple aspects of the packaging designer profession will be captured and analyzed. Also, every course will participate to a national or international competition connected with the packaging, in order to confront different ideas and people.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** -Packaging: different concepts and ideas in one word -Packaging: A profession that embraces different ways of communicating and skills -Project: who, what and why -Technical funtions, own functions and funtions of the brand -Shape, color and material: the three main aspects of a packaging -Materials technology: paper, cardboard -Materials technology: plastics -Materials technology: metals -Materials technology: other packaging materials -Packaging models and prototypes -Practical exercises and competitions

• **Assessment Methods and Criteria:** The final assessment will refer to every elements required for the presentation of each project, shown below: 1) Comprehensive and correct oral presentation, with particular attention to the significant elements of the project. In english for foreigner student. 2) A table, A3 format, of presentation, designed to capture the customer's interest, communicating the emotional aspect of the project, preferring the persuasive aspect to the descriptive one. 3) A table or more, A3 format, in which to develop all the formal, functional, technical and commercial details, able to communicate exhaustively the project. 4) A table or more, A3 format, of dimensional and construction technical drawings. 5) Short written report to summarize the remarkable features of the project. 6) Prototype The purpose of this approach is to accustom the student immediately to propose his projects according to a professional scheme, simulating what will be the real world of work.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR19-03-12 Graphic design 2

• **Course Unit Code:** Graphic design 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD) Graphic design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** ENRICO PARISIO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** For second year students there is a course that provides them with the design methodologies and the theoretical and operational tools to communicate complex concepts. The course focuses on "Sovereign Power" and aims to produce the communication of an event / exhibition that will see the students try their hand at the following sub-themes: - Iconography of justice - The Bacchantes of Euripides - Oedipus King of Sophocles - The death of Romulus (experiential project) Students will have to produce 70x100 posters of the first three topics mentioned.

• **Prerequisites and co-requisites:** none

• **Contents of course unit - Module A:** For second year students there is a course that provides them with the design methodologies and the theoretical and operational tools to communicate complex concepts. The course focuses on "Sovereign Power" and aims to produce the communication of an event / exhibition that will see the students try their hand at the following sub-themes: - Iconography of justice - The Bacchantes of Euripides - Oedipus King of Sophocles - The death of Romulus (experiential project) Students will have to produce 70x100 posters of the first three topics mentioned.

• **Contents of course unit - Module B:** The course will deal in a serious manner with the physics of light and its decomposition in the spectrum, the physiology in that the light signal will be "read" by the visual and "converted" apparatus within our brain, the neurosciences paying attention to the perception of color in areas such as food, chemistry because pigments, or printing systems, operate according to the subtractive synthesis, linguistics through the meaning of color names, marketing, psychology, symbolism, heraldry and algorithms that they allow you to manage the color spaces depending on the color reproduction systems (from the monitor, the display to the different printing systems on different supports as well).

• **Assessment Methods and Criteria:** Students are evaluated according to the following criteria: participation in working groups commitment and diligence understanding of briefings ability to propose creative solutions in response to the client's requests graphic composition, balance of elements in space lettering and typesetting originality of the solutions identified creativity in the preparation of the briefing accuracy and attention in the production of the executives (both in print and on the web), and in the presentation layouts.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR19-08-04 Web design 1

• **Course Unit Code:** Web design 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD) Graphic design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** ANTONELLO LIPORI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course intends to offer studnets a knowledge base for understanding the reference design context: technologies, rules, limits and possibilities to the state of the art. Through a series of theoretical lessons, followed by practical exercises, the student acquires the methodology and operational tools to design and build websites. The course of Web Design 1 pursues two objectives that reflect the theoretical and practical nature of the course. The first objective, of a theoretical nature, consists in transmitting knowledge of the technological scenario, the design process, the skills required, the languages used to create websites. The second objective, of a practical nature, involves the application of what has been learned for the creation of a personal website, a creative portfolio in which to show one's work.

• **Prerequisites and co-requisites:** None

• **Contents of course unit:** The first part of the course provides an overview of the work phases, the skills required, the software and the results expected from each phase (Introduction to the web, design for the web, content and site map, Wireframe and Mockup, setup of the environment of development). In the second part the computer languages for the structuring of information (HTML), the composition of the graphic aspect (CSS) and an introduction to the logics of interaction (Javascript) will be presented. You will come to the last lessons in the design of a web portfolio. List of phases: • Introduction to the web technologies • Steps to design a website • Sitemap and wireframe • Content creation • Grids • Visual elements • Images, fonts and color for web • Workspace, workflow and editors • HTML • CSS • SEO and Analytics • Publish online

• **Assessment Methods and Criteria:** The course includes an end-of-course project that certifies the theoretical knowledge and practical skills acquired. The final exam consists of a 15-minute presentation of the student's web portfolio. The site must contain essential information and a minimum set of works that can present the student in a professional perspective. The evaluation parameters used in the verifications and in the exams are: • Knowledge of HTML markup language and CSS style sheets; • Degree of project definition; • Code quality; • Quality of representation.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR19-19GD-08 Elementi di grafica editoriale

• **Course Unit Code:** Elementi di grafica editoriale

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD) Graphic design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** LUIGI IACOBELLI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Learning of all the theoretical and practical aspects useful for the student to have all the basic notions to deal with the layout of any type of product in any editorial capacity. Realization of editorial products, from design to preparation for any type of printing to digitization, with meetings (external and internal to the Academy) with the presence of qualified personnel. Care of the group work, in view of the climate of trust between colleagues, essential basis for the good final realization of a project.

• **Prerequisites and co-requisites:**

• **Contents of course unit - Module A:** The course has a theoretical part, useful for learning the basic rules of layout and a practical part, which provides for the creation of real publishing products, in order to enable students to make appropriate choices for each type of print. The following elements will be examined: the paper, the format, the text (characters, bodies and lines), the images, the color in the print, the box layout. Editorial products: book, e-book, newspaper, magazine and any type of product useful for their promotion.

• **Contents of course unit - Module B:** Theory Typographic techniques, intermediate and advanced level. Page structure, composition semantics. Practical skills Project 1: personal identity kit. Stationery, poster Project 2: brochure layout on assigned text. Particular attention on typographic experimentation as well on students' layouting capabilities by the exclusive use of typographic means. Project 3: series either book covers, lp/cd covers or packaging design elements as labels or pack front sides. course's main objectives: conveying of entire thinking and designing process, mastering means and meanings of typography.

• **Assessment Methods and Criteria:** The evaluation is based on a plan in coordination with other Graphic Design courses, consisting of: attendance (including delays), theoretical and technical knowledge of the subject, knowledge and use of the language of the profession, originality of the elaborated products, presentation of the own job, engagement during the year, collaboration with the colleagues, technical quality of the realized production, care of the job, application of the graphical notions. At the exams the student must present himself with all the projects developed during the year.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABST47-07GD-06 Stile storia dell'arte e del costume

• **Course Unit Code:** Stile storia dell'arte e del costume

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD) Graphic design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** GENNY DI BERT

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** During the course we intend to focus on visual communication in the historical and critical path of the Visual Arts. Consequently, it is necessary to provide, initially, a basic knowledge of the History of Art. For this reason, the study of the Art History Flash Back pantry (Genny Di Bert) is preparatory, in which fundamental styles and languages are dealt with, which have changed the artistic trend through works and thoughts. The study will focus on some moments and protagonists chosen in the phenomenology of art. Among all: the classical Greek art (balance of Policleto), the early Christian art, the anthropocentrism of the '400, the Baroque, to arrive at Impressionism and the avant-gardes of the' 900. During the course we will go through some centuries of "visual history" also through the iconographic and iconological study of images.

• **Prerequisites and co-requisites:** No prerequisites.

• **Contents of course unit:** The liberty graphic. Photography as a "medium". The Historical Avant-gardes. The geometrization of space. Experimental photography. Art Deco. The years between the two wars. The thirties. Diffusion of popular culture and photojournalism. Economic development and visual culture. The graphic design from 1945 to 1968. The "Visual Design" orientation. Business graphics. Optical Art. The graphic design of the Sixties. Social graphics. The graphic design from 1969 to 1990.. Environmental graphics, film and television themes, the digital revolution, Postmodernism and graphics, end-of-century trends, Web design and the Internet.

• **Assessment Methods and Criteria:** The final evaluation will be the sum of the results of the various annual audits, the final exam and the candidate's interrelationship with the subject and the lessons. During the year there will be methods of verification (written and oral tests in progress: the knowledge of the topics covered will be evaluated from time to time during the academic year). The revisions will be made by the teacher, evaluated and the final results officially displayed in Academy. Attendance is mandatory. Final oral exam.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC41-09GD-06 Tecniche di modellazione digitale 3D 1

• **Course Unit Code:** Tecniche di modellazione digitale 3D 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD) Graphic design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSIO CREMISINI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Course aims to give the students the skills to model their own projects using Rhinoceros and to render them with Vray, the most used and wanted plugin for rendering. Modelling both surface and solids will lead students to convert concepts and sketches into 3D models and get the knowledge to prepare 3d models for 3d printing. The course will split in 3 steps. In the first step students will learn Rhinoceros. In the second steps students will learn how to render, in a photorealistic way, with a "step by step" technique that will bring the real photo camera rules in the computer field of application through Vray. In the third step the students will finalize their work modelling and rendering an original project for the final test.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Introduction to Rhinoceros, the most used parametric 3D Modelling Program for Product. The interface and the basic tools in Rhinoceros. 2D and 3D drawing, curve, surfaces, solids. Editing of curves, surfaces and solids. Creation on different kind of models for different uses: 3d printing and/or rendering Introduction to Vray the most used rending engine. The rules of Photograpy, how a real camera works. Light and Material in Vray to achieve high quality result.

• **Assessment Methods and Criteria:** At the end of the course the students will present their own 3d models and rendering. They will be evaluated considering the accuracy of the models and the quality of the renderings. The goal for the students will be to prepare models and images that they will use to present in the best way their original concept.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPC65-01GD-06 Teoria e metodo dei mass media

• **Course Unit Code:** Teoria e metodo dei mass media

• **Type of course unit:** Basic AF, Basic AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT) Fotografia, Corso accademico di 1° livello (1L-GD) Graphic design, Corso accademico di 1° livello (1L-GD.CI) Graphic design - comics and illustration

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** NICOLAS MARTINO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The course aims at introducing the students to mass media as a generale communication in society, providing students with useful tools in order to draw a concept map of mass media in society. The course is divided into 2 parts: the first is dedicated to the analysis of some key words about Information society and Postmodern society; the second deals with the analysis of relations among the Mass society, Society, Arts and Performing Arts in the cultural turning points in contemporary periods. The course aims at introducing the students to mass media as a generale communication in society, providing students with useful tools in order to draw a concept map of mass media in society. The course is divided into 2 parts: the first is dedicated to the analysis of some key words about Information society and Postmodern society; the second deals with the analysis of relations among the Mass society, Society, Arts and Performing Arts in the cultural turning points in contemporary periods.

• **Prerequisites and co-requisites:** No

• **Contents of course unit:** The course aims at introducing the students to mass media as a generale communication in society, providing students with useful tools in order to draw a concept map of mass media in society. The course is divided into 2 parts: the first is dedicated to the analysis of some key words about Information society and Postmodern society; the second deals with the analysis of relations among the Mass society, Society, Arts and Performing Arts in the cultural turning points in contemporary periods … …

• **Assessment Methods and Criteria:** Final oral exam on the texts in the program and on the thesis / project prepared by the student: each student will be asked to prepare a project or a written essay on a theme chosen from those dealt with in class. The project or essay will be delivered, via emal, to the teacher, at least 15 days before the final exam to allow an adequate revision. Criteria for evaluation: Vote for the Project / thesis, attendance, active participation during the year, critical knowledge of the texts in the program, notions acquired in relation to the specific subject and critical-dialectical skills of the student.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPC67-05-04 Copywriting 3

• **Course Unit Code:** Copywriting 3

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD) Graphic design

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** ALESSANDRA GIACOMELLI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Copywriting is dedicated to teaching advertising writing. Communicate the product, its characteristics, its commercial and market purposes. Write to persuade and work according to the product. The work of the third year takes place in conjunction with the progress and the themes illustrated in the course of Advertising by Professor Claudio Spuri. The course runs parallel to the Advertising course held by Professor Claudio Spuri. After a robust period of general review of what was learned over the previous two years, the course focuses on the educational phases held by the Advertising course, and accompanies students in every step through understanding the requests, implementing an effective strategy, the creation of valid contents, the respect of the balance between education and their own view over the world and the writing of texts.

• **Prerequisites and co-requisites:** Italian mother tongue.

• **Contents of course unit:** Initial revision phase of the theory and practice of Copywriting learned during the first two years of study. Since the launch of the brief for the final Advertising project held by Professor Claudio Spuri, the course is aligned with the teaching and delivery phases required by the course. Students are accompanied through the reception of the brief, its examination, understanding and comparison with other and different advertising problems. Then the course passes to the creation of an effective strategy and to the creative and writing system, up to the final elaborate.

• **Assessment Methods and Criteria:** The course is based on a solid theoretical framework repeated weekly, followed by the creation of progressive documents. The final exam involves the discussion of the project together with the student, who must be able to indicate the direction and meaning undertaken in the creation of his paper. Questions of general understanding of the topic and critical passages complete the exam, which always tends to reward the good use of mediated solutions, which contain student's creativity and personality, together with targeted, clear and specific interventions to solve a precise communication problem on a specific advertising project.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR19-04-12 Graphic design 3

• **Course Unit Code:** Graphic design 3

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD) Graphic design

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** EMANUELE CAPPELLI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Il corso ha l'obiettivo di formare giovani professionisti capaci di progettare con un approccio dinamico e strategico. La metodologia insegnata aiuta a superare le difficoltà progettuali perchè basata sull'unione tra conoscenza scientifica e creatività: dall'ideazione alla realizzazione di un sistema visivo con un messaggio incisivo. Con il corso si acquisisce la capacità di affrontare, interagire e controllare i nascenti mezzi di comunicazione, oltre quelli convenzionali, e metterli in relazione con target differenti.

• **Prerequisites and co-requisites:** I requisiti richiesti sono: conoscenza minima ad un livello medio della metodologia progettuale, cultura generale, disegno a mano libera e conoscenza almeno livello medio dei software del pacchetto Adobe.

• **Contents of course unit - Module A:** Presentation of the course. Overview of the dynamics that communicate the message to the consumer: the "WHAT". Visual communication as a relationship tool. How it was born, changed and evolved in relation to the times, maintaining social mechanisms over the centuries and changing the methods: the "HOW". Theoretical lesson on mass media and new social contexts. Signs, pictograms, colors, in the various cultures and in the various epochs for commercial purposes. Introduction to the concept of "identity". Technical deepening on the major visual designers from the end of the 1900s to the contemporaries. Delivery of research on the major visual designers and discussion in the classroom. The project and the idea. Methodology.

• **Contents of course unit - Module B:** The course will be divided into a theoretical and a practical section, which will be integral parts of the final project. The theoretical part will examine the fundamental topics and codes both in strategic and in executive areas, such as: analysis of the briefing; development of concept and of message; study of communications media; layout composition. In this part, students will also study some international advertising campaigns through the detailed analysis of some case histories. In the practical part, students will principally work to a final project that will challenge them in the creation of a traditional advertising campaign. Students will be divided among different working groups and will have the opportunity to share and discuss their ideas and the results achieved. The course will be integrated with the Copywriting unit in order to follow a common and shared approach, from the starting external briefing to their own finish layouts.

• **Assessment Methods and Criteria:** La metodologia insegnata mira ad ottenere risultati originali e sorprendenti nella fase finale del progetto. Una prima parte di

ricerca e analisi e conclusioni per creare consapevolezza, sarà da supporto per lo sviluppo creativo del concept (seconda fase). Una terza fase inizierà sul disegno dell'idea, una volta affrontata e risolta la dicomia tra creatività e conoscenza scientifica. Nella quarta fase si passa all'aspetto esecutivo dove nessuna tecnica di base è preclusa, anzi è consigliato l'utilizzo di diverse tecniche.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR19-09-04 Web design 2

• **Course Unit Code:** Web design 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD) Graphic design

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** ANDREA CAVALLARI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to train students in the field of web design in order to develop one responsive web site based on Wordpress template Bridge using HTML and CSS languages and building a strong knowledge of CSS3 animation. The student will be able to plan User Experience, to design User Interface and to build the web site. By analyzing those three components, he/she will create pages template. By the end of the course, the students will learn more about web design trends and the future of the digital field and will be able to evaluate the usability and the complexity of a design. Structure and build a responsive web site, knowledge of HTML TAG, knowledge of CSS's style, implementation of a file of styles, learn how to import the plug-in. Design of the skin. Design of pages template. Manage the domain of the web site. Publish the web site. Knowledge of Wordpress. Learn the use of plugins and the visual composer. Lear POST, CATEGORY and PAGES od Wordpress. Presentation of web design trends. Learn the use of HTML Tags in order to improve the SEO.

• **Prerequisites and co-requisites:** Basic knowledge of HTML and CSS

• **Contents of course unit:** Structure and build a responsive web site, knowledge of HTML TAG, knowledge of CSS's style, implementation of a file of styles, learn how to import the plug-in, manage update and use Visual Composer. Design of the skin. Design of pages template. Manage the domain of the web site. Publish the web site. Knowledge of Wordpress. Learn the use of plugins and the visual composer. Lear POST, CATEGORY and PAGES od Wordpress. Presentation of web design trends. Learn the use of HTML Tags in order to improve the SEO.

• **Assessment Methods and Criteria:** The student will present the web site he/she designed. The wireframe and the design will be evaluated. The design must be engaging and attesting of a logical reflexion in the structure but also by it content. The evolution system is based on parameters which are a group of criteria that corrispond to the final score. These criteria are: the authenticity of the project, the technical qualities, the presentation of the HTML/CSS question and the responsiveness of the pages. Will also be taken in consideration the amount of attended hours. The final score is out of thirty.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC41-11GD-06 Tecniche di modellazione digitale 3D 2

• **Course Unit Code:** Tecniche di modellazione digitale 3D 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD) Graphic design

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSIO CREMISINI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Course aims to provide students with skills to design in 3ds Max and create "photographic" images with Vray, the most famous and used plug-in for rendering, allowing students to compare each project with the best visual approach. The course will split in 3 steps. In the first step students will learn the basic of modelling in 3ds Max and how to exchange and import files from the other programs they have already learn (Rhinoceros, etc.) into 3ds Max. In the second steps students will learn how to render, in a photorealistic way, they're design with a "step by step" technique that will bring the real camera rules in the computer field of application. In the third step the students will finalize their work modelling and rendering an original project (often linked with main courses themes) for the final test.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** 3DS MAX: - 3Ds Max interface, viewports, snap and grid - Basic modifiers: move, rotate, scale - 2D e 3D primitives - Editable objects and their submenus - Modifier list ad most used tools: fillet, chamfer, extrude, loft, lathe, meshmooth, ffd - Modelling exercises and reviews. VRAY: - Introduction to Vray - Real Camera and Virtual Camera - Focal length, fnumber, white balance, shutter speed, film speed(ISO), Color Mapping - Lights in Vray: Global Illumination ed Indirect illumination, Vray sun and Vray Sky, Vray light and light Balance - Vray Materials and their channels: Diffuse, Reflection, Fresnel reflection, Reflection Glossiness, Refraction, Refraction Glossiness, Fog Color, Bump, Displacement. - Rendering setup and parameters - Post production.

• **Assessment Methods and Criteria:** At the end of the course the students will provide an original 3D model based on the concepts developed in the main course and the renderings to show it. There will be 6 renderings, 3 in grayscale to evaluate the light balance and 3 with the correct materials applied to show the final result in the best way. Each group of renderings will show 3 different shoots from the same scene. The final mark will consider: - quality of the model - achievement of a correct light balance - correct interpretation of the materials - correct framing for the image and post production.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR16-10comics-10 Tecniche e tecnologie del disegno

• **Course Unit Code:** Tecniche e tecnologie del disegno

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD.CI-20) Graphic design - Comics and Illustration

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** 1S

• **Number of ECTS credits allocated:** 10 CFA

• **Name of lecturer:** DANIELE BONOMO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to offer skills in the realization of background drawings through the deepening of the techniques of representation of three-dimensional space referring to axonometric and perspective techniques. Starting from discipline of basic design we will come to treat, through the theory of shadows and the halftone, the complexity of reality in two-dimensional synthesis. We will deal with axonometry, the central, angular, intuitive and distorted perspective, and all the research and documentation practices will be treated to create credible backgrounds within one's own stories. Basic notions of directing and storytelling in comics will also be addressed. The papers will focus on the professional applications of perspective drawing in the field of illustration, concept art, traditional and digital animation background art and comics. How to use photographic documentation for pre-production and applications of perspective in entertainment and new media.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The following are foreseen: - Introduction to the threedimensional world and resolution of the most common problems in the representation and synthesis of reality; - Individual exercises on axonometric; - Lessons on the frontal, angular and intuitive perspective; - Lessons on the creation of environments; - Individual and group practical exercises; - Group exercises; - Lessons on work organization; - Individual and group reviews; - A practical application of the perspective in the workplace; - Realization of comic boards and illustrations.

• **Assessment Methods and Criteria:** With reference to the assessment methods and criteria, the final evaluation depends on quality (originality, relevance, design, final presentation) and quantity of the works carried out during the course - on the number of presences and revisions, on the punctuality and completeness in the delivery of the exercises (of course late deliveries and incomplete involve a significant lowering of the final assessment); on the ability to argue and present one final project in public through the preparation of suitable communication material and relevant.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR19-13comics-12 Graphic design 1

• **Course Unit Code:** Graphic design 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD.CI-20) Graphic design - Comics and Illustration

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** ENRICO PARISIO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to train students in the approach to graphic design through Bruno Munari's training methodology. First year students come from very heterogeneous training paths, and they must be provided with the basic elements to be able to express themselves through visual communication. In this sense, the visual field is first analyzed, its history, up to the production of the contemporary visual field, following the revolution operated by the artistic avant-gardes of the 20th century. In this context they will be provided with both the theoretical critical and the more strictly operational bases.

• **Prerequisites and co-requisites:** none

• **Contents of course unit - Module A:** The figurative space from the classical age to data visualization The figurative space of the classical age The figurative space of the Middle Ages The modern figurative space The aesthetics of flows Introduction to Graphic Design Signs and symbols The hermeneutic triangle The revolution of the avant-garde The space of gestalt The graphics between the two wars The Swiss style The US corporate identity The postmodern Iranian graphics Dynamic visual identities Relational identities Data visualization Laboratories ** texture forms forms structures Application project

• **Contents of course unit - Module B:** Acquisition of the skills for the preparation of a print PDF for any publishing product. Focus on the publication of comic books, study and analysis of lettering (both digital and manual). Calligraphy elements. History of graphic design and typography. Study and use of the main graphic programs: Adobe Indesign, Adobe Photoshop, Adobe Illustrator, Adobe Acrobat, Glyphs. Study and history of lettering and calligraphy, with particular attention to the work of historical American and Italian letterer. Practical exercises.

• **Contents of course unit - Module C:** The course intends to offer students the theoretical and practical bases of graphic design, with particular attention to the editorial design and its application in comic books and graphic novels. We will achieve this goal through lectures, individual and group exercises, papers and reviews. The course aims to provide students with basic skills to design a comic book headline, a cover for a comic book, a cover for a trade paperback and the layout of the editorial parts (title page; colophon; page layout for intro, forewords, and so on…). During the course we will also analyze the main graphic design programs (Adobe Indesign, Adobe Photoshop, Adobe Illustrator, Adobe Acrobat), learning some basic features useful for the correct production of a comic book, a

magazine or a collected edition (trade paperback)

• **Assessment Methods and Criteria**: Students are evaluated according to the following criteria: participation in working groups commitment and diligence understanding of briefings ability to propose creative solutions in response to the client's requests graphic composition, balance of elements in space lettering and typesetting originality of the solutions identified creativity in the preparation of the briefing accuracy and attention in the production of the executives (both in print and on the web), and in the presentation layouts.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR20-01-06 Arte del fumetto 1

• **Course Unit Code:** Arte del fumetto 1

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-GD.CI-20) Graphic design - Comics and Illustration

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** 2S

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** DANIELE BONOMO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course intends to offer the theoretical and practical bases of visual storytelling through lectures, individual and group exercises, elaborations and revisions. The course aims to create a short story in comics starting from the idea and development of pre-production study up to the putting in pages through the basics of the character design, storytelling, directing and implementation techniques following the most congenial style to the learner. From the pencil to the inking made with traditional tools like the brush and the nib, studying the various schools: Franco-Belgian clear line, American comics inking, instinctive backgrounds from the South American historietas, Disney cartoon trait and manga style. Short story of comics and editorial formats are foreseen to provide skills and cultural growth essential for the professional future

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The following contents are foreseen: - Individual exercises on visual storytelling; - From the idea to the press, how to create an editorial product; - Group exercises about the creation of a story; - Theoretical lessons; - Lessons on character design; - Lessons on creating environments; - Practical exercises on storyboard; - Theoretical and practical lessons on inking techniques; - Practical exercises on composition; - Lessons on work organization; - Individual and group reviews; - Create a story.

• **Assessment Methods and Criteria:** The final evaluation for students depends on quality (originality, relevance, design, final presentation) and quantity of the works carried out during the course – on the number of presences and revisions, on the punctuality and completeness in the delivery of the exercises (of course late deliveries and incomplete involve a significant lowering of the final assessment); on the ability to argue and present one final project in public through the preparation of suitable communication material and relevant.

• **Language of instruction:** Italiano

- **Disciplinary field:** ABPR31-03-08 Fotografia
- **Course Unit Code:** Fotografia
- **Type of course unit:** Characterising AF
- **Level of course unit:** Corso accademico di 1° livello (1L-GD.CI-20) Graphic design - Comics and Illustration
- **Year of study:** 1
- **Semester/trimester when the course unit is delivered:** Yearly
- **Number of ECTS credits allocated:** 8 CFA
- **Name of lecturer:**
- **Mode of delivery:** Theoretical and practical
- **Learning outcomes of the course unit:**
- **Prerequisites and co-requisites:**
- **Assessment Methods and Criteria:**
- **Language of instruction:** Italiano

• **Disciplinary field:** ABST48-04-08 Storia della stampa e dell'editoria

• **Course Unit Code:** Storia della stampa e dell'editoria

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD.CI-20) Graphic design - Comics and Illustration

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** RICCARDO CORBÒ

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The course will give the student a thorough and in-depth knowledge of the history of Comics from its remote roots in other arts, ranging from the invention of printing during the fifteenth century and the industrial revolution of the nineteenth century up to the present day. Particular attention will be given to the analysis of the history of the development of the publishing sector in the main producing countries as well as to the printing technologies that informed and shaped its evolution. The overall aim is to give the participants an holistic awareness of the medium, from a technical, practical, social and cultural point of view, providing the future professionals of the comic industry with the capacity to exploit its full potential. The course will give the student a thorough and in-depth knowledge of the history of Comics from its remote roots in other arts, ranging from the invention of printing during the fifteenth century and the industrial revolution of the nineteenth century up to the present day. Particular attention will be given to the analysis of the history of the development of the publishing sector in the main producing countries as well as to the printing technologies that informed and shaped its evolution. The overall aim is to give the participants an holistic awareness of the medium, from a technical, practical, social and cultural point of view, providing the future professionals of the comic industry with the capacity to exploit its full pote

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course starts from hints of "prehistoric comics", such as wall paintings in the Altamira cave; Egyptian hieroglyphics; the Trajan Column; the Bayeux tapestry; the inscription of San Clemente and Sisinnio; the illuminated Bible by Stephen Harding and reaches the contemporary sector of digital and social publications.The course starts from hints of "prehistoric comics", such as wall paintings in the Altamira cave; Egyptian hieroglyphics; the Trajan Column; the Bayeux tapestry; the inscription of San Clemente and Sisinnio; the illuminated Bible by Stephen Harding and reaches the contemporary sector of digital and social publications.The course starts from hints of "prehistoric comics", such as wall paintings in the Altamira cave; Egyptian hieroglyphics; the Trajan Column; the Bayeux tapestry; the inscription of San Clemente and Sisinnio; the illuminated Bible by Stephen Harding and reaches the contemporary sector of digital and social publications.

• **Assessment Methods and Criteria:** The course aims to bring students to a complete and in-depth knowledge of the history of Printing and Comics through the

study of sector publishing in the main producing countries and of the technologies usedThe course aims to bring students to a complete and in-depth knowledge of the history of Printing and Comics through the study of sector publishing in the main producing countries and of the technologies usedThe course aims to bring students to a complete and in-depth knowledge of the history of Printing and Comics through the study of sector publishing in the main producing countries and of the technologies usedThe course aims to bring students to a complete and in-depth knowledge of the history of Printing and Comics through the study of sector publishing in the main producing countries and of the technologies usedThe course aims to bring students to a complete and in-depth knowledge of the history of Printing and Comics through the study of sector publishing in the main producing countries and of the technologies used

• **Language of instruction**: Italiano

• **Disciplinary field:** ABTEC38-16comics-10 Computer graphic

• **Course Unit Code:** Computer graphic

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD.CI-20) Graphic design - Comics and Illustration

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 10 CFA

• **Name of lecturer:** CLAUDIO SPURI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course will introduce the basic techniques and most relevant tools used in: Adobe InDesign, needed for Desktop Publishing to manage and create an editorial output; Adobe Illustrator and Adobe Photoshop, for raster and vectorial graphics to manage and create digital images for printing and digital media; Adobe Acrobat, to export files for printing and with interactive elements. At the end of the course, students will be able to create printing layouts, publications and to work with digital images. Students will acquire the skillset to: manage a graphic layout of medium complexity from the beginning to the end; optimize images and texts for digital and typographical printing; manage the resolution and the coloring of raster images; use the tools of photo retouching and transformations of raster images; manage the processing of vector images; optimize images and texts for digital and typographical printing. Moreover, they will manage the workflow with all the software for each kind of professional project. Graduates from the course will be able to work autonomously and finalize their own projects in editorial or graphic studios, in editorial and communication projects in general, as creative and technical professionals during the execution phase.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** In the Desktop Publishing filed, the course will include the fundamentals of a page layout for typographical and digital printing, focusing on the following topics: beginning to create a new document, detailed overview of tools and work area, text formatting and enhancing, layout and color management; import and export formats; In the visual field, the course will include the fundamentals of digital imaging for typographical and digital printing, with a specific focus on the following topics: beginning to create a new document, detailed overview of tools and work area, text formatting and enhancing; layout and color management; paths and Bézier curves; photo editing; workflow integrated with with Desktop Publishing and web layouts; import and export of formats. The lessons include theoretical explanations of the most important software tools and practical exercises in which students will have the opportunity to practice on layouts of various kind and level of difficulty. In the second half of the second semester, students will be supervised to complete the project assigned in additional design courses.

• **Assessment Methods and Criteria:** The final assessment will evaluate the exercises performed during the course and the final project as a whole learning

experience. The students will be evaluated on the theoretical skills acquired. Nevertheless they will have to demonstrate their proficiency when mastering a printing layout. The evaluation of the learning of each student will be based on the analysis of the exercises, production of relevant contents, level of approach towards design during the year. The students will demonstrate that they can master the basic features of the software and have learnt the main operational techniques during the year. Part of the evaluation will be the preparation of an assigned project and the presentation of it during the exam.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPC67-04-02 Copywriting 2

• **Course Unit Code:** Copywriting 2

• **Type of course unit:** Characterising AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD) Graphic design, Corso accademico di 1° livello (1L-GD) Graphic design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** 1S

• **Number of ECTS credits allocated:** 2 CFA

• **Name of lecturer:** ALESSANDRA GIACOMELLI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Copywriting is dedicated to teaching advertising writing. Communicate the product, its characteristics, its commercial and market purposes. Write to persuade and work according to the product. The work of the second year takes place in conjunction with the progress and themes illustrated during the course of Web Design. Bringing the teachings of the first year to maturity by teaching students to think for themselves, including Copywriting in all their educational structure. Words as a communicative element must transcend the single teaching and get to permeate all their visual culture, so that they start to think of themselves, and operate, as communication professionals. To achieve this, we work on the text as a signifier applied to many advertising communication formats, favoring web and writing for digital media.

• **Prerequisites and co-requisites:** Italian mother-tongue.

• **Contents of course unit:** The applications of the text hierarchy, intended both as a physical and typographic grid and as a variable signifier in power relations in advertising communication. Manage the text hierarchy, elaborate a hierarchy of functional text, know how to modify it and filter it according to the product, the case, the target and the challenge to be faced. Understand the dynamics of the market and develop winning and practical strategies, especially in the field of web, digital, social and app communication.

• **Assessment Methods and Criteria:** The course is based on a solid theoretical framework repeated weekly, followed by the creation of progressive documents. The final exam involves the discussion of the project together with the student, who must be able to indicate the direction and meaning undertaken in the creation of his paper. Questions of general understanding of the topic and critical passages complete the exam, which always tends to reward the good use of mediated solutions, which contain student's creativity and personality, together with targeted, clear and specific interventions to solve a precise communication problem on a specific advertising project.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR15-04-06 Metodologia della progettazione

• **Course Unit Code:** Metodologia della progettazione

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD.CI) Graphic design - comics and illustration

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** GUIDO LOMBARDO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** This course aims at providing students with a theoretical basis for the development of a proper design methodology, according to the logical sequence of design processes. It's a theoretical & practical course. There are no prerequisites. Initially, the course will include a series of lectures based on the basic principles of composition, through the analysis of some of the most significant works of masters in achitecture, design, and classic, modern, contemporary art. The relation between accomplished work and the processes and strategies to achieve it will be analyzed by students. The program is divided into different phases: research and data analysis; formal analysis; formal experimentation (fantasy, image/ form/ visualization) and communication of the project and its presentation. The final assessment will consider the student's works, personal interest and participation throughout the year.

• **Prerequisites and co-requisites:** To have completed 60% of the exams of the first year of the course.

• **Contents of course unit:** The course includes a first phase in which experimental laboratories and preparatory exercises will be carried out to strengthen students' ability to relate sign and sense, semantic, syntactic, pragmatic and experimental aspects. The design phase will follow. A general annual theme and various sub-topics will be proposed. Students, divided into groups, will choose a sub-theme. The project process will follow the three major phases of research and analysis, concept and identification of design "guiding" principles, project development, presentation and production. In particular, the annual theme will focus on the identity of the territories and communities. During the course there will also be theoretical focuses on some aspects of planning.

• **Assessment Methods and Criteria:** The exam will take place according to an expository method: students will have 1 hour to set up their project according to the dedicated space, the project must be self-explanatory. After the vision of the teachers in the absence of the students, the projects will be shared and commented and the evaluations given. The final evaluation will take into account, during the presentation of the works carried out during the course, the acquisition of the basic elements of the design, the quality of the drawings, as well as the interest and contribution offered during the year, according to the envisaged scheme by the course council.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR17-04-06 Product design

• **Course Unit Code:** Product design

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-GD) Graphic design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** PAOLO PAREA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Packaging design: a fundamental element for the communication of a product or a service, a complex and constantly evolving profession, an indispensable pawn in a marketing strategy. This and much more make the packaging designer, a very attractive and always sought after profession, a territory of discovery and growth for the graphic designer who is not afraid to leave the two-dimensional plan of his knowledge. Through theoretical notions, but mainly through the practical analysis of objects, the course aims to train the student a clear and comprehensive knowledge of packaging design. Through a series of exercises, the multiple aspects of the packaging designer profession will be captured and analyzed. Also, every course will participate to a national or international competition connected with the packaging, in order to confront different ideas and people.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** -Packaging: different concepts and ideas in one word -Packaging: A profession that embraces different ways of communicating and skills -Project: who, what and why -Technical funtions, own functions and funtions of the brand -Shape, color and material: the three main aspects of a packaging -Materials technology: paper, cardboard -Materials technology: plastics -Materials technology: metals -Materials technology: other packaging materials -Packaging models and prototypes -Practical exercises and competitions

• **Assessment Methods and Criteria:** The final assessment will refer to every elements required for the presentation of each project, shown below: 1) Comprehensive and correct oral presentation, with particular attention to the significant elements of the project. In english for foreigner student. 2) A table, A3 format, of presentation, designed to capture the customer's interest, communicating the emotional aspect of the project, preferring the persuasive aspect to the descriptive one. 3) A table or more, A3 format, in which to develop all the formal, functional, technical and commercial details, able to communicate exhaustively the project. 4) A table or more, A3 format, of dimensional and construction technical drawings. 5) Short written report to summarize the remarkable features of the project. 6) Prototype The purpose of this approach is to accustom the student immediately to propose his projects according to a professional scheme, simulating what will be the real world of work.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR19-10Comics-12 Graphic design 2

• **Course Unit Code:** Graphic design 2

• **Type of course unit:** Characterising AF, Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD.CI) Graphic design - comics and illustration, Corso accademico di 1° livello (1L-GD.CI) Graphic design - comics and illustration

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** PAOLO BUONAIUTO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Graphic design is a discipline in constant evolution that continually investigates its time both from a cultural and a professional point of view. In the last fifty years the challenges in the world of graphic design have always been of vital importance for the success of companies, services and products that, thanks to visual communication, have been able to build an identity and a memorability towards the public and the market. Being a designer of visual communication today means taking an interest in everything that interests man. This profession prepares to be humanists: scholars of man and his needs in the world. The course intends to focus on the theoretical, methodological and operational tools that are the basis of any graphic design. We will study the specific topics of the discipline such as the compositional grid, the management of images and text, the color, type and formats of typefaces. This operation makes clear the ultimate goal of completing the visualization process by choosing and using image reproducibility techniques from the print display. The objective is therefore to reach the maximum expressive capacity to interpret contents through editorial and visual artifacts, merging verbal and visual message with the materials of the production in industrial printing or to that which is increasingly spreading with the self-production.

• **Prerequisites and co-requisites:**

• **Contents of course unit - Module A:** Shape and configuration are among the central themes of the Graphic Design course. These are addressed through some practical exercises, with the aim of allowing the student to begin to manipulate in full autonomy and to manage the perceptive, formal, technical and instrumental aspects of the project. Through a historical-cultural introduction that traces the evolution of the graphic project, different approaches and thoughts that schools and designers have had towards of this discipline. Through a laboratory activity, carried out both in the classroom and at home, during which the student, through a process of experimentation, observation, formulation and verification, trains his own sensitivity acquiring mastery and awareness. They will be the moments of confrontation, discussion and verification are fundamental in which the class, understood as a community of meaning, discusses and comments on the results obtained. The path in which the proposed activities move ranges from a more expressive, intuitive and manual approach to a more rational one, working on the method and developing abstraction skills. The themes and methods of work and

research take into account the different characteristics of the students, giving everyone the opportunity to confront and develop skills and knowledge more or less close to their own qualities and attitudes. The annual theme, subject to a final examination, will allow the gathering of all the acquired skills.

• **Contents of course unit - Module B:** The graphic design course consists of two modules. Module A on Form and configuration and Module B on narrative form and context. The two modules are independent and communicate in the final project. Module A - Form and configuration are among the central themes of the Graphic Design course. These are addressed through practical exercises, that will help students achieve confidence and control in the project's formal, technical and instrumental aspects. Through a historical-cultural introduction that traces the evolution of graphic design, different approaches and thoughts that schools and designers have had towards this discipline will be analyzed. Through a path of experimentation, observation, formulation and verification, the student will train his sensitivity, acquiring mastery and awareness. The laboratory activity will be carried out both in classroom and at home. The annual theme, subject of the final exam, will allow to convey all the skills acquired. Module B: This module aims to give the student useful tools for both graphic design and illustration. It will consist of practical exercises, theoretical lessons and reviews. In carrying out the various exercises proposed during the course, students will learn to recognize illustrative styles and to know how to use them according to communication needs, to recognize style, target and narrative contexts in an illustration and brief, to manage color, as well as references illustrated by other authors.

• **Assessment Methods and Criteria:** The verification method is based on the following criteria: • Participation, education and respect for the rules; • Ability to analyze; • Design skills; • Technical skills and use of specific tools; • Personal reelaboration; • Respect of delivery times; • Acquisition of theoretical and practical information; • Ability to present the project and oral presentation. The works related to the exercises will be reviewed and evaluated. Possibility of administering a specific test inherent to the theoretical part of the discipline. For the purposes of the final outcomes and the related assessment, an average will be taken of attendance, participation in educational activities, respect for deadlines for deliveries, results of exercises, the result of the theoretical test and the annual project.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR19-14-08 Elementi di grafica editoriale

• **Course Unit Code:** Elementi di grafica editoriale

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD.CI) Graphic design - comics and illustration

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** LUIGI IACOBELLI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Deepen group work to prepare the student to relationships with other professionals in the publishing industry with whom he will have to collaborate in the future. Bring the student to learn all aspects theoretical and practical useful to prepare it in order to lay out any product. Assimilation of theoretical and practical aspects of printed products with the realization of real publishing products from design to print (brochures, catalogs of characters, books, home page, newspaper, magazine) to digitization, with meetings (external and internal to the Academy) in the presence of qualified personnel. Visit of typography. Care of group work, from the point of view of a climate of trust between colleagues, an essential basis for good final realization of a project. The primery object of this course is to provide students with technical skills is order to master any kind of editorial work and pubblication.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course has a theoretical part, useful for learning the basic layout rules and a very large practical part, which provides for the realization of real editorial products, in order to be able to put them in the position students to make appropriate choices for each type of printout. They will be taken in examining the following elements: paper, format, text (characters, bodies and slugs), the images, the color in the print, the layout cage. Editorial products: book, brochure, poster, poster, newspaper, magazine, character catalog, home page, business card. Printing systems with in-depth information on offset, typography and screen printing.

• **Assessment Methods and Criteria:** The evaluation is based on a plan planned in coordination with other Graphic Design professor, consisting of: attendance (including delays), theoretical and technical knowledge, language of the profession, originality of the production, exhibition of one's work, commitment, collaboration with colleagues, technical quality of production, care of work, respect for graphic concepts. At the examination, the student must present himself with all the projects developed during the year, which will have to be presented in chronological order, in order to being able to also evaluate the growth of the student himself during the journey of everything the year.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABST47-08COMICS-06 Stile storia dell'arte e del costume

• **Course Unit Code:** Stile storia dell'arte e del costume

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD.CI) Graphic design - comics and illustration

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** FABRIZIO PIZZUTO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The course examines themes, techniques, media, issues, protagonists and methodologies of art history from the post-impressionism to the present. The students will be introduced to the main writings of recent art history that will prepare them to analyze their personal journey from the point of view of the poetics and methodologies of current art trends. The course aims to create a map of art history that the students will apply to identify and interpret each artistic trend, where and when a particular work could have been realized. The central part of each lesson will focus on understanding the fundamental meaning of art works and how they are made. In particular we will look at how the selected works of art get their emotional, lyrical or content value, and how the great artists of recent history have worked.

• **Prerequisites and co-requisites:** No prerequisites

• **Contents of course unit:** The course aims to provide a greater knowledge of recent art history and its themes, media and malleable and lyrical values. The course will teach students to analyze a work of art critically and to interpret it from the point of view of its spatial and content values. We will examine the birth of new languages and the evolution, lyrical, technical content of pre-existing languages. The course aims to teach students to perform an in-depth analysis, how to comprehend written works and to recognize the meanings, poetics, traits and signs of an artistic work as well as identify their spatial and content values.

• **Assessment Methods and Criteria:** The students will be invited to present a small thesis. They will be guided through a chosen path of art images to verify their ability to orient themselves in styles and authors. Students will be asked to understand and interpret written texts. In particular we will look at how the selected works of art get their emotional, lyrical or content value, and how the great artists of recent history have worked. The students have to analyze a work of art critically and to interpret it from the point of view of its spatial and content values.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPC65I01comics-06 Teoria e metodo dei mass media

• **Course Unit Code:** Teoria e metodo dei mass media

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD.CI) Graphic design - comics and illustration

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** NICOLAS MARTINO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The course aims at introducing the students to mass media as a generale communication in society, providing students with useful tools in order to draw a concept map of mass media in society. The course is divided into 2 parts: the first is dedicated to the analysis of some key words about Information society and Postmodern society; the second deals with the analysis of relations among the Mass society, Society, Arts and Performing Arts in the cultural turning points in contemporary periods. The course aims at introducing the students to mass media as a generale communication in society, providing students with useful tools in order to draw a concept map of mass media in society. The course is divided into 2 parts: the first is dedicated to the analysis of some key words about Information society and Postmodern society; the second deals with the analysis of relations among the Mass society, Society, Arts and Performing Arts in the cultural turning points in contemporary periods.

• **Prerequisites and co-requisites:** No

• **Contents of course unit:** The course aims at introducing the students to mass media as a generale communication in society, providing students with useful tools in order to draw a concept map of mass media in society. The course is divided into 2 parts: the first is dedicated to the analysis of some key words about Information society and Postmodern society; the second deals with the analysis of relations among the Mass society, Society, Arts and Performing Arts in the cultural turning points in contemporary periods … …

• **Assessment Methods and Criteria:** Final oral exam on the texts in the program and on the thesis / project prepared by the student: each student will be asked to prepare a project or a written essay on a theme chosen from those dealt with in class. The project or essay will be delivered, via emal, to the teacher, at least 15 days before the final exam to allow an adequate revision. Criteria for evaluation: Vote for the Project / thesis, attendance, active participation during the year, critical knowledge of the texts in the program, notions acquired in relation to the specific subject and critical-dialectical skills of the student.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPC67-05-04 Copywriting 3

• **Course Unit Code:** Copywriting 3

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD) Graphic design

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** ALESSANDRA GIACOMELLI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Copywriting is dedicated to teaching advertising writing. Communicate the product, its characteristics, its commercial and market purposes. Write to persuade and work according to the product. The work of the third year takes place in conjunction with the progress and the themes illustrated in the course of Advertising by Professor Claudio Spuri. The course runs parallel to the Advertising course held by Professor Claudio Spuri. After a robust period of general review of what was learned over the previous two years, the course focuses on the educational phases held by the Advertising course, and accompanies students in every step through understanding the requests, implementing an effective strategy, the creation of valid contents, the respect of the balance between education and their own view over the world and the writing of texts.

• **Prerequisites and co-requisites:** Italian mother tongue.

• **Contents of course unit:** Initial revision phase of the theory and practice of Copywriting learned during the first two years of study. Since the launch of the brief for the final Advertising project held by Professor Claudio Spuri, the course is aligned with the teaching and delivery phases required by the course. Students are accompanied through the reception of the brief, its examination, understanding and comparison with other and different advertising problems. Then the course passes to the creation of an effective strategy and to the creative and writing system, up to the final elaborate.

• **Assessment Methods and Criteria:** The course is based on a solid theoretical framework repeated weekly, followed by the creation of progressive documents. The final exam involves the discussion of the project together with the student, who must be able to indicate the direction and meaning undertaken in the creation of his paper. Questions of general understanding of the topic and critical passages complete the exam, which always tends to reward the good use of mediated solutions, which contain student's creativity and personality, together with targeted, clear and specific interventions to solve a precise communication problem on a specific advertising project.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR19-11Comics-12 Graphic design 3

• **Course Unit Code:** Graphic design 3

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD.CI) Graphic design - comics and illustration

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** CLAUDIO SPURI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Strengthen the awareness of the project, through theory and practice. A laboratory where graphic design is a creative and methodological tool for visual representation and visual communication. The teaching aims to transmit to the students of Graphic Design - Comics and Illustration the main theoretical and practical knowledge related to graphic design, consolidating and developing in a professional perspective what has already been learned during the previous years. The educational program is focused, in particular, on the understanding of the multiple roles of the graphic designer in the job market and in the artistic field, and the acquisition of a methodological approach neede for the functional interaction between visual design and visual communication. The student will acquire the necessary skills to better respond to current design needs.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The teaching has a mainly laboratory approach that will allow students to deal with heterogeneous project requests. However, the lessons are also theoretical, with thematic insights, exposure and analysis of some case studies that will accompany the projects to be carried out in the classroom and at home. It will also included revisions, individual or in group, for the finalization of the projects. It is also possible to use what is learned in this course in other subjects in order to maintain a methodological continuity also outside the specific course. The lessons are structured in such a way as to allow a constant and progressive learning, starting from the rules and the basic tools of graphic design up to the main fields of application, from the visual representation to visual communication in general.

• **Assessment Methods and Criteria:** The final assessment will evaluate the projects created during the course and the final project as a whole learning experience. The students will be evaluated on the theoretical and practical skills acquired. Nevertheless they will have to demonstrate their proficiency when mastering different fields of Graphic Design. The evaluation of the learning of each student will be based on the analysis of the assignements, production of relevant contents, level of approach towards design during the year. The students will demonstrate that they master the basics and the main design and composition techniques, thus demonstrating that they have acquired the skills necessary to work into a professional context. Part of the evaluation will be the preparation of an assigned project and the presentation of it during the exam.

- **Language of instruction**: Italiano

• **Disciplinary field:** ABPR19-16-04 Web design 2

• **Course Unit Code:** Web design 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD.CI) Graphic design - comics and illustration

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** DANIELE BONOMO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to offer advanced skills in use of digital content and online presence as an artist. The course aims to deepen the topics covered in the Web Design 1 course to provide the learner with all the tools necessary to work in the online world intended for artists both for personal branding and for work on commission. Construction and maintenance of a vertical portal and an online communication campaign for a product, company and event. In particular, development techniques of web marketing strategies, editorial plans and commercial strategies. Research and development of new creative ideas for the online art promotion.

• **Prerequisites and co-requisites:** Having attended web design 1

• **Contents of course unit:** The contents of the course are: - Theoretical lessons on the digital world; - Advanced notions of word press as a CMS platform for creating a site; - Development of an editorial plan; - Development of an individual project; - Working on commission, practical examples; - Build an online marketing strategy; - Practise with personal branding communication plan; - Development of a group project; - Promote creative work; - Creativity at the service of companies; - Lessons on work organization; - Individual and group reviews;

• **Assessment Methods and Criteria:** The final evaluation for all the students depends onquality (originality, relevance, design, final presentation)and quantity of the works carried out during the course - on the number of presences and revisions, on the punctuality and completeness in the delivery of the exercises (of course late deliveries and incomplete involve a significant lowering of the final assessment); on theability to argue and present one final project in public through the preparation of suitable communication material and relevant.

• **Language of instruction:** Italiano

• **Disciplinary field**: ABTEC38-11-08 Tecniche di animazione digitale

• **Course Unit Code**: Tecniche di animazione digitale

• **Type of course unit**: Related or integrative AFs

• **Level of course unit**: Corso accademico di 1° livello (1L-GD) Graphic design

• **Year of study**: 3

• **Semester/trimester when the course unit is delivered**: Yearly

• **Number of ECTS credits allocated**: 8 CFA

• **Name of lecturer**: HARALD PIZZININI

• **Mode of delivery**: Theoretical and practical

• **Learning outcomes of the course unit**: Through the use of software, After effects, Illustrator, Photoshop and the knowledge of problems and design solutions, the course aims to equip students with technical tools and ideational capabilities for creating animated graphics products, motiongraphic and basic compositing. Using videos, shot with simple video cameras or cell phones, illustrations and graphic elements, mixing and animating them in a creative and professional way. Starting from the idea (concept) moodboard, storyboard, animation, compositing, rendering and presentation. Simulating similar processes and methods as in the world of work, thus forming the student at a professional level. At the end of the course the student will have the ability to perform logoanimation, videotutorials, basic special effects, video processing (color correction, greenscreen, rotoscopes, tracking).

• **Prerequisites and co-requisites**:

• **Contents of course unit**: The contents of the course "Digital animation techniques" include both theoretical lessons and practical lessons. The course "Digital animation techniques" will allow students to learn software after effects and integrate adobe software (photoshop and illustrator) for animated use. The study of case histories, the analysis of the video concept and the project workflow is also planned, which will start from animation, storytelling, moodboard and storyboarding. theoretical and practical lessons for learning software after effects, integration between adobe software (photoshop and illustrator) for animated use. Case histories analysis, video concept analysis, project workflow starting from the idea (concept) moodboard, storyboard, animation, compositing, rendering and presentation. Simulating similar processes and methods as in the world of work, thus forming the student at a professional level. At the end of the course the student will have the ability to perform logoanimation, videotutorials, basic special effects, video processing (Colorcorrection, greenscreen, rotoscopi, tracking). The contents of the course "Digital animation techniques" provide theoretical and practical lessons that will allow students to learn software after effects and the integration between adobe software (photoshop and illustrator) for animated use. The study of case histories, the analysis of the video concept and the project workflow is also planned, which will start from animation, storytel

• **Assessment Methods and Criteria**: Students will be assessed on the basis of the presentation of the exercises carried out during the course, on participation during the course and in the final thesis. The technical, narrative and aesthetic capacity of the final project will be evaluated. The ability to mix the various

software to obtain the best fusion between technique, originality and aesthetics. During the exam, the student will present all the phases of pre-production (concept, moodboard, storyboard) and production (techniques used). Only rendered videos will be accepted and after effects projects will not be considered.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABTEC39-05-04 Tecnologie dell'informatica

• **Course Unit Code:** Tecnologie dell'informatica

• **Type of course unit:** Further AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-GD.CI) Graphic design - comics and illustration

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** GIULIO FERMETTI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to provide the student with the in-depth knowledge and tools necessary to be able to layout and create any editorial product, with specific insights on Adobe software [InDesign, Illustrator, Acrobat and Photoshop] and on particular printing and packaging processes [die-cuts; varnishes; inks, papers and special formats; etc.]. Visits and meetings also outside the Academy [printers, service, etc.], individual and group practical exercises to build and / or strengthen trust between colleagues

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course is developed in a theoretical and a practical part. In the theoretical part, the basic rules of editorial graphics and layout are dealt with on the one hand, and on the other, targeted insights into the use of Adobe graphics suite software [InDesign, Illustrator, Acrobat and Photoshop], aimed at learning techniques to create particular graphic and typographic effects. In the practical part, exercises will be carried out on editorial products, with particular attention to the design and physical peculiarities of comic magazines and comic books. We will study papers, formats, fonts, illustrations, layout cages, graphic designs for books, magazines and newspapers. Four-color, two-color, spot colors, varnishes, paper converting, die-cuts, dry printing. A visit to the printing house is planned and during the course there will be meetings [also via web] with specialists in the production and self-production of books.

• **Assessment Methods and Criteria:** The evaluation is carried out considering: attendance [including delays], theoretical and technical knowledge, originality of production, exposure of one's work, commitment, collaboration with colleagues, technical quality of production, care of the work, respect for graphic notions. During the exam, the student must present himself with the works presented in chronological order, in order to also evaluate his growth during the year. The layout of the final presentation of the papers will be considered in the final grade

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC41-12COMICS-06 Tecniche di modellazione digitale 3D 2

• **Course Unit Code:** Tecniche di modellazione digitale 3D 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD.CI) Graphic design - comics and illustration

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSANDRO FELICIANI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The purpose of the course Tecniche di modellazione digitale 3d, is to succeed in creating an Animated cartoon inside of Maya, preaching all the techniques and knowledge learned in course of 75 hours. The idea is to create a job exploiting different plans, mapped with the students tables , with camera movements and any animated movements on the characters using effects of parallax and small movements on the objects on stage. As we go on with the lessons, we will enrich our knowledge of the software, trying from time to time to expand our small projects with new techniques. The learning process will not be rapid immediately, but, with the right method and exercise, I am sure that the students will be able, in a fairly short time, to create scenes and movies, pleasant and beautiful to look at.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Study of Maya software and animation rules. The content of the course will be very rich, we will analyze various modules within the software, concentrating mainly, and without ever losing sight of what is the purpose of the course. We will analyze the basics of 3D modeling and the concepts related to it, up to the point of managing a rendering with lights and rooms, but surely the module that we will go into more deeply will be the one linked to animation. We will also make a small introduction to what are the basic rig tools for managing and moving possible characters.

• **Assessment Methods and Criteria:** The course will be structured with small theoretical explanations directly on the software and practical exercises. all the exercises performed during the year will however have an important value linked to the final evaluation. they will be considered as small evaluation tests but will not exempt the children from the realization of the final project. The aim is always to realize their animated comic. For the final project, the students can decide to carry out individual projects or even in groups of several people.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC41-10COMICS-06 Tecniche di modellazione digitale 3D 1

• **Course Unit Code:** Tecniche di modellazione digitale 3D 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-GD.CI) Graphic design - comics and illustration

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSANDRO FELICIANI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The purpose of the course Tecniche di modellazione digitale 3d, is to succeed in creating an Animated cartoon inside of Maya, preaching all the techniques and knowledge learned in course of 75 hours. The idea is to create a job exploiting different plans, mapped with the students tables , with camera movements and any animated movements on the characters using effects of parallax and small movements on the objects on stage. As we go on with the lessons, we will enrich our knowledge of the software, trying from time to time to expand our small projects with new techniques. The learning process will not be rapid immediately, but, with the right method and exercise, I am sure that the students will be able, in a fairly short time, to create scenes and movies, pleasant and beautiful to look at.

• **Prerequisites and co-requisites:** None

• **Contents of course unit:** Study of Maya software and animation rules. The content of the course will be very rich, we will analyze various modules within the software, concentrating mainly, and without ever losing sight of what is the purpose of the course. We will analyze the basics of 3D modeling and the concepts related to it, up to the point of managing a rendering with lights and rooms, but surely the module that we will go into more deeply will be the one linked to animation. We will also make a small introduction to what are the basic rig tools for managing and moving possible characters.

• **Assessment Methods and Criteria:** The course will be structured with small theoretical explanations directly on the software and practical exercises. all the exercises performed during the year will however have an important value linked to the final evaluation. they will be considered as small evaluation tests but will not exempt the children from the realization of the final project. The aim is always to realize their animated comic. For the final project, the students can decide to carry out individual projects or even in groups of several people.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR15-01-06 Metodologia della progettazione

• **Course Unit Code:** Metodologia della progettazione

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-DES-20) Design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ELY ROZENBERG

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course has an introductory character and aims to prepare students to face and solve problems related to the links between the form, structure and function of objects and space. Course Objectives The principles of design methodology and different concept strategies will be examined and illustrated: HOW AN IDEA (DESIGN) IS BORN AND HOW TO CREATE A CONCEPT SIX ROUTES OF IDEATION Six different paths with examples of products born from different search settings: 1. Pure concept or structure (for example the Eiffel Tower) 2.a. Inspired by products from the same sector 2.b. Concept that derives from sources of inspiration drawn from other sectors (architecture, photography, science, philosophy, etc.) 3. The concept that starts from production technology or a material 4. The concept focused on the interaction between user and product 5. The concept linked to problem solving (the MUNARI method) 6. The concept oriented to marketing possibilities

• **Prerequisites and co-requisites:** None

• **Contents of course unit:** The widely used methodological principles will serve as a basis for the future design of market products, but the course's objective will be the research and application of these principles on abstract or non-functional objects that leave more room for reflection. In this way the course lays the foundations for creating a wider project vision.

• **Assessment Methods and Criteria:** The final grade consists of 50% of the final year's grade and 50% of short exercises. For the average of the grades of short exercises the 2 projects with the most basic grades are excluded Consequently a student can also choose not to deliver a maximum of two projects but at this point the average of all the other projects will be done. The final project is mandatory. Absences exceeding 20% of the course could penalize the final grade.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR16-01-06 Disegno tecnico e progettuale

• **Course Unit Code:** Disegno tecnico e progettuale

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-DES-20) Design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSANDRO GORI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Geometry as a language of communication of construction rules. The subject is part of the training activities of the first year activated at the R o m e University o f fine Arts. Such teaching will provide students with the elements that will support them design moment, therefore of product conception and development, the result of ideational moment. The course will also highlight the relationship between the need for learn drawing by hand, establishing and highlighting the purpose as well tangible part of the design, that is the artifact, and that made with a IT support, considering this relationship of crucial importance.

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** The course through indications of an operational nature will provide the future professional with the ability to operate and represent, through the knowledge of the basic technologies, the correct graphic development of the project. The course is developed in two phases: the first phase is aimed at bringing students to a common technical operational level, with knowledge of common elements of graphic font, tools for technical drawing, graphic constructions, stairs metrics, basic elements of orthogonal projections, through projection, rotation and section of solids, axonometric projections and techniques for surveying architectural metric. The second phase is aimed at experimenting with elements characterizing and problems that will be faced in the course of study. More in detail, the course will be structured as follows: PHASE 1 - Tools and methods for representation - Metric scales - The metric survey - Control of the graphic sign and construction of flat figures - Orthogonal projections of the point, the straight line, the plane and their configurations in the space - Volumetric elements in projection - Rotation of solids - Sections of solids - Axonometric projections, object of product design - Problems of dimensioning of drawings STEP 2 - Representation / restitution of an architecture or parts of it (from the architecture to the piece of furniture; specific indications will be given) in the scales that will go from 1: 100 to 1: 1. - listed architectural

• **Assessment Methods and Criteria:** The exam consists of a final check; to access the latter is necessary: - have successfully attended and developed the planned activity during the course; this activity is certified at the end of the course, and for each session exam by the teacher in charge of the course - having completed, according to modalities defined in the classroom, the project / s final elaborate / s; At the final check it student must submit the following material: - return of the project / s final papers -. The final evaluation will take into account: -

the works carried out by the student during his journey, - of the acquisition of the basic elements of subject matter of study, - the quality of the graphics, - the interest and the contribution offered by the student during the year. Specifically, except different indications from the teacher, during the exam you must bring: notebook in A4 format with free-hand drawings. The boards with the geometric constructions, the part of projective geometry and axonometry in the F4 33x48 format or alternatively the A 3 format (the tables must be complete with header and collected in an album with envelopes and rings). As regards the exercise / the characterizing the course will be communicated in progress. On the date of the exam, the student must submit an electronic copy of the material produced.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR16-02-06 Fondamenti di disegno informatico

• **Course Unit Code:** Fondamenti di disegno informatico

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-DES-20) Design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ROSA CUPPONE

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Course of Fundamentals of Computer Design draws on a software such as AutoCad which provides a method to correctly set up a drawing with the precise description of the single commands, during the academic year all the topics will be studied in depth until reaching a complete knowledge and properties of the method. The possibility of application of this software ranges from mechanics, to design, to architectural design, the goal is to get to use in a professional way the drawing software most used by professionals and companies and addresses the issues necessary to perform in a manner professional representation of a project. In particular, representation of orthogonal projections with the creation of plans, elevations, sections and construction details. The course has a duration of 75 hours with exercises and the course gets to transmit the potential of the commands, with specific exercises of furniture and buildings, with drawings through the AutoCad program of scenography, furniture, construction projects, up to represent, organize and structure a project, final layout and prin

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** The lesson program includes a series of introductory lessons necessary to explain the fundamental principles from which this method starts and consist of: creation, organization and saving of a design, graphic primitives, use of Layers, drawing of geometric objects, selection and modification of objects, support for pointing. A second group of lessons concerning more specifically questions of method: hatches, backgrounds and covering entities, texts, dimensions, creation and use of the dimension blocks of a drawing, modification of existing objects, raster images, insertion of squares and scale reports for the printing of exercises carried out during the year. Exercises and tests carried out in the classroom, which will be used to put to use a complete use of this graphic tool and verify the degree of learning, up to the development of a theme assigned for the academic year with representation of plants, sections, elevations and details all printed at the various scales of representation.

• **Assessment Methods and Criteria:** The evaluation will take into account, during the presentation of the work carried out by the student during the course, the acquisition of the basic elements, the quality of the representation of the drawings, as well as the interest and contribution offered during the year.

• **Language of instruction:** Italiano

- **Disciplinary field:** ABPR21-01DES-06 Modellistica
- **Course Unit Code:** Modellistica
- **Type of course unit:** Basic AF
- **Level of course unit:** Corso accademico di 1° livello (1L-DES-20) Design
- **Year of study:** 1
- **Semester/trimester when the course unit is delivered:** Yearly
- **Number of ECTS credits allocated:** 6 CFA
- **Name of lecturer:** FELICE PATACCA
- **Mode of delivery:** Theoretical and practical
- **Learning outcomes of the course unit:** The course aims to promote, through the appropriate techniques, the start of the main faculty of simulation and formal production of objects, in the context of furniture and design. The ability to achieve concrete models, starting with insights, sketches, graphs, drawings, and the acquisition of appropriate visions about the most appropriate and specific modeling techniques, refining the ability to monitor and control project will be prosecuted in the course.
- **Prerequisites and co-requisites:** none
- **Contents of course unit:** The aim of the course is to learn the skills that allow students to model: design not finalized forms (surfaces, membranes, facilities, etc.) / Objects from the early stages of design / representation in three dimensions, with the tangibility of appropriate materials, concrete and mature processing project, examination relations with its innovative design.
- **Assessment Methods and Criteria:** in-course tests/ final project
- **Language of instruction:** Italiano

• **Disciplinary field:** ABPR30-05-08 Tecnologia dei nuovi materiali

• **Course Unit Code:** Tecnologia dei nuovi materiali

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-DES-20) Design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** FLORIANA CANNATELLI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course analyses materials and processes used in industrial design, by examining innovations, advantages and risk levels of each process. Key topics are the environmental requirements (e.g. sustainability, recycling, reuse) and the perceptual features of the product (e.g. tactile aspects, colours, textures). The course provides the basic knowledge to recognize and understand the traditional technologies related to wood, metal and glass, and innovative technologies like rapid prototyping. Learning outcomes will be verified through the development of a thesis, based on the topics covered in class.

• **Prerequisites and co-requisites:** no

• **Contents of course unit - Module A:** The course analyses materials and processes used in industrial design, by examining innovations, advantages and risk levels of each process. Key topics are the environmental requirements (e.g. sustainability, recycling, reuse) and the perceptual features of the product (e.g. tactile aspects, colours, textures). The course provides the basic knowledge to recognize and understand the traditional technologies related to wood, metal and glass, and innovative technologies like rapid prototyping. Special attention is paid to innovative materials, such as polymers and their most recent development (e.g. composites, biopolymers, responsive materials, also known as “smart” materials). Students will gain access to photos and videos provided by the most advanced research and development centers of Italian and foreign companies, and from the database of Material Connexion (the leading global platform for material innovation and solutions).

• **Contents of course unit - Module B:** The course will aim to deepen the most interesting innovative materials on the market through their characteristics but what is even more important and unique in relation to the architectural and designer firms who have used them and applied them in their projects. The different materials unique in their sector will be addressed, trying to understand their potential characteristics in order to be able to use them in the future in their projects. The student will be able to view the material through the reference websites, the participation of an invited guest directly representing the company that is the subject of the lesson, the samples presented during the lesson, the notes that will be distributed. In this way we would have the opportunity to understand both the technical and practical aspects, thus creating a more in-depth and specific debate on the material in question. At other times, architectural firms or former students will also intervene to bring tangible testimony on the material / project

relationship, and also have feedback on direct experiences in the field. Several outings will be organized throughout the year at showrooms and sector stores to see and touch the materials examined in the classroom live. Not having a real reference text, we would have as a guideline the Material Connexion website, and those of the companies dealt with from time to time. In any case, during every single lesson we would always have guidelines starting from wikipedia, relat

• **Assessment Methods and Criteria**: Special attention is paid to innovative materials, such as polymers and their most recent de-velopment (e.g. composites, biopolymers, responsive materials, also known as “smart” mate-rials). Students will gain access to photos and videos provided by the most advanced research and development centers of Italian and foreign companies, and from the database of Material Connexion (the leading global platform for material innovation and solutions). Acquiring the fundamental knowledge about materials and technologies is the necessary ba-sis for the development of an interdisciplinary and integrated design methodology. The course intends to enhance the key competences and skills in relation to the use of materials and pro-duction processes as essential tools for industrial design.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABST48-01-06 Storia del design 1

• **Course Unit Code:** Storia del design 1

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-DES-20) Design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** LUIGI PRESTINENZA PUGLISI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The course aims to provide the knowledge and critical-methodological tools necessary for understanding the main protagonists of Design and its most significant trends. Therefore, it intends to teach the correct method of reading objects, ideas and languages of contemporary design, favoring the development of the critical sense in the acquisition and re-elaboration of historical data, favoring transversal and interdisciplinary comprehension processes, encouraging the formulation of hypotheses and identifying new trajectories with reference to the current context. Finally, the course intends to constitute the critical historical bases for facing the subsequent course of History of Design 2 in which the subsequent historical period from the end of the Second World War to the present day will be addressed.

• **Prerequisites and co-requisites:** There are not prerequisites

• **Contents of course unit:** After a first introductory and methodological moment, the course will exhaustively deal with the most relevant characters, contexts and currents of international design from the late nineteenth century to the Second World War. Introduction. Arts and Craft, John Ruskin, William Morris. International Liberty and Italian Liberty. Victor Horta. Thonet. Viennese Secession, Wagner, Hoffmann, Olbrich. The figure of Loos. Gaudí and Catalan modernism. Futurism and historical avant-gardes. Werkbund - Behrens and AEG. Carlie Rennie Mackintosh. Frank Ll Wright and Rudolf Schindler. Russian revolution and political design. Walter Gropius and the Bauhaus. De Stijl, van Doesburg, Rietveld, Dudock, Duiker. Le Corbusier and Charlotte Perriand. Mies van der Rohe and Lilly Reich. Eileen Gray. Alvar Aalto and Scandinavian design. Pierre Chareau and the French furniture makers. Art deco and Streamline. Design during fascism and Nazism. Design of Italian rationalism, Italian design. Ponti director Ginori and Scarpa for Venini. Synthesis

• **Assessment Methods and Criteria:** The final exam will focus on the topics of the program and will be exclusively oral All students who will deal with it are required to prepare and illustrate a power point written essay or in pdf where 10 designers will be analyzed and analyzed analytically and for each designer examined 10 works of their choice will be illustrated. The exam interview includes a first question on a topic selected at will within the topics covered in the thesis and three / four questions chosen by the commission.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC39-08DES-04 Tecnologie dell'informatica

• **Course Unit Code:** Tecnologie dell'informatica

• **Type of course unit:** Further AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-DES-20) Design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** GIORGIO MARCATILI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** L'obiettivo del corso è quello di trasferire agli studenti le competenze e la conoscenza progettuale necessarie alla realizzazione di modelli e prototipi, facendo ricorso alle innovative tecnologie digitali ed in ambito Industry 4.0. In particolar modo, partendo dal concetto di design thinking, si svilupperanno una serie di attività teoriche e pratiche per prendere consapevolezza di sistemi di produzione digitale quali: Stampa 3D Taglio laser Fresatura a controllo numerico CNC. .

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** Panoramica tecnologie digitali Nozioni di meccanica strutturale La materia, gli sforzi e le deformazioni Industry 4.0 Stampa 3D teoria e pratica Taglio laser Teoria e pratica lavorazioni CNC teoria e pratica cenni su materiali compositi e sistemi di produzione laboratori pratici e realizzazione di modelli e prototipi. .

• **Assessment Methods and Criteria:** Gli studenti verranno valutati sulla base dei lavori svolti durante il corso e della loro partecipazione sia alle attività di gruppo sia a quelle individuali. Per poter superare l'esame è necessario aver presentato almeno due dei quattro progetti previsti. Il peso in termini di valutazione dei progetti è in ordine crescente: i primi progetti hanno un peso minore mentre i progetti finali più complessi verranno valutati in maniera più consistente. Presentati alla commissione d'esame i progetti inerenti al Modulo A e al Modulo B, il candidato sarà sottoposto ad una valutazione unica, in relazione agli esisti ottenuti dal lavoro prodotto, all'attività svolta durante le ore di lezione, al comportamento generale, tenendo in considerazione anche il numero di crediti formativi forniti dai moduli stessi.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC41-06DES-06 Tecniche di modellazione digitale 1

• **Course Unit Code:** Tecniche di modellazione digitale 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-DES-20) Design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSIO CREMISINI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Course aims to give the students the skills to model their own projects using Rhinoceros and to render them with Vray, the most used and wanted plugin for rendering. Modelling both surface and solids will lead students to convert concepts and sketches into 3D models and get the knowledge to prepare 3d models for 3d printing. The course will split in 3 steps. In the first step students will learn Rhinoceros. In the second steps students will learn how to render, in a photorealistic way, with a "step by step" technique that will bring the real photo camera rules in the computer field of application through Vray. In the third step the students will finalize their work modelling and rendering an original project for the final test.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Introduction to Rhinoceros, the most used parametric 3D Modelling Program for Product and Interior Design. The interface and the basic tools in Rhinoceros. 2D and 3D drawing, curve, surfaces, solids. Editing of curves, surfaces and solids. Creation on different kind of models for different uses: 3d printing and/or rendering Introduction to Vray the most used rending engine. The rules of Photograpy, how a real camera works. Light and Material in Vray to achieve high quality result.

• **Assessment Methods and Criteria:** At the end of the course the students will present their own 3d models and rendering. They will be evaluated considering the accuracy of the models and the quality of the renderings. The goal for the student will be to prepare models and images that they will use to present in the best way their original concept for the courses of Interior and Product design.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR14-01-06 Elementi di architettura ed urbanistica

• **Course Unit Code:** Elementi di architettura ed urbanistica

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-DES) Design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSANDRO GORI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The reservoir and the enclosure, the constituent elements The course aims to provide the student with an accurate knowledge of the elements that make up architecture as a container and details as the content of the architectural organism. Through a systematic disassembly of the reservoir (internal part of the building) and the architectural envelope (the part constituting both the skin and the architectural structure), entering into the specifications of the various elements. The laboratory focuses attention on the construction, analysis and understanding of all the elements that make up the building. The topics dealt with, even if on a theoretical level, are intended to be the foundation for more mature professional experiences, specifically at the most significant moment: construction.

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** The subject of study will be the building and its constituent parts with particular attention to evolution read in a historical key, as well as its location on the territory. Specifically, some aspects related to the world of architecture and design will be taken into consideration. During the course of the year, a small technological-design theme will be assigned through which the student will be able to put into practice the topics learned during the lessons. N.B. The order and organization of the lessons is indicative, and may be subject to variations.

• **Assessment Methods and Criteria:** The final evaluation will take into account: the correctness of the papers assigned, the graphic qualities, the continuity and participation in the course. The exam consists of a final check; this activity is certified at the end of the course, and for each exam session, by the teacher in charge of the course, according to the procedures defined in the classroom. At the final examination, the student must submit the following material: a summary, A4 format, through texts and images, of the topics covered in the course; an A0 format table (or other format to be defined with the teacher) with the project in 1:20 or 1:10 scale assigned, which will include: plans, elevations, sections, construction details, volumes, perspectives and a study model 1:20 scale. The final evaluation will take into account: - the works carried out by the student during his / her career, the acquisition of the basic elements of the subject being studied, the quality of the drawings, the interest and contribution offered by the student during the year . A copy of all the material produced by the student must be left to the teacher on computer support.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR16-03-04 Teoria e pratica del disegno prospettico

• **Course Unit Code:** Teoria e pratica del disegno prospettico

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-DES) Design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** ALESSANDRO GORI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The communication of the contained space (object) and of the container space. The subject is one of the training activities activated at the Rome University of fine Arts. This teaching will provide the students of the different academic courses with the elements that will support the design moment and therefore the conception and development of the product, the result of the ideational moment and put them in a position to prepare adequately for an imminent future; at the same time, force the mind to imagine three-dimensional spaces and acquire sensitivity to materials. The result will initially be less appealing and less effective than that obtained through the use of 3D programs but the effort will benefit the student in terms of learning and maturity for a more conscious spatial visualization. Of course you can use computer tools, such as iPad or Tablet, which today perfectly simulate the sensitivity of analogue instruments, and indeed they expand the possibilities, without detracting from individual abilities. What must always be very clear in the mind of those who approach this subject is the fact that the only way to learn to draw is to draw so much !!!

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** The course, through indications of an operational nature, will provide the future designer with the ability to operate and represent, typical elements of architecture and design, through the knowledge of the basic elements of conical projections (perspective), which is a fundamental instrument of this subject. Another basic element will be the knowledge of free-hand representation techniques (sketching), both by analogical means and by those who requested it expressly to the teacher through IT means (specifically, reference is made to the Autodesk SketchBook Pro program created specifically for sketching using a graphics tablet or to use directly on a tablet or i-Pad). Given then the interest of the academy to investigate the S. Lorenzo district in its various forms and dynamics, some exercises will be carried out in the direction of urban sketching, a practice that is spreading worldwide and that finds its sounding board in several groups born in social networks like Facebook, Instagram, You Tube, Pinterest etc. and that is aimed at discovering and analyzing urban spaces in their different forms.

• **Assessment Methods and Criteria:** The final evaluation will take into account the average of the evaluations of the projects as the first index of judgment, the understanding of the theoretical elements of perspective, the basis of the course, the ability to present the work carried out by the student, the acquisition of the

basic elements and of the quality of the drawings, as well as the interest and contribution offered during the year. The papers to be examined will preferably be in A4 or A5 format, and the support can be of any kind (you can take a book on which to draw, photocopy sheets, recycled paper, newspaper clippings, metal plates, etc.) naturally bound or forming part of a single file. Preliminary and necessary condition to take the exam will be the delivery on digital support of the scan of the tables being examined. The scans must be at 300 dpi and in pdf or jpg format.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR17-02-12 Design 2

• **Course Unit Code:** Design 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-DES) Design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** GIUSEPPE RAGOSTA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Our goal as Design Professors within the RUFA course is to make our students grow in the best way, within this institution, trying to make them participate in what today can be said to represent the contemporary world. of Design. Through our work experiences concerning the disciplines of Design, architecture and everyday exhibits, involve as much as possible our daily work with the university and its contents. The second year course supported by me and Professor Alessandro constantly puts us in contact with each other and with our young students. The continuous research carried out by the two of us on work experiences, relationships with customers, classic and advanced materials, construction sites, products and continuous research in the field of action allow us to compare ourselves with the university and the our current work. In the second year, the research on the concept store tends to develop all possible experiments to broaden the minds of children to get closer to contemporary experiments and the future of Design.

• **Prerequisites and co-requisites:**

• **Contents of course unit - Module A:** The introduction of the course will focus on the role of the interior designer in the contemporary world. Through dialogue the basic concepts on which a creative must move today are described: relationships with the client / companies, commercial strategies (business), materials, identity, communication, research, product. The course will be divided into three themes that will be addressed in groups to speed up the confrontation between students and to develop informed but above all immediate choices. The central theme of the year the "concept store" will be addressed individually or in a group as a closing element of the course.

• **Contents of course unit - Module B:** The course includes exercises that the students will have to develop during the first semester, as well as a final test with a project brought to the detail, both from a technical point of view and from a presentation point of view. The main theme will be the creation of a temporary store, that is a temporary space that fully represents a brand, and that can be positioned outdoors, as in an interior. Students will have to rely on previous experiences of the same companies, just as they will have to develop a style that represents them and takes into account the target audience. While in the first semester theoretical lessons will be alternated with practical tests, the second part of the academic year will be entirely devoted to design for the purpose of the exam. The modules for the exercises will be chosen according to the trends of the various classes.

• **Assessment Methods and Criteria**: The work that is carried out during the year will have a series of completely theoretical lessons on the approach to Design, to language, to the entity of the subject. At a later stage, the students choose a product shared with the teacher. From this product, of course, the whole design will find inspiration and dialogue to be able to continue throughout the second part of the course. There will be constant and continuous revisions in the classroom in order to improve the project and make it more similar to the theories addressed. The final exam shared with colleague Alessandro Ciancio will evaluate the level reached in Interior Design and Exibit Design. The final evaluation will draw an average agreed between teachers.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR17-05-06 Product design 1

• **Course Unit Code:** Product design 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-DES) Design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** FLORIANA CANNATELLI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course transmits tools and methods for managing the design process that leads to the creation of an industrial product. The aim of the course is to provide students with the tools necessary to control the design process of an industrial product. A conscious design goes through the interaction of functional, formal, semantic aspects, and the knowledge of the reference context, that is the complexity of social and cultural relations, of economic and consumption dynamics, of technological development. The definition of the multidisciplinary competences operating in the "design system", the knowledge of parameters and constraints related to the different areas of intervention, the acquisition of skills related to materials and technologies, are the necessary basis for the development of an interdisciplinary design methodology and integrated. Learning outcomes will be verified through the development of product projects, based on competitions or factories briefings

• **Prerequisites and co-requisites:** no

• **Contents of course unit:** The contemporary sociocultural and economic context is governed by the timely dimension of communication and the growing complexity of the various sectors. A critical and analytical sensitivity it's a fundamental requirement to recognize the conceptual importance of the project and separate it from the formal seduction of the product, dominated by media and marketing. The designer must examine problems related to the functional and morphological analysis of products, on the basis of historical and contemporary examples. An appropriate design must consider various factor factors, such as a socio-economic analysis, the target, market placement, assessment of the product life cycle, innovative materials and technologies.

• **Assessment Methods and Criteria:** Upstream of the design process it is considered important to strengthen the knowledge of the cultural heritage that has its roots in the experience of the great schools of Design, in the tradition of Italian design, up to the contamination of the contemporary project that unfolds between the two great narrative structures of " material "and" immaterial ".The course provides the basic knowledge and methods related to the management of design processes. It enhances the knowledge and multi-disciplinary skills that are necessary to car-ry out an interdisciplinary and integrated design methodology, including: design, parameters and constraints of the project, knowledge of innovative materials and technologies.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR18-02-04 Light design 1

• **Course Unit Code:** Light design 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-DES) Design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** ELY ROZENBERG

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Learn to interpret contemporary lighting technology and to design the latest generation of technological products in the lighting industry. Come to know additional components such as reflectors, light clusters, heat-sinks, connectors, wiring, printed circuits and light control with various sensors. Light also has the power to condition moods, varying the temperature of light with degrees Kelvin, intensity and chromatic scale. It will be possible to adapt the projects for participation in a competition (such as http://www.imm-cologne.com/imm/trade-fair/events/Exhibitions-more/Pure-Talents-Contest/index.php https://www.youtube.com/watch?v=9tKsO6k0ojk). Possibly the course will make a collaboration with a company in the sector that will give a design brief. The prototypes of the course can be nominated for a fair event like the Makers Faire-Rome.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The lighting sector is the most technological, immaterial, intriguing, poetic and innovative of design in general and in particular of Industrial Design. In the last 15 years the technological revolution has imposed new laws, new materials and components to design with light. In a very short time the lighting designer had to evolve from electrician components to micro-electronics materials and technologies. Design path: from the concept to the construction of a model or prototype and creation of a digital and / or video presentation. During the course, existing concepts and products will be analyzed, considering the characteristics of the products in the era of micro-electronics and intangible light components.

• **Assessment Methods and Criteria:** A) ongoing tests - B) project / final paper In each delivery the class is invited to comment on the projects of the classmates to develop a critical discussion. Revision of the papers Each lesson will have a time dedicated to revisions. The revisions are not exclusively personal but take place in small groups or in front of the whole class. The course is divided into a series of short exercises that will last one or two lessons for each exercise. Final results and evaluation The final grade consists of 50% of the final year's grade and 50% of short exercises. 20% absences from the course could penalize the final grade.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR30-02-06 Tipologia dei materiali

• **Course Unit Code:** Tipologia dei materiali

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-DES) Design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** SIMONE PANE

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to train the student in the knowledge of materials, from the more traditional to the contemporary, in order to better approach design. In fact, he will be able to know in the executive phase, which materials to use and which not, having seen and analyzed all the various positive and negative aspects of the same. The choice of materials is now a fundamental requirement both from a theoretical and practical point of view for the perfect success of a project or for the production of a design object.

• **Prerequisites and co-requisites:** Nobody

• **Contents of course unit:** The goal is to ensure that the student knows the materials, is able to distinguish them and above all to choose the right one whenever he will be following an interior design or the creation and production of a design object. In each lesson we could make use of both the new material library present in the Design classroom and the many samples that will be brought to each individual lesson depending on the topic covered. These samples are the result of a selection gained over many years of experience and daily research in the field.

• **Assessment Methods and Criteria:** The course will aim to deepen the characteristics of the most important materials in relation to their practical applications. The different selected materials will be addressed, starting with the most common, such as parquet, stone, porcelain stoneware, resin etc ... trying to understand and identify their requirements, analyze their characteristics in order to then use them within the projects. Great attention will always be paid to ensuring that the student can touch and see the materials in person during each meeting. Sometimes there will be the participation of a guest invited directly representing the company that is the subject of the lesson. In this way we would have the opportunity to discuss both the technical and practical aspects with him, creating a more in-depth and specific debate on the material in question. At other times, architectural firms or former students will also intervene to bring tangible testimony on the material / project relationship, and also have feedback on direct experiences in the field. Several outings will be organized throughout the year at showrooms and sector stores to see and touch the materials examined in the classroom live. All this will always depend on the Covid provisions from now to the next few months. Not having a real reference text, we will keep the Material Connexion website as a guideline, and those of the reference companies in their sector, it being understood that written, video, and oral guidelines resulting f

• **Language of instruction:** Italiano

• **Disciplinary field:** ABST48-02-06 Storia del design 2

• **Course Unit Code:** Storia del design 2

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-DES) Design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** LUIGI PRESTINENZA PUGLISI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The course aims to provide the knowledge and critical-methodological tools necessary for understanding the main protagonists of Design and its most significant trends. Therefore, it intends to teach the correct method of reading objects, ideas and languages of contemporary design, favoring the development of the critical sense in the acquisition and re-elaboration of historical data, favoring transversal and interdisciplinary comprehension processes, encouraging the formulation of hypotheses and identifying new trajectories with reference to the current context. The course will be better dealt with if we have the historical critical basis built through the course of History of Design 1 in which the previous historical period from the end of the twentieth century to the end of the Second World War is addressed

• **Prerequisites and co-requisites:** Design History Course 1

• **Contents of course unit:** After a first introductory and methodological moment, the course will exhaustively deal with the most relevant characters, contexts and currents of international design from the second post-war period to our days. Organized as a sequence of monographic treatises, the course will trace the historical course of the discipline through lessons dedicated to the following topics: "Charles and Ray Eames"; "Eero Saarinen and other Americans"; "Gio Ponti"; "Carlo Scarpa"; "The Castiglioni brothers and the poetry of light"; "Italian Neo-Liberty, Albini, Morelli, Gardella"; "Perriand, Prouvé and the French"; "Joe Colombo"; The design of the avant-garde: Superstudio, Archizoom etc. "; "Sottsass, Mendini"; "High Tech Design"; "Bellini, Magistretti, Citterio and Italian design between the Seventies and Nineties"; "Sapper, De Lucchi and the artisan's poetics"; "Postmodern, Graves, Rossi, Botta, the architects who design objects"; "Iperminimalisti"; "Neorganics, Ecology and Neovernacular"; Iper High Tech and Low Tech "; "Kitsch and Super Kitsch"; "Italian design today"; "Commercial strategies, preparation of spaces and product design"; "Conclusions: where are we going?"

• **Assessment Methods and Criteria:** The final exam will focus on the topics of the program and will be exclusively oral All students who will deal with it are required to prepare and illustrate a power point written essay or in pdf where 10 designers will be analyzed and analyzed analytically and for each designer examined 10 works of their choice will be illustrated. The exam interview includes a first question on a topic selected at will within the topics covered in the thesis and three / four questions chosen by the commission.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABST50-01-06 Storia dell'architettura contemporanea

• **Course Unit Code:** Storia dell'architettura contemporanea

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-DES) Design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ANNA JANOWSKA

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The program, divided into twenty units, aims to provide students of the contemporary architecture course with the indispensable tools to identify personally and to understand the historical-technical and aesthetic changes that occurred in the period from the mid-nineteenth century to the present day. The systematic study of historical-technical and aesthetic changes that occurred in the period from the mid-nineteenth century to the present day. it allows to highlight the rapid development both in reference to the realization of the single buildings and in the urban planning and of the changes in the environment caused by the technological progress and the demographic growth. Lessons will be held with the help of audiovisuals. During the lectures students will be asked for personal oral interventions or written checks and participation in any classroom discussions. We will try to organize some educational visits (for example EUR, Foro Italico or Garbatella) within the time limit available.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** PRESENTATION of the programs and themes discussed during the lessons on contemporary architecture both from a historical and technological point of view URBAN PLANNING as a study and research organization in contemporary cities in major projects for Paris, Vienna, Moscow, Edinburgh, New York ECLECTISM and the achievements created in ROME after the unification of Italy since 1861. MODERNISM IN EUROPE, Art Nouveau in France, Modern Style in England, Modernism in Spain, Jugendstil in Germany, Sezessionstil in Austria, Liberty or Floral in Italy SOCIAL ARCHITECTURE FUTURISM RATIONALISM BIOARCHITECTURE

• **Assessment Methods and Criteria:** During the second semester the papers will be revised. THE STUDENT'S PARTICIPATION WILL BE TAKEN TO RECOMMENDED EXTERNAL EDUCATIONAL VISITS THE HISTORY OF CONTEMPORARY ARCHITECTURE WILL END WITH AN ORAL EXAMINATION. FOR THE ABOVE EXAMINATION , THE PRESENTATION OF A WRITTEN PROCUREMENT CONCERNING THE IN-DEPTH OF THE PROGRAM CARRIED OUT DURING THE ACADEMIC YEAR, IS REQUIRED. THE THEME OF TESINA CAN BE CHOSEN PERSONALLY BY THE STUDENT, BUT MUST BE AGREED, REVISED AND ACCEPTED BY THE PROFESSOR THAT WILL RECEIVE IT PREVIOUSLY BY MAIL FOR APPROVAL.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC41-07DES-06 Tecniche di modellazione digitale 2

• **Course Unit Code:** Tecniche di modellazione digitale 2

• **Type of course unit:** Related or integrative AFs, Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG) Scenografia, Corso accademico di 1° livello (1L-DES) Design

• **Year of study:** 3, 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** Cuppone - Cremisini

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Course aims to provide students with skills to design in 3ds Max and create "photographic" images with V-ray, the most famous and used plug-in for rendering, allowing students to compare each project with the best visual approach. The course will split in 3 steps. In the first step students will learn the basic of modelling in 3ds Max and how to exchange and import files from the other programs they have already learn (Autocad, Rhinoceros, etc.) into 3ds Max. In the second steps students will learn how to render, in a photorealistic way, they're design with a "step by step" technique that will bring the real camera rules in the computer field of application. In the third step the students will finalize their work modelling and rendering an original project (often linked with main courses themes) for the final test

• **Prerequisites and co-requisites:**

• **Contents of course unit:** 3DS MAX: - 3Ds Max interface: - Viewports, snap grid - Basic modifiers: move, rotate, scale - 2D e 3D primitives - Editable objects and their submenus - Modifier list ad most used tools: fillet, chamfer, extrude, loft, lathe, meshmooth, ffd - Modelling exercises - reviews VRAY - Introduction to Vray - Real Camera and Virtual Camera - Focal length, f-number, white balance, shutter speed, film speed(ISO), Color Mapping - Lights in Vray: Global Illumination ed Indirect illumination, Vray sun and Vray Sky, Vray light and light Balance - Vray Materials and their channels: Diffuse, Reflection, Fresnel reflection, Reflection Glossiness, Refraction, Refraction Glossiness, Fog Color, Bump, Displacement. - Rendering setup and parameters - Post production.

• **Assessment Methods and Criteria:** At the end of the course the students will provide an original 3D model based on the concepts developed in the main course and the renderings to show it. There will be 6 renderings, 3 in grayscale to evaluate the light balance and 3 with the correct materials applied to show the final result in the best way. Each group of renderings will show 3 different shoots from the same scene. The final mark will consider: - quality of the model - achievement of a correct light balance - correct interpretation of the materials - correct framing for the image and post production.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR17-03-12 Design 3

• **Course Unit Code:** Design 3

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-DES) Design

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** GIAN LUCA GENTILI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Our goal as Design professors in the RUFA course is to make our students grow in the best way, within this institution, trying to make them participate in what today can be said to represent the contemporary world. of Design. Through our work experiences concerning the disciplines of Design, architecture and everyday exhibits, involve as much as possible our daily work with the university and its contents. The second year course supported by me and Professor Alessandro puts us constantly in relationship with each other and with our young students. The continuous research carried out by the two of us on work experiences, relationships with customers, classic and advanced materials, construction sites, products and continuous research on the field of action allow us to compare ourselves with the university and our current work.

• **Prerequisites and co-requisites:**

• **Contents of course unit - Module A:** The introduction of the course will focus on the role of the interior designer in the contemporary world. Through dialogue the basic concepts on which a creative must move today are described: relationships with the client / companies, commercial strategies (business), materials, identity, communication, research, product. The course will be divided into three themes that will be addressed in groups to speed up the confrontation between students and to develop informed but above all immediate choices. The central theme of the year the "restaurant" will be addressed individually or in a group as a closing element of the course.

• **Contents of course unit - Module B:** The first semester will remain mostly theoretical, leaving room for the practical aspect for the second part of the year, or the actual design. Students will have to carry out a project with a real production purpose; they must also be attentive to customer needs, for which it will be necessary to present comprehensible and convincing documents. There is also the possibility that other types of jobs, or clients, or collaborations, may take over that lead to the change of strategy by directing the students to a group work aimed at the realization of a collective project.

• **Assessment Methods and Criteria:** The work that is carried out during the year will have a series of completely theoretical lessons on the approach to Design, to language, to the entity of the subject. At a later stage, the students choose a product shared with the teacher. From this product, of course, the whole design will find inspiration and dialogue to be able to continue throughout the second part of the course. There will be constant and continuous revisions in the classroom in

order to improve the project and make it more similar to the theories addressed. The final exam shared with colleague Alessandro Ciancio will evaluate the level reached in Interior Design and Exibit Design. The final evaluation will draw an average agreed between teachers.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR17-06-06 Product design 2

• **Course Unit Code:** Product design 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-DES) Design

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** MELTEM ETI PROTO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Designing with new technologies is the key word that determines the purpose of the project. Three-dimensional printer technology occupies an important place in furnishing and design, which is a strong global sector in responding to the rapidly evolving needs and expectations of the individual and society. To allow us to imagine new ways of life beyond that, should be the main problem of design education. With the fact that global economic, social and political factors require changing the production methods of furniture and new technologies in our age, the aim of the course is to make students part of the solution and gain awareness. The importance of creating an innovative profession, innovative materials and knowledge of innovative production technologies that feed the creative thinking of design are increasing day by day. This knowledge will allow us to imagine, discuss and pioneer in designing production ideas for new life models. The goal is for the student to develop solutions to professional disciplinary problems by designing-developing technical solutions-production processes.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The main material that will form the design is the plywood. Instead the interconnection parts of the furniture are made up of elements that will be produced with 3D printing. It is important to use the plywood material supplied in principle with minimum waste. Instead the interconnection parts of the furniture are made up of elements that will be produced with 3D printing. It is important to use the plywood material supplied in principle with minimum waste. Students will experiment with design phases including research, sketches, technical drawing, modeling, visualization, presentation, production using 1: 5 and 1: 1 scale prototypes.

• **Assessment Methods and Criteria:** Progress checks will be carried out during the course project activity. Each lesson will evaluate the ability to analyze and summarize, the methodological consistency of the path followed, the verbal and visual communication skills. The active participation in the course, the quality of the models presented, the punctuality in the lessons and presentations, the interaction in the class, the communication skills will also be evaluated. The course activity ends with the presentation and discussion of the processed products.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR18-03-06 Light design 2

• **Course Unit Code:** Light design 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-DES) Design

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSIO CIMATO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The aim of the course is to provide students with all the tools necessary to master light, making them aware of the subject and able to make correct and valid design choices. It is essential to be able to define the project concept which will then be translated into technical and practical terms by papers and simulations. Being able to observe an architectural space (natural or artificial, indoor or outdoor) and understand its structure, translate it to transform its perceptual morphology or consolidate its parts, underlining the exceptionality of a moment or the common thread of a story without end.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course is developed with a process that allows the student to acquire all the skills related to lighting design thanks to work in stages always accompanied by theoretical frontal lessons. Different exercises in the 1st Semester to assimilate the basic notions. It is essential to learn the historical aspect of light, used differently over time thanks to the evolution of technologies. Particular attention will be paid to contemporary sources (es: LED), also considering the concept of retrofits and energy saving. Notions on the phenomenon of vision and the eye. The emphasis will be on the correct use of light in the private and public sphere; how it is able to positively and negatively affect our daily perception of what surrounds us with the aim of being able to subsequently develop a complete project that is functional but that knows how to build a luminous scenography characterizing with great uniqueness the space object of the analysis.

• **Assessment Methods and Criteria:** The evaluation of the final exam of the Course will include the results of the exercises carried out in the 1st Semester, considering the presentation and representation capacity of the analyzes and projects carried out and the development of the design quality. In conclusion, the final exam exercise which involves the presentation of the project (with evaluation also of the layout) and the oral questioning of the theoretical part. Aspects evaluated will be the property of language, including the technical terms of the subject, and the ability to argue with consistency. The commitment shown during the course, considering participation, presence and the student's growth path will be of significant importance.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABST47-06DES-06 Stile storia dell'arte e del costume

• **Course Unit Code:** Stile storia dell'arte e del costume

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-DES) Design

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** CATERINA TOMEO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** Objectives of the course: The course of "Style, history of Art and Costume" aims to provide the tools that contribute to making known the relationship, the intersection and the interference between the different contemporary languages, such as art, design, technology, science, architecture, engineering, music, illuminating the complex field of study that focuses on multimedia (Videos, Experimental Films, Multi-multimedia, interactive and trans-sensorial installations, Audiovisual Performances, Net / Web Art, Glitch Art, Virtual Reality and Augmented Reality , Robotics etc.). And Sound Art, that is, experimentation on the border between the disciplines of visual art and music, with particular attention to the most recent productions linked to the latest generational trends. The course therefore intends to encourage third-year students with a multidisciplinary sensitivity and approach, highlighting possible professional opportunities relevant for future designers. The purely theoretical course will be developed in close collaboration with the practical / laboratory course of "Multimedia design", held by Prof. Emanuele Tarducci.

• **Prerequisites and co-requisites:** no

• **Contents of course unit:** Contents of the course: During the first semester, those knowledge and experiences that marked artistic practices from the second half of the twentieth century to the nineties will be transmitted, with particular interest in video art and the culture of moving images; the second part of the course will focus on the advent of digital in the nineties and the birth of New Media Art, exploring the points of encounter, overlap and exchange between the different languages of the present. The works of leading figures on the international scene will be read and analyzed - basically through classroom screening - which revise the most significant orientations of contemporary investigation starting from their work and thought on art. In addition, visits to museums, centers of contemporary art and cultural associations, participation in talks and lectures that are considered particularly useful for students' training will be considered an integral part of the course.

• **Assessment Methods and Criteria:** Evaluation criteria: The exam will focus on the oral questioning of students at RUFA offices. During the exam, both the level of knowledge of the subject will be verified - through the study of textbooks, suggested by the teacher - and the ability to deepen the topics covered in the classroom, the reading of texts of your choice and the handouts provided at the end of the course training. In addition, the following will be assessed in particular: regular attendance of the course, active participation in lessons, participation in

the outdoors, but above all the maturity and motivation of the students. Finally, the written and oral dissertation will be judged - which will be agreed with the teacher - in order to be able to make a complete and exhaustive assessment of the course participants, taking into account the individual natural aptitudes and inclinations.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABTEC40-07-06 Progettazione multimediale

• **Course Unit Code:** Progettazione multimediale

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-DES) Design

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** EMANUELE TARDUCCI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The spread of digital technologies has come to characterize our existence in a pervasive way, it is in relation to this innovative context that it is necessary to define new professions capable of facing the complex field of multimedia and interactive design. The digital technology has come to characterize our existence in a pervasive way, it is in relation to this innovative context that is to define new professions capable of facing the complex field of multimedia and interactive design. Modern designers will have to know how to harmonize needs and desires, proposing solutions that are sensitive to the context, interactions, satisfying experiences, they will have to provide design responses capable of integrating ethics and aesthetics, technology and sustainability. Students will be introduced to the complex area of multimedia and interactive design. They will expand their skills, acquiring new tools and knowledge that will enable them to face the modern processes of interactive design.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course aims to investigate how, using modern electronic technologies, it is possible to equip everyday objects and environments with computational capabilities, making them interactive. The current possibilities offered by electronic prototyping tools allow us to integrate the formal quality of products with reactive, connective and behavioral ones. Objects, systems, environments, are now able to interact with people, perceiving their position, presence, proximity, including gestural and vocal commands, autonomously creating inter-connections, implementing real exchanges in relation to external inputs and stimuli.

• **Assessment Methods and Criteria:** Assessment Methods and Criteria are organized varying in times and follow different methods: 1) Individual paper. Simple individual papers to then organize and carry out group activities. 2) Weekly review of the papers. Possibility of varying the cadence according to the progress of the requested documents. 3) final evaluation. Multimedia presentation of the project idea, accompanied by the realization of a prototype of the finished product or a significant part of it. 4) Final project. Evaluation of the final prototype and fully functional interactive prototype.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC41-01DES-06 Architettura virtuale

• **Course Unit Code:** Architettura virtuale

• **Type of course unit:** Related or integrative AFs, Student's choice AF

• **Level of course unit:** Corso accademico di 1° livello (1L-DES) Design, Corso accademico di 1° livello (1L-SCG) Scenografia

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSIO CREMISINI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Course aims to get the students deeper in 3ds Max and V-ray working with advanced rendering techniques on their own design and to approach the animation for "ArchViz", Architectural Visualization, one of the most important field for Interior and Stage Designers. The course will split in 2 steps. In the first step students will progress in the rendering techniques already learned in 3D MODELLING TECHNIQUE- 2 to get deeper into rendering and post production. In the second step students will learn the basic of Animation for Architectural Visualization learning how to develop a design from concept to final digital product.

• **Prerequisites and co-requisites:** Students must have already attempted the basic corse of 3Ds Max for Design or Stage Design.

• **Contents of course unit:** The students will learn how to use render elements, proxy objects, ambient occlusion, material channels and material ID, multi texture and mapping, fall off, multi/sub object, vray fur and other different tool that will bring them on a higher level in 3D Visualization. Then they'll learn how to make animation for Architecture and Stage Design working step by step on the projects that they will develop during the year in the main course.

• **Assessment Methods and Criteria:** At the end of the course the students will provide an original 3D model based on the concepts developed in the main course and the renderings and a video to show it. There will be 6 renderings and a video of 10 seconds at least. The rendering will be 3 in grayscale to evaluate the light balance and 3 with the correct materials applied to show the final result in the best way. Each group of renderings will show 3 different shoots from the same scene. The video will show the most interesting part of their project and will be part of their showreeel for future employment. The final mark will consider: - quality of the model - achievement of a correct light balance - correct interpretation of the materials - correct framing for the image and post production - correct Camera Path and quality for the video.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR14-01SCEN-06 Elementi di architettura ed urbanistica

• **Course Unit Code:** Elementi di architettura ed urbanistica

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG-20) Scenografia

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSANDRO GORI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The reservoir and the enclosure, the constituent elements The course aims to deepen and broaden the knowledge of the topics under study through the topics already developed during the three-year period. Considering the heterogeneity of the training with which many students approach this subject, to make the understanding of the topics covered more complete and exhaustive, we will proceed through a review of the same. Through a systematic disassembly of the reservoir (internal part of the building) and the architectural envelope (the part constituting both the skin and the architectural structure), entering into the specifications of the various elements. The course focuses attention on the construction, analysis and understanding of all the elements that make up the building. The topics dealt with, even if at a theoretical level, want to be the foundation for more mature professional experiences, specifically at the most significant moment: construction.

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** Topics of study will be the city, the territory, the building types, and finally the building and its constituent parts with particular attention to the evolution read in a historical key, as well as its location on the territory. The relationship between the world of built architecture and that of architecture read in a scenic key will also be emphasized, highlighting theatrical or cinematographic references. During the course of the year, a technological-design theme will be assigned through which the student will be able to put into practice the concepts learned during the lessons. N.B. The order and organization of the lessons is indicative, and may be subject to variations.

• **Assessment Methods and Criteria:** The final evaluation will take into account: the correctness of the papers assigned, the graphic qualities, the continuity and participation in the course. The exam consists of a final check; this activity is certified at the end of the course, and for each exam session, by the teacher in charge of the course, according to the procedures defined in the classroom. At the final examination, the student must submit the following material: a summary, A4 format, through texts and images, of the topics covered in the course; an A0 format table (or other format to be defined with the teacher) with the project in 1:20 or 1:10 scale assigned, which will include: plans, elevations, sections, construction details, volumes, perspectives and a study model 1:20 scale. The final evaluation will take into account: - the works carried out by the student during his / her career, the acquisition of the basic elements of the subject being studied, the quality of the drawings, the interest and contribution offered by the student during the year . A

copy of all the material produced by the student must be left to the teacher on computer support.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR16-06-06 Fondamenti di disegno informatico

• **Course Unit Code:** Fondamenti di disegno informatico

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG-20) Scenografia

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ROSA CUPPONE

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Course of Fundamentals of Computer Design draws on a software such as AutoCad which provides a method to correctly set up a drawing with the precise description of the single commands, during the academic year all the topics will be studied in depth until reaching a complete knowledge and properties of the method. In particular, representation of orthogonal projections with the creation of plans, elevations, sections and construction details. The course has a duration of 75 hours with exercises and the course gets to transmit the potential of the commands, with specific exercises of furniture and buildings, with drawings through the AutoCad program of scenography, furniture, construction projects, up to represent, organize and structure a project, final layout and printing.

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** The lesson program includes a series of introductory lessons necessary to explain the fundamental principles from which this method starts and consist of: creation, organization and saving of a design, graphic primitives, use of Layers, drawing of geometric objects, selection and modification of objects, support for pointing. A second group of lessons concerning more specifically questions of method: hatches, backgrounds and covering entities, texts, dimensions, creation and use of the dimension blocks of a drawing, modification of existing objects, raster images, insertion of squares and scale reports for the printing of exercises carried out during the year. Exercises and tests carried out in the classroom, which will be used to put to use a complete use of this graphic tool and verify the degree of learning, up to the development of a theme assigned for the academic year with representation of plants, sections, elevations and details all printed at the various scales of representation.

• **Assessment Methods and Criteria:** The evaluation will take into account, during the presentation of the work carried out by the student during the course, the acquisition of the basic elements, the quality of the representation of the drawings, as well as the interest and contribution offered during the year.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR16-07-06 Disegno tecnico e progettuale

• **Course Unit Code:** Disegno tecnico e progettuale

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG-20) Scenografia

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSANDRO GORI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Geometry as a language of communication of construction rules. The subject is part of the training activities of the first year activated at the R o m e University o f fine Arts. Such teaching will provide students with the elements that will support them design moment, therefore of product conception and development, the result of ideational moment. The course will also highlight the relationship between the need for learn drawing by hand, establishing and highlighting the purpose as well tangible part of the design, that is the artifact, and that made with a IT support, considering this relationship of crucial importance.

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** The course through indications of an operational nature will provide the future professional with the ability to operate and represent, through the knowledge of the basic technologies, the correct graphic development of the project. The course is developed in two phases: the first phase is aimed at bringing students to a common technical operational level, with knowledge of common elements of graphic font, tools for technical drawing, graphic constructions, stairs metrics, basic elements of orthogonal projections, through projection, rotation and section of solids, axonometric projections and techniques for surveying architectural metric. The second phase is aimed at experimenting with elements characterizing and problems that will be faced in the course of study. More in detail, the course will be structured as follows: PHASE 1 - Tools and methods for representation - Metric scales - The metric survey - Control of the graphic sign and construction of flat figures - Orthogonal projections of the point, the straight line, the plane and their configurations in the space - Volumetric elements in projection - Rotation of solids - Sections of solids - Axonometric projections, object of product design - Problems of dimensioning of drawings STEP 2 - Representation / restitution of an architecture or parts of it (from the architecture to the piece of furniture; specific indications will be given) in the scales that will go from 1: 100 to 1: 1. - listed architectural

• **Assessment Methods and Criteria:** The exam consists of a final check; to access the latter is necessary: - have successfully attended and developed the planned activity during the course; this activity is certified at the end of the course, and for each session exam by the teacher in charge of the course - having completed, according to modalities defined in the classroom, the project / s final elaborate / s; At the final check it student must submit the following material: - return of the project / s final papers -. The final evaluation will take into account: -

the works carried out by the student during his journey, - of the acquisition of the basic elements of subject matter of study, - the quality of the graphics, - the interest and the contribution offered by the student during the year. Specifically, except different indications from the teacher, during the exam you must bring: notebook in A4 format with free-hand drawings. The boards with the geometric constructions, the part of projective geometry and axonometry in the F4 33x48 format or alternatively the A 3 format (the tables must be complete with header and collected in an album with envelopes and rings). As regards the exercise / the characterizing the course will be communicated in progress. On the date of the exam, the student must submit an electronic copy of the material produced.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR22-02-12 Scenografia 1

• **Course Unit Code:** Scenografia 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG-20) Scenografia

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** ALESSANDRO VERGOZ

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to develop skills in the practice of expressive, traditional and contemporary technological tools, which concern the use and management of space and the principles of representation. The objective is also to achieve technical knowledge on the use of materials for the realization of projects, interventions in the territory, environmental works, as well as to develop in-depth research and research on visual artistic languages. Using his own preparation, both empirical and theoretical, on lights, materials, architectural foundations, photography and the history of entertainment, the Production Designer proposes himself to the world of work qualifying himself as a multi-purpose professional figure. His knowledge ranges from doing to designing, and it is natural that it flows into the world of entertainment (theater, cinema, television, dance, photo shoots). However, there are many other sectors where the set designer becomes the true artistic director: he designs costumes, scenes and lights for events, fashion shows, exhibitions, outdoor installations. With his plastic and aesthetic taste, the scenographer lays the foundation for the dynamic design of any scenic event.

• **Prerequisites and co-requisites:** Good knowledge of Italian language, of technical design, orthogonal projection system and the concept of metric scale.

• **Contents of course unit:** The executive path is fundamental, punctuated by the aesthetic-design choices that determine the resolution of the assigned themes. To offer an overall picture, the student will follow the points of reference, both historical and didactic, linked to the themes themselves, be they cinematographic, theatrical or differently used settings. Design tables and sketches will be the tools that will lead to the realization of the executive project. To complete a process that is articulated and runs through different phases of observation and reflection of the text, it will help the development and increase of support techniques (chromaticisms, color theory, etc.), the knowledge of visual perception and objective relationships between shape and size, and the graphic and chromatic experimentation suggested by the design circumstances COURSE STRUCTURE Lessons First year - Analysis of a cinematographic subject (on an assigned topic) - Film design (internal / external) based on screenplays or theatrical texts - Cinema and TV shooting systems - B / W cinema sketches - Scenographic sketches painted or elaborated using computer graphics - Analysis of a theatrical text (on a given topic) - Scenographic sketches painted by theatrical texts (pictorial exercises) - Theatrical designs, including changes of scene, and production of technical tables (floor plan, sections, elevations in 1:50 scale, and executives in 1:20 scale)

Workshops The exercises, useful for the pupil to practic

• **Assessment Methods and Criteria**: The final exam consists of a discussion on the realized model; to access the exam it is necessary: - have successfully attended and developed the activity planned during the course; this activity is attested at the end of the course, and for each exam session, by the professor responsible for the course - have completed, according to the procedures defined in the classroom, the final project / paper; At the final verification the student must present the following material: - model / s of study and / or return of the project / final paper - photographic book of the project / final paper. The final evaluation will take into account: - of the works carried out by the student during his journey, - acquisition of the basic elements of the design, - the quality of the graphic and threedimensional drawings, - the interest and contribution offered by the student during the year. It is mandatory to present a portfolio with all the projects (sketches, and final papers), and a cd / dvd / USB support with photographs of the highest quality works (300dpi min., 30 cm greater side, color profile Adobe RGB 1998)

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR23-03-08 Scenotecnica 1

• **Course Unit Code:** Scenotecnica 1

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG-20) Scenografia

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** STEFANIA CONTI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The final aim is to make the students qualified in set design through a long course that unifies history-cultural and architectural preparation. From the ideals to the visual and the application in the following areas: theatre, television, cinematography,exhibit, etc..

• **Prerequisites and co-requisites:**

• **Contents of course unit - Module A:** The final aim is to make the students qualified in set design through a long course that unifies history-cultural and architectural preparation. From the ideals to the visual and the application in the following areas: theatre, television, cinematography,exhibit, etc..

• **Contents of course unit - Module B:** THE PROGRAM IS PROPOSED TO PROVIDE STUDENTS A GENERAL KNOWLEDGE ON EVERYTHING OF A SET UP SCENOGRAPHIC (TV, CINEMATOGRAPHIC, THEATER, ADVERTISING, DI A TOURIST VILLAGE). THE COURSE IS STRUCTURED IN SUCH A WAY AS TO GIVE THE STUDENTS OF THE INSTRUMENTS NECESSARY FOR THE INSERTION OF YOUNG PEOPLE IN THE WORLD OF WORK, ALREADY STARTING FROM THE STRUCTURE OF ITS CURRICULUM VITAE TOUCHING TOPICS SUCH AS PROFESSIONAL FIGURES, MATERIALS AND EQUIPMENT USED TO ARRIVE TO LOGISTICS AND THE ORGANIZATION OF WORK. THE LESSONS WILL BE ADAPTED on the attitude of the individual student. THE COURSE IS SHOWN ON THREE LEVELS: DATA ON THE PRODUCTION OF THE SHOW WITH A SPECIAL REFERENCE TO PROFESSIONAL FIGURES AND THEIR INTERNAL ORGANIZATION. • KNOWLEDGE OF EQUIPMENT FOR EQUIPMENT. • CONSTRUCTION MATERIALS, THEIR USE AND TECHNICAL CHARACTERISTICS. • DRAFTING OF A SPECIFICATION IN ZONES AND IN A PRODUCT CHARACTERISTIC. • ORGANIZATION OF A WORK PLAN (FROM PRELIMINARY MEETINGS

• **Assessment Methods and Criteria:** The exam consists of an oral exam, or in the discussion and evaluation of the projects developed during the lessons and questions related to the theoretical topics covered during the lessons; to access the test is necessary: - have attended and developed, profitably, the activity planned during the course; this activity is attested at the end of the course, and for each exam session, by the professor responsible for the course. Successful completion of the oral exam involves the discussion and evaluation of the tables concerning the project, which must include: - 3 sketches painted or made through drawing and graphics programs (such as Autocad or Rhinoceros), case in which the collaboration with the teacher of reference for such subjects could be indicated. -

the relevant technical tables (plan, prospectus, sections in scale 1:50, construction details in scale 1:20) - photographic copies or cibachrome format A3 horizontal - The final assessment will take into account: - the work carried out by the student during his journey, - the acquisition of the basic elements of the design, - the quality of the graphics, - the interest and the contribution offered by the student during the year.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABST47-05-06 Storia del costume

• **Course Unit Code:** Storia del costume

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG-20) Scenografia

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** VINCENZO CARUSO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The course focuses on learning the historical evolution of clothing, through the study of the history of costume from the origins of ancient civilizations until 1850 and from the history of fashion from 1850 to the 1990s. The History of Costume course is located in the area of teaching in the School of Scenography. This teaching aims to provide students of the course with the knowledge and tools for an adequate knowledge of the historical evolution of costume and fashion, of the uses and customs of the various populations over the centuries, up to the contemporary age. The goal is the knowledge of how the costume has evolved in the various ages, the laws that have regulated the use of materials and colors for their realization, up to the twentieth century where fashion is diversified by styles and features , the influence of music and youth movements that characterized its style in the various decades of the twentieth century.

• **Prerequisites and co-requisites:** None

• **Contents of course unit:** The aim of the course is to bring students to an ability to analyze the costume consisting of clothes, accessories, hairstyles, make-up, as a form language, individual and colletctive, of communication within society and in different historical eras. This study also includes the historical and technical evolution in costume construction (cutting techniques, use and type of materials, draping, decorations, ecc.). The course takes into considaration the evolution of forms and patterns costumes and decoration techniques and the relationship between costume and body in different civilizations. Thus deepening the study of the aesthetic ideal of each historical period, linking in to the socio_cultural, political and religious context of each era, to understand the reason for the choice of certain silhouettes and material and chromatic solutions. Particular attention will be given to the last fifty years of the nineteenth century until the early twentieth century, with the development of the concept of fashion born of the historical, econimic, social, artistic and cultural context of the time. Fashion and anti-fashion are fundamental indicators to understand the changes in society and to grasp the multiple artistic solicitations and the logic of the market.

• **Assessment Methods and Criteria:** The lessons of the course are theoretical with the help of graphic and video material, textile materials and accessories will be used in order to have grater knowledge of the elements and techniques used for the realization of the clothes in the various periods. The course aims to provide students with specific critical skills for the iconographic interpretation of the costume and the acquisition of a critical stylistic investigation methodology aimed at understanding the historical, social and economic changes of the past, with

modified canons, in the here I'm. Furthermore the lessons will be supported by guided visits to exhibitions and museum centers.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABST53-02-06 Storia dello spettacolo 1

• **Course Unit Code:** Storia dello spettacolo 1

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG-20) Scenografia

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** CHRISTIAN ANGELI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The course aims to provide students with the tools to analyze the theatrical text and the "heroic hero's journey", focusing those archetypes that, at a distance of centuries, find their personal reincarnation in the language of cinema. Focus will be given to the relationship between the main character and the space, understood as a physical expression of his deepest emotional and psychological nature. So the aim of the course is to train the students, future set designers, to be able to understand a text and the psychology of the characters, so as to be able to more fully exercise their imagination and be able to answer with purpose to the requests of a director, both theatrical and cinematographic. Therefore, it will be necessary to propose to the students to draw some theatrical set design in the form of a sketch, letting themselves be inspired by the dramaturgy of the scheduled tragedies and comedies, alternating precise indications about the era and the setting to be respected and, at other times, leaving them completely free in their creative choices.

• **Prerequisites and co-requisites:** No one

• **Contents of course unit:** During the lessons the evolution of the theatrical space from the Greek to the Renaissance period will be analyzed, with peculiar attention to the Theater in the Elizabethan period. At the same time, some key works of theatrical literature will be analyzed and some actors will be invited to read the most significant passages of the same plays. Students will be taken to watch some drama and opera performances, trying to prefer the best Italian and foreign productions of the moment that, possibly, will stage the same plays of the course program. Later, in the classroom, we will critically discuss what we have seen at the theater.

• **Assessment Methods and Criteria:** The exam is oral. The student is asked to analyze the theatrical plays planned in the specific, using all the critical texts provided by the teacher with particular attention to the marginal notes present in the reference editions, very useful for a complete and profitable analysis. To take the exam it is also necessary to present a paper or a sketch of a work analyzed during the year. The essay or sketch must be delivered to the teacher no later than two weeks before the exam date. The final assessment will be based on an average between the level of participation in the class of each student, the number of presences per lesson during the year, the level of preparation shown during the exam and the practical work carried by the student.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC39-08DES-04 Tecnologie dell'informatica

• **Course Unit Code:** Tecnologie dell'informatica

• **Type of course unit:** Further AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-DES-20) Design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** GIORGIO MARCATILI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** L'obiettivo del corso è quello di trasferire agli studenti le competenze e la conoscenza progettuale necessarie alla realizzazione di modelli e prototipi, facendo ricorso alle innovative tecnologie digitali ed in ambito Industry 4.0. In particolar modo, partendo dal concetto di design thinking, si svilupperanno una serie di attività teoriche e pratiche per prendere consapevolezza di sistemi di produzione digitale quali: Stampa 3D Taglio laser Fresatura a controllo numerico CNC. .

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** Panoramica tecnologie digitali Nozioni di meccanica strutturale La materia, gli sforzi e le deformazioni Industry 4.0 Stampa 3D teoria e pratica Taglio laser Teoria e pratica lavorazioni CNC teoria e pratica cenni su materiali compositi e sistemi di produzione laboratori pratici e realizzazione di modelli e prototipi. .

• **Assessment Methods and Criteria:** Gli studenti verranno valutati sulla base dei lavori svolti durante il corso e della loro partecipazione sia alle attività di gruppo sia a quelle individuali. Per poter superare l'esame è necessario aver presentato almeno due dei quattro progetti previsti. Il peso in termini di valutazione dei progetti è in ordine crescente: i primi progetti hanno un peso minore mentre i progetti finali più complessi verranno valutati in maniera più consistente. Presentati alla commissione d'esame i progetti inerenti al Modulo A e al Modulo B, il candidato sarà sottoposto ad una valutazione unica, in relazione agli esisti ottenuti dal lavoro prodotto, all'attività svolta durante le ore di lezione, al comportamento generale, tenendo in considerazione anche il numero di crediti formativi forniti dai moduli stessi.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC41-06DES-06 Tecniche di modellazione digitale 1

• **Course Unit Code:** Tecniche di modellazione digitale 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-DES-20) Design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSIO CREMISINI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Course aims to give the students the skills to model their own projects using Rhinoceros and to render them with Vray, the most used and wanted plugin for rendering. Modelling both surface and solids will lead students to convert concepts and sketches into 3D models and get the knowledge to prepare 3d models for 3d printing. The course will split in 3 steps. In the first step students will learn Rhinoceros. In the second steps students will learn how to render, in a photorealistic way, with a "step by step" technique that will bring the real photo camera rules in the computer field of application through Vray. In the third step the students will finalize their work modelling and rendering an original project for the final test.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Introduction to Rhinoceros, the most used parametric 3D Modelling Program for Product and Interior Design. The interface and the basic tools in Rhinoceros. 2D and 3D drawing, curve, surfaces, solids. Editing of curves, surfaces and solids. Creation on different kind of models for different uses: 3d printing and/or rendering Introduction to Vray the most used rending engine. The rules of Photograpy, how a real camera works. Light and Material in Vray to achieve high quality result.

• **Assessment Methods and Criteria:** At the end of the course the students will present their own 3d models and rendering. They will be evaluated considering the accuracy of the models and the quality of the renderings. The goal for the student will be to prepare models and images that they will use to present in the best way their original concept for the courses of Interior and Product design.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR21-02TR.SCE-06 Modellistica

• **Course Unit Code:** Modellistica

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG) Scenografia

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSANDRO VERGOZ

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The aim of the course is to acquire a good handicraft together with the theoretical knowledge about the importance and the role that the model making assumes in the various step of design, development and presentation of the idea. The course then proposes the study and the realization of various types of model making (scenographic, volumetric, descriptive) as an element of design examination and testing. To this end, students will realize models of the scenographic projects developed in the previous academic years or in the current year. A laboratory will also be active, destined to the realization of prototypes, models or significant parts of these, for the threedimensional verification of the developed projects. REPRESENTATION METHODOLOGY - Study of representation scales - Orthogonal projections - Plants, elevations and sections THE WORKING TOOLS STUDY OF MATERIALS - Papers and cartons - Wood - Plaster - Plastic materials - Forms and counterforms, positive and negative in wood and plaster - Silicone latex molds - Light structures: polystyrene processing

• **Prerequisites and co-requisites:** None

• **Contents of course unit:** Basics and the design methodology of the model making, in different sizes, construction techniques, effects and the level of communicative and expressive model / in-depth topics on the use of various materials (from the traditional to the experimental, alternative) / techniques of model best suited to the project to be realized. Laboratory: production of prototypes, for the three-dimensional examination of the developed projects. A laboratory will also be active, destined to the realization of prototypes, models or significant parts of these, for the three-dimensional verification of the developed projects.

• **Assessment Methods and Criteria:** The final exam consists of a discussion on the realized model; to access the exam it is necessary: - have successfully attended and developed the activity planned during the course; this activity is attested at the end of the course, and for each exam session, by the professor responsible for the course - have completed, according to the procedures defined in the classroom, the final project / paper; At the final verification the student must present the following material: - model / s of study and / or return of the project / final paper - photographic book of the project / final paper. The final evaluation will take into account: - of the works carried out by the student during his journey, - acquisition of the basic elements of the design, - the quality of the graphic and threedimensional drawings, - the interest and contribution offered by the student

during the year. It is mandatory to present a portfolio with all the projects (sketches, and final papers), and a cd / dvd / USB support with photographs of the highest quality works (300dpi min., 30 cm greater side, color profile Adobe RGB 1998)

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR22-03-12 Scenografia 2

• **Course Unit Code:** Scenografia 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG) Scenografia

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** STEFANIA CONTI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Set Design 2 - First Level The course develops mostly about the planning of a project and about the use of the information previously learned. These information include the use of technological means, light and set design systems, motorized structures and consequently the use of the right materials. The correct use of the information learned in class, will help the student in his/her creative process, learning in practical and theoretical way how the theater works. These will help the student to solve every problem about set design in every field: from television to operas etc. but also in every space dedicated to events, festivals, and all the public places where is required a work of set design.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Set Design 2 - First Level The course develops mostly about the planning of a project and about the use of the information previously learned. These information include the use of technological means, light and set design systems, motorized structures and consequently the use of the right materials. The correct use of the information learned in class, will help the student in his/her creative process, learning in practical and theoretical way how the theater works. These will help the student to solve every problem about set design in every field: from television to operas etc. but also in every space dedicated to events, festivals, and all the public places where is required a work of set design.

• **Assessment Methods and Criteria:** Set Design 2 - First Level The course develops mostly about the planning of a project and about the use of the information previously learned. These information include the use of technological means, light and set design systems, motorized structures and consequently the use of the right materials. The correct use of the information learned in class, will help the student in his/her creative process, learning in practical and theoretical way how the theater works. These will help the student to solve every problem about set design in every field: from television to operas etc. but also in every space dedicated to events, festivals, and all the public places where is required a work of set design.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR23-04-06 Scenotecnica 2

• **Course Unit Code:** Scenotecnica 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG) Scenografia

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** FRANCESCO FILOSA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Scenography's constructive techniques are the foundations of set design, the subject that trains the students to a technical-constructive approach of a scenographic system. In the second year, the concepts studied in the first year will be deepened, putting them into practice in personal projects that will have to provide all the information necessary for the construction of a scenography.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course will include the ideation and implementation of scenographic projects, which, based on their complexity, will give ideas for theoretical insights on the construction of structures, scene changes and any motorization of the scenic system. To continually get involved and stimulate students' creativity, the projects can range from cinema to television, from theater to exhibit design. The project presentations must include all the construction tables: plans, elevations, sections, and executive drawings, varying the scale of representation based on the degree of detail of the drawings and the creation of sketches and / or renderings.

• **Assessment Methods and Criteria:** The final exam consists of an oral exam in which the projects developed during the academic year are presented and will take into account: - commitment and attendance of lessons - compliance with deliveries during the year - realization of the required documents - degree of complexity of the developed project - correctness of the documents - knowledge of construction techniques - quality of the presentation tables All the material under examination must be presented in paper format and also provided in digital format. During the examination, the commission may request theoretical insights relating to the project presented.

• **Language of instruction:** Italiano

• **Disciplinary field**: ABPR32-01-08 Costume per lo spettacolo

• **Course Unit Code**: Costume per lo spettacolo

• **Type of course unit**: Characterising AF

• **Level of course unit**: Corso accademico di 1° livello (1L-SCG) Scenografia

• **Year of study**: 2

• **Semester/trimester when the course unit is delivered**: Yearly

• **Number of ECTS credits allocated**: 8 CFA

• **Name of lecturer**: VINCENZO CARUSO

• **Mode of delivery**: Theoretical and practical

• **Learning outcomes of the course unit**: The course of Costume for the Show has as its objective; highlighting both the theoretical and practical laboratory aspects of the wide and articulated planning system for the realization of costumes and its accessories in the different peculiarities of the show (Theater-Cinema-Television) The course of Costume for the Show has as its objective; highlighting both the theoretical and practical laboratory aspects of the wide and articulated planning system for the realization of costumes and its accessories in the different peculiarities of the show (Theater-Cinema-Television) The course of Costume for the Performance is placed in the area of the teachings in the school of Scenography. This teaching aims to provide the students of the course, the knowledge and the tools to the creative and design methodology of the costume for the show, in its various genres. The student will have to know how to carry out a complete project in all its aspects, starting from the research of historical, social contexts and the study of the characters for which he will realize the costumes projects. The course initially includes a series of lessons on the basic principles of artistic anatomy, the study of classical canons, the figure drawn, the study of the sketch and its typologies, the basic techniques of drawing, important for the realization of the figures for the costume design. The text of a work will be analyzed and subsequently the students will have to individually carry out the pro

• **Prerequisites and co-requisites**: None

• **Contents of course unit**: The purpose of the course is to ensure an adequate mastery of methods and artistic techniques and design, as well as the acquisition of specific historical and cultural knowledge, and the use of basic tools used in the representation and construction of costumes and their accessories. The activity of the course aims at developing knowledge about: human body anatomy, figure construction for the costumes, study of colour, costume and accessory design, costume pattern or package construction, accessories, hairstyles and makeup, as forms of a language of communication, both individual and collective, within society over different historical periods

• **Assessment Methods and Criteria**: The final evaluation will take into account, during the presentation of the works carried out by the student during his studies: the acquisition of the basic elements of the design and the creative maturity reached, the representative and technical quality of the graphic and three-dimensional drawings presented. All the design costumes for the work carried out during the year, the student must present the technical and illustrative tables of the accessories for each project dealt with, the technical tables including costumes and

related descriptions useful for the realization of the costumes, the color palette used for the realization of costume sketches and an explanatory report on the work carried out for each project, as well as the interest and contribution offered during the year. Furthermore

• **Language of instruction**: Italiano

• **Disciplinary field:** ABST47-02AR.VI-06 Stile storia dell'arte e del costume 1

• **Course Unit Code:** Stile storia dell'arte e del costume 1

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG) Scenografia

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** GENNY DI BERT

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** Starting from the birth of perspective, its study is support with some protagonists of the Renaissance. The course starts the analysis of the most important artists and themes that will be the fundamental bases of the art of the centuries to come. In addition, the course analyze the sixteenth century, in which we find the cultural structure of modern Europe, the seventeenth century, the romantic revolution and the current of realism (nineteenth century). Taking into consideration the most influential authors and the most representative works, the movements and the artistic research, we will study the fundamental themes and styles of the evolution of the arts of this period. The study focuses on the analysis of paintings and sculptures, considering, moreover, studies and architectural achievements. Music and short readings of texts from the period under examination will concern the works studied and to the historical context. During the lectures will be frequent references and parallels with contemporary artists.

• **Prerequisites and co-requisites:** no prerequisites

• **Contents of course unit:** Starting from the birth of perspective, its study is support with some protagonists of the Renaissance. The course starts the analysis of the most important artists and themes that will be the fundamental bases of the art of the centuries to come. In addition, the course analyze the sixteenth century, in which we find the cultural structure of modern Europe, the seventeenth century, the romantic revolution and the current of realism (nineteenth century). The study focuses on the analysis of paintings and sculptures, considering, moreover, studies and architectural achievements. During the lectures will be frequent references and parallels with contemporary artists.

• **Assessment Methods and Criteria:** The final evaluation will be the sum of the results of the various annual audits, the final exam and the candidate's interrelationship with the subject and the lessons. During the year there will be methods of verification (written and oral tests in progress: the knowledge of the topics covered will be evaluated from time to time during the academic year). The revisions will be made by the teacher, evaluated and the final results officially displayed. Online registration (mandatory) Final oral exam.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABST53-03-06 Storia dello spettacolo 2

• **Course Unit Code:** Storia dello spettacolo 2

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG) Scenografia

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** FRANCESCO POLIZZI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The course intends to analyze the evolution of the nature and the conception of the show in the historical contexts of reference, following the chronology of the evolution of matter from birth to contemporary representations with particular regard to the function, to the interchange between spectacle and spectator. The philosophy of the course is to provide students with the cultural means and skills for the development of skills in history and aesthetics that support the use and interpretation of contemporary artistic events, from theater to performance to cinema to digital forms of entertainment. The course includes a session of theoretical lessons that will trace the history of the theater from the 1800s to today and a monographic session focused on the analysis of the social, political and cultural context with particular regard to the birth of the theater of direction and the works of Luigi Pirandello and Bertolt Brecht. The theoretical lessons will be integrated with the vision of theatrical performances in agreement and consistent with the availability of the students. Each show seen will be preceded by a deepening and followed by a critical discussion in the classroom. The aim of the course is to provide each student with the cultural means to operate in the entertainment sector and correctly interpret the discipline

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course includes a session of theoretical lessons that will trace the history of the theater from the 1700s to today and a monographic session focused on the analysis of the social, political and cultural context with particular regard to the birth of the theater of direction. The theoretical lessons will be integrated with the vision of theatrical performances in agreement and consistent with the availability of the students. Each show seen will be preceded by a deepening and followed by a critical discussion in the classroom.

• **Assessment Methods and Criteria:** The final exam will consist in presenting a short thesis no later than one week from the date set for the exam in the final version already corrected by the teacher. The final work can be presented in any form preferred by each student, as long as it is accompanied by a dissertation illustrating reasons and contents. the exam will take place in oral form in italian language, with the discussion of the thesis presented and questions related to the lessons followed in the classroom. The teacher will provide specific handouts in italian language

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC38-19-06 Computer graphic

• **Course Unit Code:** Computer graphic

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG) Scenografia

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** CHRISTIAN RIZZO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Computer Graphic Course aims to provide students with the consolidation of the bases in the use of the Adobe Photoshop and Adobe Illustrator programs in order to develop the expressive potential of the images. The course provides students with the necessary lessons to develop professional techniques of digital image processing, understood in terms of discipline belonging to the visual arts sector. Practical laboratory and analytical experiences will allow students to refine a visual culture that allows them to improve their images and use the photographic language in its essence, discovering its own way of seeing and representing and retouching the images provided by the teacher.

• **Prerequisites and co-requisites:** The candidate for the course must have taken the exam of computer science fundamentals.

• **Contents of course unit:** The first lessons will be dedicated to the summary of the techniques with the Photoshop and Illustrator programs, after which we will continue with advanced techniques such as color correction, the use of advanced objects, the use of the time line window for the making of short presentation videos; RAW file development; editing and interpretation of 3D renderings, with illustrator creating a personal logo. Part of the course will be dedicated to layout with the InDesign program.

• **Assessment Methods and Criteria:** The evaluation will take into account: the work carried out by the student during the course, the acquisition of the basic elements, the quality of the final portfolio, as well as the interest and contribution offered during the academic year. During the exam the student's portfolio containing the exercises assigned to him during the year will be examined, in addition to these images the portfolio will contain the revised renderig of the scenography project two. During the examination the candidate will be asked some questions about the functioning of the programs used.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC41-17SCE-06 Tecniche di modellazione digitale 3D 1

• **Course Unit Code:** Tecniche di modellazione digitale 3D 1

• **Type of course unit:**

• **Level of course unit:**

• **Year of study:**

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** JURGEN JANKU

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The aim of the course is to offer the skills to design in a 3D studio Max environment and to create "photographic" images with the V-ray rendering engine which is the most used rendering plugin currently on the market. The course will be divided into three parts. The first part will focus on the acquisition of two-dimensional drawing techniques and threedimensional modeling in 3D Studio Max, on file management and on the exchange of documents between 3D Studio Max and other programs such as Rhinoceros and Autocad; In the second part we will analyze the characteristics of V-ray and the study of lights and materials to simulate reality through a "step by step" construction of the photographic image; Finally, the third part will be the realization by the students of a paper focused on the themes of their course of study in which to apply all the acquired knowledge.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Two-dimensional drawing and editing Threedimensional modeling Import and management of external files V-Ray: materials and lights for photographic renderings Post production and photo-editing The 3D studio Max interface and the underlying mechanics Set up the project and organize the destination folders Viewports, snap grid Modifiers: move, rotate, scale Line: "corner", "smooth", "bezier" mode Rectangle, circle, ellipse, arc, ngon-polygon, helix, text Box, Cone, Cylinder, Sphere, Piano Toro, Tubo, "Teapot" the universal object of 3D Studio Max Edit Poly Modifiers RENDERING IN V-RAY The photographic approach to rendering Lights in vray V-ray materials

• **Assessment Methods and Criteria:** Starting from the second half of the year the student will develop his own project on an interdisciplinary concept to apply what he has learned in a real case study. During this period the topics will be individually reviewed and analyzed for each project in order to make the student totally independent as far as digital modeling is concerned. The evaluation in the examination regards the ability to correctly model the environments and the objects defined in the design phase of the elaborate and to the ability to apply lights and materials.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR22-04-12 Scenografia 3

• **Course Unit Code:** Scenografia 3

• **Type of course unit:** Characterising AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG) Scenografia, Corso accademico di 1° livello (1L-SCG) Scenografia

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:**

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to transmit to the student the professional skills and a preparation to develop a final scenographic project, inserted in a theater space, cinema, television or in any other space where the image takes on an importance and a meaning addressed to a wide and heterogeneous audience.

• **Prerequisites and co-requisites:** The course aims to transmit to the student the professional skills and a preparation to develop a final scenographic project where the image takes on an importance and a meaning addressed to a wide and heterogeneous audience.

• **Contents of course unit - Module A:**

• **Contents of course unit - Module B:**

• **Assessment Methods and Criteria:** The exam consists of an oral exam, or in the discussion and evaluation of the projects developed during the lessons and questions related to the theoretical topics covered during the lessons; to access the test is necessary: - have attended and developed, profitably, the activity planned during the course; this activity is attested at the end of the course, and for each exam session, by the professor responsible for the course. Successful completion of the oral exam involves the discussion and evaluation of the tables concerning the project, which must include: - 3 sketches painted or made through drawing and graphics programs (such as Autocad or Rhinoceros), case in which the collaboration with the teacher of reference for such subjects could be indicated. - the relevant technical tables (plan, prospectus, sections in scale 1:50, construction details in scale 1:20) - photographic copies or cibachrome format A3 horizontal - The final assessment will take into account: - the work carried out by the student during his journey, - the acquisition of the basic elements of the design, - the quality of the graphics, - the interest and the contribution offered by the student during the year.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR23-06-06 Illuminotecnica

• **Course Unit Code:** Illuminotecnica

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG) Scenografia

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** MASSIMILIANO MAGGI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The aim of the lighting engineering course is to bring stage design students closer to the fascinating world of light associated with the world of entertainment, providing them with adequate theoretical and practical knowledge on the use of lighting devices normally used in this field, on their control devices and on the different types of lighting design, both as regards the aspect of film and television production, without forgetting the applications in the theatrical and architectural fields and in the contexts of environmental, cultural and artistic heritage.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Course contents: Light: Characteristics of the luminous phenomenon - Photometric and energetic quantities - Evaluation parameters - Color Temperature - Fundamentals of Optics - Optical Phenomena - Light sources - Lighting devices - Electric energy - Hints of history - Physiological aspects of vision and color - General lighting concepts - Scene lighting techniques - Cinematographic, TV and theatrical lighting; similarities and differences - The construction of the set - The lighting project - The assembly of the lights - Ledwall and projections.

• **Assessment Methods and Criteria:** The final results and the evaluation of the student will be determined by the verification of the student's knowledge of the theoretical foundations of the subject, as well as by the discussion during the examination of a lighting project concerning a film set or a television studio, chosen by the student during the 'year.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR31-17TR.SCE-08 Fotografia

• **Course Unit Code:** Fotografia

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG) Scenografia

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** ALESSANDRO CARPENTIERI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to highlight both on a technical-theoretical, or technical- practical, the importance of the photographic language as means of communication, expression and research. It also provides students with necessary knowledge in order to develop professional techniques of photography.The practical laboratory and analytical experiences will allow the students to use the photographic language in its essence, discovering its own way of seeing and representing. Each individual student will carry out one or more personal photographic projects to be finalized with the teacher,divided into a digital photographic sequence and a portfolio created through a professional printing process.The main objective of the course is not only to use Photography as a tool of representation and communication but to stimulate its use as a research tool.

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** Critical analysis of work with development of knowledge and awareness of camera and introduction os history of photography. PROGRAM: FORMATION OF THE IMAGE (light/ camera/ Lens)/ SETTING OF THE IMAGE (Lighting/ Exposure) . Using the studio set. Studio Portrait: Rembrandt, Butterffly and Split light. Still Life /Light Paint/ /Natural Light . Street Photography/Architecture Photography .Flash light in the studio. Flash light with natural light. PERSONAL DIGITAL PORT-FOLIO AND PERSONAL PHOTOGRAPHY PRINTS

• **Assessment Methods and Criteria:** In course test/ Portfolio/ In course reviews (February 2020). Projects presentation on topics recommended by the teacher. The final assessment will considering students' quality works, portfolio, personal interest and support offered during the year. at the end of the semester each student delivers a digital folder containing all the exercises performed during the course. The exercises will be evaluated both for technical and expressive quality. The delivery times for the exercises will also be an evaluation.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABST47-03AR.VI-06 Stile storia dell'arte e del costume 2

• **Course Unit Code:** Stile storia dell'arte e del costume 2

• **Type of course unit:** Basic AF, Basic AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG) Scenografia, Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 3, 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** NICOLAS MARTINO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** This class aims to present students with a concise but exhaustive outline of the main artistic avantgardes of the twentieth century. At the end of the course, the students should be able to orient themselves in the visual culture (but also literary and philosophical) discourse of the last century, with a knowledge of the main themes, concepts, authors and works. The aim of the class is also to develop a critical reflection on the concept of avant-garde, on its particular temporal idea and on the parable that is given between subversion of the canon on one side and mercantile subsumption? on the other. This class aims to present students with a concise but exhaustive outline of the main artistic avantgardes of the twentieth century. At the end of the course, the students should be able to orient themselves in the visual culture (but also literary and philosophical) discourse of the last century, with a knowledge of the main themes, concepts, authors and works. The aim of the class is also to develop a critical reflection on the concept of avant-garde, on its particular temporal idea and on the parable that is given between subversion of the canon on one side and mercantile subsumption? on the other.

• **Prerequisites and co-requisites:** No

• **Contents of course unit:** This class aims to present students with a concise but exhaustive outline of the main artistic avantgardes of the twentieth century. At the end of the course, the students should be able to orient themselves in the visual culture (but also literary and philosophical) discourse of the last century, with a knowledge of the main themes, concepts, authors and works. The aim of the class is also to develop a critical reflection on the concept of avant-garde, on its particular temporal idea and on the parable that is given between subversion of the canon on one side and mercantile subsumption? on the other.

• **Assessment Methods and Criteria:** This class aims to present students with a concise but exhaustive outline of the main artistic avantgardes of the twentieth century. At the end of the course, the students should be able to orient themselves in the visual culture (but also literary and philosophical) discourse of the last century, with a knowledge of the main themes, concepts, authors and works. The aim of the class is also to develop a critical reflection on the concept of avant-garde, on its particular temporal idea and on the parable that is given between subversion of the canon on one side and mercantile subsumption? on the other.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABTEC41I16SCEI06 Tecniche di modellazione digitale 2

• **Course Unit Code:** Tecniche di modellazione digitale 2

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG) Scenografia

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** JURGEN JANKU

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The aim of the course is to teach the participants to move easily in the Rhinoceros environment, learning to exploit the capabilities for two-dimensional drawing, for the modeling of surfaces and solids and for the translation into photographic image of the projects with the help of the plugin of V-Ray for the application of the materials, the insertion of lights, both natural and artificial, and the presentation of the projects through the renderings. The course aims to teach students the techniques of digital modeling in the Rhinoceros environment and the basics of rendering in the V-Ray environment. These objectives will be achieved through the explanation of the program tools contextualizing their use in 2D design, 3D modeling and photo-realistic rendering using the V-Ray Plug-in so that students can immediately get real feedback on their use of each instrument. At the end of the course the students will carry out a graphic work focused on the themes of their course of study in which to apply all the acquired knowledge.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** - two-dimensional parametric design - three-dimensional modeling -use of lights and rendering materials PROGRAM MODELING TOOLS OF AID snap object snap grid DEGREE OF PRECISION unit of measure measurement tools CURVE NURBS Absolute, relative and polar coordinates points, lines, polylines, arcs, circumferences, free-form curves EDITING OF THE CURVES MODELING AND EDITING ADVANCED CURVES NURBS curve management through degree, control points, nodes NURBS SURFACES surface characteristics create surfaces and solids mixed solid-surface modeling EDITING OF NURBS SURFACES Boolean operations get curves from surfaces management of grade and surface control points surfaces in a situation of continuity (tangency and curvature) RENDERING in the VRAY environment ASSIGN MATERIALS TO OBJECTS color and texture reflection transparency bump THE VrayCamera

• **Assessment Methods and Criteria:** Starting from the second half of the year the student will develop his own project on an interdisciplinary concept to apply what he has learned to a real case study. During this period the topics will be individually reviewed and analyzed for each project in order to make the student totally independent with regards to digital modeling. The evaluation in the examination will concern the ability to correctly model the environments and objects defined in the design phase of the project and the ability to apply lights and materials.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPC66-04-06 Storia del cinema e del video 1

• **Course Unit Code:** Storia del cinema e del video 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN-20) Cinema

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** RAFFAELE SIMONGINI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The learning outcomes of the course Storia del cinema e del video 1mis as follows: • have mastery of the terminology and methods concerning the analysis of problems, the argumentative methods and the approach of the texts and an adequate start in the use of bibliographic tools; • make known the ways in which the concept of "Aesthetics" is articulated in different disciplines such as the history of art and the history of cinema; • determine the general meaning of the concept of "Aesthetics" by privileging its theorem-theoretical aspects focused on the problem of the knowledge of inner and outer realities (the subject and the object) • have acquired a solid knowledge of the history of aesthetics from antiquity to the present day and ample information on the current debate in different areas of philosophical research;

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The evaluation will take place through an oral exam in which the student will have to demonstrate knowledge of the topics covered and the methodological approach adopted by linking the contents to his / her activity. The evaluation will take place through an oral exam in which the student will have to demonstrate knowledge of the topics covered and the methodological approach adopted by linking the contents to his / her activity. The evaluation will take place through an oral exam in which the student will have to demonstrate knowledge of the topics covered and the methodological approach adopted by linking the contents to his / her activity.

• **Assessment Methods and Criteria:** The evaluation will take place through an oral exam in which the student will have to demonstrate knowledge of the topics covered and the methodological approach adopted by linking the contents to his / her activity. In addition, he must view at least a minimum of twenty films suggested in class by the teacher. The authors will be the subject of theoretical and practical discussion with references to language, form and content. Finally, the evaluation may include a critical discussion of a film chosen by the teacher

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR31-12CIN-08 Fotografia

• **Course Unit Code:** Fotografia

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN-20) Cinema

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** STEFANO COMPAGNUCCI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The aim of the course is to visually educate the student about photography and image. Through the vision and knowledge of selected photographs of different authors and current artistic, each student will be able to refine and accustom their visual perception to a higher level high. During the AA, technical exercises will be assigned to push the students to explore the most varied and contemporary themes. In addition to creating a series of papers commissioned by the teacher, the ultimate goal is that the student himself present his own project, personally designed and implemented. This last test, by fundamental importance, has the function of putting into practice all the knowledge learned e addressed during the academic year. Revision of the papers . Control and discussion of the tremors treated in the previous lessons . Personal projects with themes provided by the teacher Verification method . Lessons . Indoor and outdoor shooting labs

• **Prerequisites and co-requisites:** -

• **Contents of course unit:** Through the study of theory and the study of photographic technique, the student will produce weekly a series of images based on the topics discussed in class. The topics that will be treated: . Image literacy . Composition techniques . Technique and theory of chamber architecture . Study of the various sectors of photography . Take portrait photographs . Still life photo shoots . Shooting of geographical landscapes / photographs . Storytelling and editing of photographic history . Self portrait . Alter ego . Portfolio creation Textbooks to follow will be recommended: .Nuovo trattato di fotografia moderna di Langford .Manuale di CS di Scott Kelby .Lo potevo fare anch'io di Francesco Bonami

• **Assessment Methods and Criteria:** The final evaluation will take into account the work carried out by the student during the course, the acquisition of the basic elements, the success of the practical lessons, the quality of the final portfolio, as well as the interest, attendance and contribution offered during the year . They will be held by lectures, indoor and outdoor shooting labs, and darkroom printing labs. Each of these elements will be fundamental to have a well-defined picture of each student who will also be required to acquire theoretical knowledge from the reference textbooks.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR35-02-06 Regia 1

• **Course Unit Code:** Regia 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN-20) Cinema

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ANDRES ZABALA

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** Regia 1 is the theoretical course that will transmit to students an introduction to cinematographic language and the basic notions of film direction. List of course topics: The writing of the storyline, the treatment, the script and projecting film direction with the storyboard. Methods of working on the set to coordinate the various departments (production, direction, cast, photography, sound, set design, make-up) and a basic introduction to the direction of the actors. Knowledge of the narrative/expressive possibilities that offers the director every different shot: Extreme Close Up, Choker, Close Up, Medium shot, Long shot, ect. Knowledge of the narrative and expressive possibilities offered by the different camera movements: Pan, Tilt, Track, Dolly, Crane, Zoom and the combinations between these. Knowledge of the rules of directing for the filmic continuity (180° Rule) and the different narrative / expressive possibilities of Film Editing.

• **Prerequisites and co-requisites:** Secondary school diploma, RUFA admission exam.

• **Contents of course unit:** Directing 1 is the theoretical course that will transmit to students an introduction to cinematographic language and the basic notions of film direction. Directing 1 will trasmit to the students a method to approach the work on the set, both in the relationship of the director with the crew and with the cast. In the coordination of the crew the director has to be aware of the different problems that the technicians might have to cope with, if he wants to be respected by the crew. The film director must also be able to direct the actors into their best performance, find the right comunication method with each of them.

• **Assessment Methods and Criteria:** Every film that will be analized in the classroom has been chosen for a specific reason. For example in "Modern Times" by Charlie Chaplin we will focus on the visual comunication used by the director. The choise of making an almost silent movie in 1935 - going against all the major studios' production. Every scene will be analized, stopping the film on certain frames. The students will have to think about the immage composition, the mimic of the actor and the soundtrack. Writing a term paper on an analyzed film. Oral examination.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABST47-13CIN-06 Storia dell'arte contemporanea

• **Course Unit Code:** Storia dell'arte contemporanea

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN-20) Cinema

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** GENNY DI BERT

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** Provide a basic knowledge of twentieth-century and early-2000s art. Starting from the romantic revolutions, we arrive at the historical avant-gardes and then go through the subsequent changes. The various artistic currents are related to the major contemporary protagonists and to social and philosophical developments. The study of different forms of art, with particular attention to the art of cinema, is also developed considering the evolution of the social sphere, taking socio-political developments into consideration.

• **Prerequisites and co-requisites:** no prerequisites and co-requisites

• **Contents of course unit:** What does Contemporary Art mean. Historical avantgardes. Changes in space and time. Dadaism and Duchamp as the beginning of a new vision of art. Art and psychology. Beyond reality. The art between the two wars and the art of the second postwar period. The neo-avant-gardes: from Minimalism to Land Art. Postmodern poetics. The importance of the imagination. Relationship between real and virtual. Cinema as an important form of contemporary visual art. The contamination of the different art forms and their impact on society.

• **Assessment Methods and Criteria:** During the year there will be verification methods (in itinere written and oral tests: knowledge of the topics covered will be assessed from time to time during the academic year). The revisions will be carried out by the teacher, evaluated and the final results officially displayed on the academic bulletin board. The final evaluation will be the summation of the results of the various annual tests, final exam and interrelation of the candidate with the subject and the lessons. Final oral exam during the exam session. Students who have passed the exemptions for the final exam will study the final part of the program agreed with the teacher.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC39-09CINEMA-04 Fondamenti di informatica

• **Course Unit Code:** Fondamenti di informatica

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN-20) Cinema

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** CHRISTIAN RIZZO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The foundations of informatics course aims to provide students with a solid foundation in the use of the photo-retouching program such as Adobe Photoshop, and in the use of graphic design software such as Adobe Illustrator in order to develop the expressive potential of images and to provide technical teaching skills for graphic-vector solutions. The Computer Graphics is located in the planning area of the courses activated at the Rome University of Fine Arts. The course provides students with the necessary lessons to develop professional techniques of digital image processing, understood in terms of discipline belonging to the visual arts sector. Practical laboratory and analytical experiences will allow students to refine a visual culture that allows them to improve their images and use the photographic language in its essence, discovering its own way of seeing and representing.

• **Prerequisites and co-requisites:** no prerequisite

• **Contents of course unit:** The first lessons will be devoted to basic procedures such as: opening an image, lightening and darkening, cutting and straightening and so on; up to more complex workings with adjustment levels and layer masks. Later we will deal with the processing of the RAW file; the various processes to create images in black and white; Color correction and processing techniques for beauty photography. Up to the photomontage and composite images, mixing raster and vector graphics. Part of the course will also be dedicated to the discussion of the acquisition and cataloging of files through the Adobe Bridge program. To explore further possible digital image processing, some vector graphic techniques will be explained and displayed in order to create a completely new visual imagery. The software chosen for this phase of the program is Adobe Illustrator. The course aims to be a "work in progress" laboratory where students will be able to develop and develop their own personal project by comparing themselves with others, using the teacher's technical teaching support.

• **Assessment Methods and Criteria:** The evaluation will take into account: the work carried out by the student during the course, the acquisition of the basic elements, the quality of the final portfolio, as well as the interest and contribution offered during the academic year. During the exam, the student's portfolio will be evaluated. In addition to viewing the portfolio, questions will be asked about the exercises performed during the year. In addition to the assigned preparatory projects, students will have to design their own poster and a logo, and retouch four of their own images.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABTEC43-03-12 Cinematografia 1

• **Course Unit Code:** Cinematografia 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN-20) Cinema

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** ANDRES ZABALA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Filmmaking 1 course is a practical course designed to lay the foundations of how to work on a film set. During the Filmmaking 1 each student will make a short fiction film of various kinds (comedy, thriller, noir, police, drama, etc.) of a maximum duration of 3 minutes each. This short film will therefore be a way for the students to learn "on the field". They'll start to learn how to give an audiovisual form to their ideas and to live the difficulties you might meet in film production, but also the magic creativity that each of us can experience on the set. Every set is different and so are the difficulties that the filmmaers will meet. Making movies is a group work, where everyone has got to know what they have to do. The way to get organized, to be on time with the make up, with the set decorating and the lighting are just one part of all the problems to solve making movies.

• **Prerequisites and co-requisites:** Secondary school diploma, RUFA admission exam.

• **Contents of course unit:** The Filmmaking 1 course is a practical course designed to lay the foundations of how to work on a film set. The students will learn the basics of scriptwritting, how to design a storyboard, make a casting, location scouting, shooting and editing a 3 minutes short film. During the course the students will have to organize all their short film, finding the actors, doing the casting and the rehearsals. In doing the location scouting they will learn how to choose one location, basing on the script, and the directors shooting style.

• **Assessment Methods and Criteria:** The short film will be evaluated for the artistic, dramaturgical and cinematographic techniques. Oral Exam. The course will focus on a lot of laboratory work. The students will have to develope their project step by step under the supervision of the film teacher. In the set design, the students will have to find the right objects to decorate their sets, even if on a low budget scale, they all will have to do their best to give an Art Direction to the style of their short film. The maximun duration of the shorts of Filmmaking 1 is 3 minutes.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC43-38CINEMA-08 Tecnica di ripresa e montaggio

• **Course Unit Code:** Tecnica di ripresa e montaggio

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN-20) Cinema

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** BRUNO D'ANNUNZIO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** This course is mainly based on practical activities. Students learn how to use the digital camera, its menu with different kinds of settings, as well as the use of the tripod and camera positioning. This course is mainly based on practical activities. Students learn how to use the digital camera, its menu with different kinds of settings, as well as the use of the tripod and camera positioning. This course is mainly based on practical activities. Students learn how to use the digital camera, its menu with different kinds of settings, as well as the use of the tripod and camera positioning. This course is mainly based on practical activities. Students learn how to use the digital camera, its menu with different kinds of settings, as well as the use of the tripod and camera positioning. This course, originating from Editing History and Theories, has developed into a series of practical laboratories. Students, acquiring knowledge of Editing software (Adobe Premiere) will be able to realize editing products and also exporting processes.This course, originating from Editing History and Theories, has developed into a series of practical laboratories. Students, acquiring knowledge of Editing software (Adobe Premiere) will be able to realize editing products and also exporting processes.

• **Prerequisites and co-requisites:** None

• **Contents of course unit:** Video camera settings/ Focusing/ Tripod use (horizontal and vertical overview)/ Camera use/ Framing/ Mdp positioning. Video camera settings/ Focusing/ Tripod use (horizontal and vertical overview)/ Camera use/ Framing/ Mdp positioning. History of editing process: tableaux form to video clips, analogic form to digital. Editing process: spatial and temporal units. Jump cut. Knowledge and command of editing software: Adobe Premiere./ knowledge and command of Sound editing: Adobe Audition. History of editing process: tableaux form to video clips, analogic form to digital. Editing process: spatial and temporal units. Jump cut. Knowledge and command of editing software: Adobe Premiere and Resolve Da Vinci./ knowledge and command of Sound editing: Adobe Audition.

• **Assessment Methods and Criteria:** Practice, individual and collective exercises. The final assessment will consider the student's works, personal interest, acquisition of basic features and participation throughout the year. Practice, individual and collective exercises. The final assessment will consider the student's works, personal interest, acquisition of basic features and participation throughout the year. Practice, individual and collective exercises. The final assessment will consider the student's works, personal interest, acquisition of basic features and participation throughout the year.

• **Disciplinary field:** ABPC65I01CIN-06 Teoria e metodo dei mass media

• **Course Unit Code:** Teoria e metodo dei mass media

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN) Cinema

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** NICOLAS MARTINO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The course aims at introducing the students to mass media as a generale communication in society, providing students with useful tools in order to draw a concept map of mass media in society. The course is divided into 2 parts: the first is dedicated to the analysis of some key words about Information society and Postmodern society; the second deals with the analysis of relations among the Mass society, Society, Arts and Performing Arts in the cultural turning points in contemporary periods. The course aims at introducing the students to mass media as a generale communication in society, providing students with useful tools in order to draw a concept map of mass media in society. The course is divided into 2 parts: the first is dedicated to the analysis of some key words about Information society and Postmodern society; the second deals with the analysis of relations among the Mass society, Society, Arts and Performing Arts in the cultural turning points in contemporary periods.

• **Prerequisites and co-requisites:** No

• **Contents of course unit:** The course aims at introducing the students to mass media as a generale communication in society, providing students with useful tools in order to draw a concept map of mass media in society. The course is divided into 2 parts: the first is dedicated to the analysis of some key words about Information society and Postmodern society; the second deals with the analysis of relations among the Mass society, Society, Arts and Performing Arts in the cultural turning points in contemporary periods. The course aims at introducing the students to mass media as a generale communication in society, providing students with useful tools in order to draw a concept map of mass media in society. The course is divided into 2 parts: the first is dedicated to the analysis of some key words about Information society and Postmodern society; the second deals with the analysis of relations among the Mass society, Society, Arts and Performing Arts in the cultural turning points in contemporary periods.

• **Assessment Methods and Criteria:** Final oral exam on the texts in the program and on the thesis / project prepared by the student: each student will be asked to prepare a project or a written essay on a theme chosen from those dealt with in class. The project or essay will be delivered, via emal, to the teacher, at least 15 days before the final exam to allow an adequate revision. Criteria for evaluation: Vote for the Project / thesis, attendance, active participation during the year, critical knowledge of the texts in the program, notions acquired in relation to the specific subject and critical-dialectical skills of the student.

• **Language of instruction:**

• **Disciplinary field:** ABPC66-05-06 Storia del cinema e del video 2

• **Course Unit Code:** Storia del cinema e del video 2

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN) Cinema

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** RAFFAELE SIMONGINI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** • Acquire a valid and correct study method for the analysis of the cinematographic image • Knowing how to read, decode and produce a written text related to film art • Develop the ability to formulate hypotheses and organize a bibliographic search related to the discipline • Expand the basic culture by broadening the historical horizons of the twentieth century with the philosophy and history of art. • Understand the importance of photographic and cinematographic art as a communication tool but above all as an artistic expression of equal value with respect to the other arts • Stimulate research and experimentation • Knowledge of technical terminology • Knowing how to read a film • Ability to know how to identify the expressive meanings of cinematographic shots • Knowledge of expressive codes and languages of filmic text • Knowledge of the link between society-culture-show-art • Analysis of the relationship between realism, imagination, dream and cinema • Analysis of film language • The history of cinema as an integral part of the history of art and aesthetics

• **Prerequisites and co-requisites:**

• **Contents of course unit:** General part: the screen of thought The screen of thought is a metaphor for modern cinema, which through play on memory, dream and imagination challenges the linear logic of cinema and represented reality. Thought, between past, present and future becomes the privileged medium of the seventh art. No more perceptions and actions but consciousness, memory and imagination, where nothing is more real. Monographic part: New poetics of American cinema 1967-2007 What legacy has the postmodern movement, multiform and devoid of fixed coordinates, transmitted to contemporary film art? In order to give an answer, even if approximate, the course will consider some reflections of Nietzsche. The German philosopher has shown that the search for truth is useless: there are no things in themselves to be discovered, but only metaphorical games that deny any philosophical, religious or scientific foundation. Even the history of cinema is no longer a stable reference, it no longer develops linearly but is cyclically renewed through the idea of the eternal return. In contemporary films the traces of the past are often handed down cyclically in the present, generating a sort of functional epigonism to the work. It is as if the world of cinema experienced itself in fleeting horizons constituted by a series of echoes, resonances of language and messages from the past.

• **Assessment Methods and Criteria:** The evaluation will take place through an oral exam in which the student will have to demonstrate knowledge of the topics covered and the methodological approach adopted by linking the contents to his /

her activity. Leone (Once upon a time the west / Once upon a time in America /); Antonioni, Fellini, Visconti, Bergman, Bunuel (a choice of three films for each director); The long goodbye, Mash, Nashville, California poker (Altman); The Wild Bunch, Pat Garret and Billy the Kid (Peckinpah); Gangster story (Penn); Overtaking (Risi); Easy rider (Hopper); The graduate (Nichols); Five easy pieces (Rafelson); The conversation, Apocalypse Now (Coppola); Mean Streets, Taxi driver, Out of hours (Scorsese); The bandit of 11 (Godard); The four hundred shots, Night effect (Truffaut); Stand by me (Reiner), Fandango (Reynolds); Husbands, A Wife, Gloria (Cassavetes); Duel, The shark, Close encounters of the third type (Spielberg); Me and Annie, Manhattan, Crimes and Misdemeanors (Allen); The woman who lived twice (Hitchcock), F for false (Welles); Bianca (Moretti); Blue velvet, Wild heart, Lost roads (Lynch); The hyenas, Pulp fiction (Tarantino); District 13, 1997: Escape from New York (Carpenter); The hunter (Cimino); The American friend, The state of things (Wenders); Investigation of a citizen above any suspicion (Petri); The big binge (Ferreri); The tree of life (Malick); Strange days, Point break (Bigelow); A film of your choice: Fratelli Coen, Oliver Stone; Francesco Rosi,

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR31-01-08 Direzione della fotografia

• **Course Unit Code:** Direzione della fotografia

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN) Cinema

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** MASSIMO INTOPPA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to provide solid foundations from which to undertake a personal journey of knowledge and intends to do it mainly in two ways: acquisition of mastery of the equipment made available, momentum in research and in the choice of proper instruments to satisfy the various cinematographic needs during the course. Different lighting proposals will be put on stage: morning, day, evening and night. Indoors and outdoors, only natural light or with the installation of cinema lamps. The course participants will have to reproduce the various lighting proposals in person, each according to their own sensitivityStudy and deepen the CINEMATOGRAPHIC PHOTOGRAPHY in every aspect . Brief history of cinematographic photography and evolution of technical means and lighting bodies. BASIC CONCEPTS OF CINEMATOGRAPHY: - Formats, Aspect Radio 1.33 1.66 1.78 1.85 2: 239 - Objectives, first. zoom, anamorphic Frame rate, 24fps 25fps. Slow motion and time lapse - Sensitivity and noise - Depth of field - Exposure and opening of the diaphragm - Shutter - HDR 1. Lighting - Lighting design - Lamps and lighting fixtures - HMI, tungsten, fluorescence, led - Measure the light: exposure meter, thermocolorimeter - Quality and quantity control of light, color temperature, color rendering index (IRC) - Image construction - Lut of image finishing, custom grading - Greenscreen lighting - Still life technique - Industrial lamps - Study and structural analysis

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Study and deepen the CINEMATOGRAPHIC PHOTOGRAPHY in every aspect . Brief history of cinematographic photography and evolution of technical means and lighting bodies. BASIC CONCEPTS OF CINEMATOGRAPHY: - Formats, Aspect Radio 1.33 1.66 1.78 1.85 2: 239 - Objectives, first. zoom, anamorphic Frame rate, 24fps 25fps. Slow motion and time lapse - Sensitivity and noise - Depth of field - Exposure and opening of the diaphragm - Shutter - HDR 1. Lighting - Lighting design - Lamps and lighting fixtures - HMI, tungsten, fluorescence, led - Measure the light: exposure meter, thermocolorimeter - Quality and quantity control of light, color temperature, color rendering index (IRC) - Image construction - Lut of image finishing, custom grading - Greenscreen lighting - Still life technique - Industrial lamps - Study and structural analysis of some cinematographic scenes - Guided visits to film studios and film material rental companies (cameras, lamps, stands, trolleys, cranes, remote heads, etc ... etc ...) - Guided tours on film sets (max 3 people at a time at times to be agreed) - Study and analysis of some great classics of cinema - Short course of color correction together with a professional technician

• **Assessment Methods and Criteria**: The final evaluation will take into account a theoretical outcome and a practical one that includes together the work done on the sets of academic short films (such as machine operators and / or DOP) and the exercises carried out in the classroomThe exam will have an individual character on the short performed by the student or collective if he has participated with various tasks in the shorts of his colleagues deepening the various difficulties encountered during the realization of the scenes, identifying the most complex for how they were designed and then turn around

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR35-04-06 Regia 2

• **Course Unit Code:** Regia 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN) Cinema

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** FABIO MOLLO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The idea of the course is to develop the purely directorial aspect of the students, deepening their authorial and at the same time professional gaze. Being a director means constantly making choices, alone and with your collaborators, which gradually confer the specific identity of your film. The course aims to guide and support the student in these choices. The course aims to create the critical, artistic, narrative universe of each student, through the analysis of the work of great authors and more recent authors, always relating them to their own work. Through the study of various works by directors of the past and present, the student will be guided through a path aimed at supporting his own personal artistic and technical research. At the end of the course, each student will have to produce "Director's Notes", a portfolio that collects the research work carried out during the year.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course aims to work in continuity with the Cinematography 2 program, deepening the problems and dynamics that are generated during the process of creating one's own individual works. It will be set up as a constant exchange between the students themselves to support the individual choices they will make for the realization of their short films, in order to develop their own specific artistic path. In addition, it wants to be a meeting space with industry professionals who surround the director.

• **Assessment Methods and Criteria:** the program includes a theory course applied to practice through a permanent classroom workshop dedicated to individual end-of-year work. The final exam will focus on verifying the topics covered in the program. To this will be added the analysis of films viewed and analyzed during the program and the verification of the individual work carried out during the course of the year, from its conception to its realization. For the final evaluation, the presence, participation, exchange with other students and the work done in class will also be taken into consideration. The reading of at least one reference text is mandatory.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABST47-01CIN-06 Stile storia dell'arte e del costume

• **Course Unit Code:** Stile storia dell'arte e del costume

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN) Cinema

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** GENNY DI BERT

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** Starting from the birth of perspective, its study is support with some protagonists of the Renaissance. The course starts the analysis of the most important artists and themes that will be the fundamental bases of the art of the centuries to come. In addition, the course analyze the sixteenth century, in which we find the cultural structure of modern Europe, the seventeenth century, the romantic revolution and the current of realism (nineteenth century). Taking into consideration the most influential authors and the most representative works, the movements and the artistic research, we will study the fundamental themes and styles of the evolution of the arts of this period. The study focuses on the analysis of paintings and sculptures, considering, moreover, studies and architectural achievements. Music and short readings of texts from the period under examination will concern the works studied and to the historical context. During the lectures will be frequent references and parallels with film directors.

• **Prerequisites and co-requisites:** no requirement

• **Contents of course unit:** Starting from the birth of perspective, its study is support with some protagonists of the Renaissance. The course starts the analysis of the most important artists and themes that will be the fundamental bases of the art of the centuries to come. In addition, the course analyze the sixteenth century, in which we find the cultural structure of modern Europe, the seventeenth century, the romantic revolution and the current of realism (nineteenth century). Taking into consideration the most influential authors and the most representative works, the movements and the artistic research, we will study the fundamental themes and styles of the evolution of the arts of this period. The study focuses on the analysis of paintings and sculptures, considering, moreover, studies and architectural achievements. Music and short readings of texts from the period under examination will concern the works studied and to the historical context. During the lectures will be frequent references and parallels with film directors.

• **Assessment Methods and Criteria:** During the year there will be methods of verification (written and oral tests in progress: the knowledge of the topics covered will be evaluated from time to time during the academic year). The revisions will be made by the teacher, evaluated and the final results officially displayed in the academic bulletin board. The final evaluation will be the sum of the results of the various annual audits, the final oral examination and the candidate's interrelationship with the subject and the lessons. Online registration (mandatory). Final oral exam.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABTEC43-04-12 Cinematografia 2

• **Course Unit Code:** Cinematografia 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN) Cinema

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** FABIO MOLLO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to train young filmmakers capable of confront the various realities of cinema and more generally of the audiovisual. Learn about cinema by learning to do it: filmmaking theory and techniques. The class wants to be a place of learning, sharing and exchange in to which students will have an active and proactive role within the training and research path. Ample space will be devoted to discussion, proactivity and care the individuality of the student and the choices he will make to make his own artistic and practical path. Using theory as a solid base, the course will include practical laboratory lessons, leaving ample room for creativity and practical realization. During the year, the students will refine the staging techniques and the awareness of the various professions of cinema. The program will be divided into a first part dedicated to the ideation and development of stories through a path made of theory, exercises, confronting and sharing, and a second part dedicated to the making of short films. The filming of the short films should preferably be carried out within the course duration.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** At the end of the year each student will have to make a short film of the maximum duration of 10 minutes each. Students will personally go through all the stages of implementation, starting from the search for inspiration, the ideation, the writing, the preparation, the staging, editing, post-production, sound effects, music and even distribution. This short film will be the tool to put into practice what learned in class. it will allow the student to create his or her own personal style of narrative and visual proposal. Each student will be required to work in turn to the film of their companions in different roles.

• **Assessment Methods and Criteria:** Verification methods: A) ongoing tests: with weekly deadlines the student's work must be done subjected to verification by the teacher. B) final project: by the end of the course the student will have to complete a short film, alone or together with other students. Revision of the works: The short films produced are examined and discussed by the commission and assessed within the college of cinema teachers. Final results and evaluation: The final evaluation will take into account the implementation of the short film, from individual and collective work, of the number of class presences, of the work done daily in the classroom, of conduct and availability a work with the rest of the class.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPC67-07-06 Scrittura creativa

• **Course Unit Code:** Scrittura creativa

• **Type of course unit:** Basic AF, Basic AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN) Cinema, Corso accademico di 1° livello (1L-CIN) Cinema, Corso accademico di 1° livello (1L-CIN) Cinema

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** MARIANNA CAPPI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The aim of the course is to analyze the classic structure of the so-called fictional feature film and some alternative structures, taking into consideration different cinematographic genres and films belonging to different periods of the history of cinema. Starting from the common points of this analysis, the main writing techniques of the feature film will be illustrated (paradigm in three acts, character transformation arc, sequence approach) and the students will then test themselves according to a gradual scheme difficulty and progressive deepening.

• **Prerequisites and co-requisites:** Not requested.

• **Contents of course unit:** What means writing for the cinema. Differences between story and situation. High-concept and low-concept stories. How to write the movie character. The character's transformation arc. Plot and subplot. Genres and their importance. The three acts structure. How to write the first act, the second act and the third act. Hooks, pliers, plot twists, climax, epiphany. How to write a scene: the beat by beat theory. The theme. The dialogue: text and subtext. How to write a log-line. How to structured a good pitch. The importance of rewriting.

• **Assessment Methods and Criteria:** Some ongoing tests will be evaluated, in particular on the construction of a character starting from an objective and a weakness, and on the structuring of the original story in three acts. Greater weight in the evaluation will have the final paper, and the modalities of its rewriting, in addition to the knowledge of the topics covered in class and in the handouts provided by the teacher. The oral exam will also take into account the effectiveness of the "pitch" of the original subject proposed by the student. The delivery of the subject / treatment within the required time and its approval by the teacher are the necessary requirements for admission to the oral interview .

• **Language of instruction:** Italiano

• **Disciplinary field:** ABST51-01CIN-06 Fenomenologia delle arti contemporanee

• **Course Unit Code:** Fenomenologia delle arti contemporanee

• **Type of course unit:** Related or integrative AFs, Characterising AF, Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN) Cinema, Corso accademico di 1° livello (1L-PIT) Pittura, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** GENNY DI BERT

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** Through the phenomenological approach, the course aims to provide the theoretical-methodological and historical-critical tools necessary to understand contemporary art. Focusing attention and study towards the visual arts and cinema (videos and short films), we will discuss examples of important contemporary moments of different contamination. Using phenomenology as a methodology to study and understand the phenomena of artistic expression, the course aims to provide the apparatus to know the current complex and changing cultural world. The succession of movements will be the starting point for a reflection on contemporary artistic styles, techniques and "practices". Hence the study of the Phenomenology of Contemporary Arts from the 50s to today and the study of the logic of contemporary art.

• **Prerequisites and co-requisites:** No prerequisites.

• **Contents of course unit:** What is Contemporary Art The historical avant-gardes Focus on some protagonists, dates and fundamental events of the phenomenology of contemporary arts Changes in seeing and representing Contemporary "deviant" works created for the first time and key works to understand contemporary art Study and application of essential words The art between the two wars The art of the second post-war period Rebirth and crisis of the avant-garde idea Between XX and XXI century: postmodern poetics (Street Art - Art and new technologies - Installation - Public Art) Logic of Contemporary Art (the rules game, the art factory) The artist and power

• **Assessment Methods and Criteria:** During the year there will be methods of verification (written and oral tests in progress: the knowledge of the topics covered will be evaluated from time to time during the academic year). The revisions will be made by the teacher, evaluated and the final results officially displayed in the academic bulletin board. The final evaluation will be the sum of the results of the various annual audits, the final exam and the candidate's interrelationship with the subject and the lessons. Final oral exam during the exam session.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC43-05-12 Cinematografia 3

• **Course Unit Code:** Cinematografia 3

• **Type of course unit:** Characterising AF, Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN) Cinema, Corso accademico di 1° livello (1L-CIN) Cinema

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** ALESSIO MARIA FEDERICI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The technique of film making or the means to transform fable and reality into film. The course aims at the realization of an audiovisual product from the development of the idea to the practical realization. The audiovisual product will be analyzed from the choice of the idea to the practical realization. The steps will be: from the idea to the subject, from the subject to the treatment, From the treatment to the script. the screenplay will then be analyzed to evaluate the real possibilities of realization. We will then move on to the second phase of the course which will include an analysis of how to make a film practically, using the following steps: screening of the script, design and construction of a framing plan based on the technical material available. Designing an editing program And quick notions of post-production: music, mix and sound effects.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Making a short film means learning to tell a story effectively with the cinematographic medium. The path that leads from the conception to the finalization of a short film allows to review and deepen all the fundamentals of cinema, from the elaboration of an idea to the writing of the text and its realization. Starting from the third lesson, the students will have to write their papers in parallel with the course, which will be analyzed in the last two hours of each lesson starting from lesson 16, imagining at this point to divide the class into the various troupes that will shoot the short films the course will continue in the theoretical part, by analyzing the direction of the actor, the photographic choices and the idea of editing, handouts will be provided to students who are not present because they are engaged in the making of their short films

• **Assessment Methods and Criteria:** Verification method: partial evaluation of each level of the film in production Subject. The subject and the treatment between cinema and seriality Screenplay. The script: from the first draft to the shooting draft Material turned. Analysis of the shot and preassembled Installation Each student will be examined based on the film produced during the semester. This evaluation will be accompanied by a further theoretical evaluation to verify the learning of the dramaturgical and cinematographic technique.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC43-12-08 Tecniche di documentazione audiovisiva

• **Course Unit Code:** Tecniche di documentazione audiovisiva

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN) Cinema

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** CHRISTIAN ANGELI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The purpose of the course of "Audiovisual documentation techniques" is to provide students with the dramaturgical instruments to become authors and directors of documentaries, able to perform on the viewer an action of awareness of the inner and outer history of individuals and communities unknown to him. To achieve this goal, some rules of theatrical writing will be taken into account, which emerged thanks to Shakespeare's "Hamlet", and gradually merged into all the dramaturgical art, and into some rules of screenwriting that, more or less consciously, continue to be the backbone of every good documentary film.

• **Prerequisites and co-requisites:** No one.

• **Contents of course unit:** Furthermore students will be followed in the shooting and editing of one or two documentaries. We know how difficult is for a director to tell in an effective and personal mood a subject that can not be predicted and controlled all the developments as happens in a fictional story; therefore, during the course, we will try to find a satisfactory balance between the intellectual and emotional tension of those who make the documentary, its dramaturgical needs and the natural autonomy of the object narrated.

• **Assessment Methods and Criteria:** For the exam, students will have to analyze some of the films watched during the year, which the teacher will take care to report in time. For the analysis, students will use textbooks and what they have developed in class together with the teacher. In addition, students will present the documentary or the documentaries shot collectively. For the evaluation of documentaries, the starting objective of each individual student will be taken into consideration based on his/ er job, the degree of difficulty encountered during the work and the final result. The final grade will be determined by the average of the tests carried out during the year, the level of participation in the class, the number of presences, the theoretical exam and the practical one.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC43-20-04 Video editing

• **Course Unit Code:** Video editing

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN) Cinema

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** ALESSANDRO MARINELLI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The video editing course intends to highlight, both theoretically and at a practical level, the importance of editing as a decisive operation for the creation of a film. "I can't believe that editing is not essential for the director, the only moment where he completely controls the form of his film." Orson Welles. The course aims to provide all the methodological tools that allow to students to work and reflect on the editing process and to develop their own sense of rhythm and a personal vision. The course will be structured through lectures, analytical vision of films and practise. The last part of the program will be dedicated to the editing of the works made by the students. The course aims to provide the basic knowledge of the video-editing software, Avid Media Composer. the student will learn to manage all the processing stages about a film post production: sound design, color correction and mix audio.

• **Prerequisites and co-requisites:** No prerequisites and co-requisites

• **Contents of course unit:** In the first step students will learn the basics of software Avid Media Composer: how to set a project, how to organize the material in the correct way, work on timeline, color correction and finalize the work in the different audio and video formats. At the same time we will analyze the different styles and types of editing by means of vision and analysis of films, TV series, commercials and documentaries. Subsequently the students will be able to practice with video materials proposed by the teacher.

• **Assessment Methods and Criteria:** The evaluation criteria will be the following: supervision of the final cut of the students' works, realized during the Course. Will be evaluated the ability to tell a story through technical skills and the creative use of video-editing. Individual theoretical evaluation of the program carried out in class, of university books assigned by the teacher, on the knowledge of the software Avid Media Composer. Evaluation of attendance, interest and participation demonstrated by students during the Academic Year.

• **Language of instruction:** Italiano

- **Disciplinary field:** ABTEC43-33-06 Elementi di produzione video 2
- **Course Unit Code:** Elementi di produzione video 2
- **Type of course unit:** Related or integrative AFs
- **Level of course unit:** Corso accademico di 1° livello (1L-CIN) Cinema
- **Year of study:** 3
- **Semester/trimester when the course unit is delivered:** Yearly
- **Number of ECTS credits allocated:** 6 CFA
- **Name of lecturer:**
- **Mode of delivery:** Theoretical and practical
- **Learning outcomes of the course unit:**
- **Prerequisites and co-requisites:**
- **Contents of course unit:**
- **Assessment Methods and Criteria:**
- **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC44-03-04 Sound design 2

• **Course Unit Code:** Sound design 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN) Cinema

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** FEDERICO LANDINI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course of Sound Design, Cinema, aims to stimulate and sharpen sensibility and aesthetic taste towards the treatment and use of sound in the various fields of application, paying special attention to the audio-visual product, though learning the technique and the tools available for the sound designer. During the year, the students will be introduced to basic knowledge of physics in order to understand sound as an acoustic phenomenon and to the main notions of AVID Pro Tools software. The second part of the course will concentrate on recording, editing and mixing techniques, and the most commonly used instruments (Eq, Compressors) will be analyzed, through practical exercises. The aim of the course is to make students as autonomous as possible handling sound management and to increase their awareness of the potential emotional impact of sound.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Theoretical and historical introduction. Basic notions on sound physics, the advent of the computer and of the digital sound-recordings. Basic computer science and use of the main audio software (Avid Pro-Tools). Technical and formal analysis of different audio-visual works that have been of decisive importance for the innovation, history and development of Sound Design. Basic Sound Recording Techniques on Set and in Studio, use and characteristic of different microphones and hardware equipment. Main functions in Pro Tools and managing audio tracks, Aux, Master, Midi e Video. Sound editing, synchronization; Multi tracking. Introducing and using basic plug-ins and automatics, with particular focus on equalizers. Mix and mastering techniques. Basic elements of an audio column: Direct-sound, voice over, music and sound design. The balance between these elements and the importance of their position in the sound space. Special effects Database (Fooley).. Psycho-acoustic (sound psychology); which is the emotional impact of sound and the techniques used, as well as the scopes of application of sound design. Sound as a tool for marketing and recognition of a brand (analysis and production) Meeting with professionals of the sector (noise, composer, sound fitter, technical mix) and possible clients (directors, producers, creative directors, artists etc.)

• **Assessment Methods and Criteria:** During the year: Practical exercises that the student has to resolve, partly by him-/herself, partly followed by the lecturer, that values the progress. Movies soundtracks and small sound processing projects. Final project The realization of an interdisciplinary project that gives the student the possibility to confront him-/herself with the creative, organizational and

technical difficulties, would be ideal. Final results and evaluation: The final evaluation will be the result of the work and application demonstrated by the individual student during the academic year, and will also take the frequency of participation in the lessons held during the year, into account. The intention is to create a medium level sound project in the audiovisual field, to which the student will have to work in partial autonomy, helped by creative, organizational, productive, technical and implementation guidelines offered by the lecturer. The exam will take place in two parts. Oral examination: question on the theory addressed during the year. Practical test: Presentation of personal and / or group work.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC43-06-04 Digital video

• **Course Unit Code:** Digital video

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN) Cinema

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** CATERINA TOMEO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Objectives of the course: The course aims to provide students with the tools necessary for the understanding of audiovisual works, through the transmission of the basic elements for reading and decoding languages, and also identification and knowledge of the historical-artistic background of the experiences that have marked the video practices from the 1960s to the 1990s. Deepening the most recent developments linked to the advent of digital technology, which radically transformed the structure of moving images. The aim of the course is in fact to transmit to the students knowledge inherent to the evolution of the audiovisual language, starting from the definition of Expanded Cinema by Gene Youngblood, up to computer art, virtual reality, live media performance and live cinema.

• **Prerequisites and co-requisites:** no

• **Contents of course unit:** Contents of the course: Starting from some considerations by Marco Senaldi in his famous text "Confidential Report", we can observe how video art and cinema contaminate and influence each other. Often they come into conflict and in doing so redefine and mutually define themselves (Harold Rosenberg). The cinema - father of all the technological arts - has been experimented since the historical avant-gardes in artistic research. Just as a century later, cinema is increasingly inspired by contemporary production. Consider, for example, the film "The Cell", directed by director Tarsem Singh, which contains scenes inspired by works by international stars such as Matthew Barney or Damien Hirst; on the other hand, the video "Cremaster 4" clearly refers to a film classic as "Lancelot and Geneva by Robert Bresso", while the video installation "24 Hour Psyco" is the clear transposition of "Psycho" by Hitchcock. Furthermore, one cannot but take into account the contemporary scenario in which video art officially entered the canonical spaces of cinema. In the new millennium the presence of video art was relevant to the Venice Biennale, where in 2005 "Drawing Restraint" by Matthew Barney was presented and in 2009 "Women Without Men" by the famous Iranian video artist Shirin Neshat, who won the Lion Silver.

• **Assessment Methods and Criteria:** Evaluation criteria: The exam will focus on the oral questioning of students at RUFA offices. During the exam, both the level of knowledge of the subject will be verified - through the study of textbooks, suggested by the teacher - and the ability to deepen the topics covered in the classroom, the reading of texts of your choice and the handouts provided at the end of the course training. In addition, the following will be assessed in particular: regular attendance of the course, active participation in lessons, participation in

the outdoors, but above all the maturity and motivation of the students. Finally, the written and oral dissertation will be judged - which will be agreed with the teacher - in order to be able to make a complete and exhaustive assessment of the course participants, taking into account the individual natural aptitudes and inclinations.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPC66-06-06 Storia della fotografia

• **Course Unit Code:** Storia della fotografia

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT-20) Fotografia e audiovisivo

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** AUGUSTO PIERONI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** Photographic Arts of the 20th Century – Languages, pratices, aesthetics. The photographic arts of the 20th C. have been the field where experimentations and social practices radically merged, therefore must be considered as the source of all the contemporary visual languages. The historical and critical acquaintance with such avantgardes enables a deeper understanding of both the communicative and expressive abilities of the photographic media. The theoretic approach will be developed in parallel with a creative practice - directed by the teacher and compulsory for all the students - that relocates all the knowledge in the operational field. Photography is, in fact, held as a basic heritage for the education of the designer, the artist, the art director, the media and communication professional and for any other profession based on visual arrangements and storytelling.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** •From Pictorialism to Straight photography. •Dynamic visions and Futurism. •From Photo-montage to Constructivism. •Dada and Surrealism: the photographic unconscious. •The return to order and beginnings of documentary pratice. •The explosion of magazines and fashion. •Photographic realistic tendencies. •Purism and modernism: f/64. •F.S.A. and the invention of documentarism. •The New York Photo-League. •The Institute of Design in Chicago. •Regimes and photography. •The return of the Author's voice after WW2: Italy, Germany, US.

• **Assessment Methods and Criteria:** Grading will be the result of an oral exam plus the assessment of a photographic practice. The oral part of the exams include recognition of visual works by the main authors included in the program, and their placement within a coherent historical context. The other part will include the assessment of the two projects developed along the course: their photographic level and dynamic of growth will affect the final grading. Grades will be given comparing the performance with the classes according to the Erasmus standard scales.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR23-01-06 Illuminotecnica

• **Course Unit Code:** Illuminotecnica

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT-20) Fotografia e audiovisivo

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSANDRO VERGOZ

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The lighting designer is a professional in the lighting industry with specific and transversal skills, able to carry out the lighting design of various cultural and market types (museums, urban scenography, exhibition stands, fashion shows, large-scale distribution, conventions, theater, cinema, tv) through a cognitive and instrumental use of light, now more and more often the absolute protagonist of the event and to intervene with creativity and flexibility in all areas of visual communication. From the basics of the knowledge of light to its behavior with respect to bodies, from the knowledge of the eye to that of the electronic eye, from tonal to chromatic contrasts, in order to consciously and responsibly deal with the theme of lighting for the show, be it theatrical, film or television.

• **Prerequisites and co-requisites:** Good knowledge of Italian language

• **Contents of course unit:** The course aims to provide students with the basic techniques for controlling light, together with simplified design tools and reference standards in the field of lighting system, in order to acquire knowledge and skills for the design and construction of lighting system of a film, tv or theater scene, looking after the installation on the set or on the stage, and operation during the performances. Safety regulations Electricity Theories on the nature of light Behavior of bodies with respect to light Densitometry The eye and its structure Colors Optical instruments Light sources Lamps (Theatre, Film and TV, Photography) Photometry Lighting systems inventory Filters Lighting methods according to the subject Practical lesson in the laboratory

• **Assessment Methods and Criteria:** The final oral exam deals with the discussion of the topics treated in the course of theoretical lessons; to access the exam it is compulsory: - have successfully attended and developed the activity planned during the course; this activity is attested at the end of the course, and for each exam session, by the professor responsible for the course . The oral exam consists in the discussion of the theoretical topics dealt with during the lessons (see the above teaching program).

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR31-05C-12 Fotografia 1

• **Course Unit Code:** Fotografia 1

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT-20) Fotografia e audiovisivo

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** MICHELE PALAZZI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course wants to give the basis to learn how to structure a visual storytelling, analyzing the creation of a photographic project in its phases: conception, production/shooting, editing. At the end of the first year each student would have completed a short personal project, using the technical skills and the experience acquired during the academic year. Through an interdisciplinary approach the class will give to the students the critical instruments, analyzing the reading, interpretation and production of photographic images, with the aim to develop an aware gaze about the production of a visual storytelling.

• **Prerequisites and co-requisites:**

• **Contents of course unit - Module A:** Critical analysis of work with development of knowledge and awareness of camera and introduction os history of photography. PROGRAM: FORMATION OF THE IMAGE (light/ camera/ Lens)/ SETTING OF THE IMAGE (Lighting/ Exposure) . Using the studio set. Studio Portrait: Rembrandt, Butterffly and Split light. Still Life /Light Paint/ /Natural Light . Street Photography/Architecture Photography .Flash light in the studio. Flash light with natural light. PERSONAL DIGITAL PORT-FOLIO AND PERSONAL PHOTOGRAPHY PRINTS

• **Contents of course unit - Module B:** The first part of the course deals with the analysis and interpretation of photographic images, through the vision of the classic works, from authors that have firstly given a personal interpretation of the use of photographic images. Deepening in particular the visual composition and the narrative structure of a visual storytelling, the students will deal with the production of photographic images and their editing, through small exercises. Then each student will be guided through the creation of his/her first personal project, focusing on the creative process, that will be structured with the creation of a personal visual journal, on which each student will note his/ her personal path through the creation of the work.

• **Assessment Methods and Criteria:** With the final review the works produced during the year will be examined on the basis of their aesthetic quality and content, and the coherence of its structure and form. The student will need to motivate his/her technical and conceptual choices. Each one of these choices must show a cohesion between the concept and the form. The final evaluation will be based on the dedication and care of the student, his/her potential and artistic awareness, the

comprehension and assimilation of the founding elements of the field and the quality of the research that the student has developed during the academic year.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABST47-13FOTO-06 Storia dell'arte contemporanea

• **Course Unit Code:** Storia dell'arte contemporanea

• **Type of course unit:** Basic AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT-20) Fotografia e audiovisivo, Corso accademico di 1° livello (1L-FOT-20) Fotografia e audiovisivo

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** NICOLAS MARTINO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** This class aims to present students with a concise but exhaustive outline of the main artistic avantgardes of the twentieth century. At the end of the course, the students should be able to orient themselves in the visual culture (but also literary and philosophical) discourse of the last century, with a knowledge of the main themes, concepts, authors and works. The aim of the class is also to develop a critical reflection on the concept of avant-garde, on its particular temporal idea and on the parable that is given between subversion of the canon on one side and mercantile subsumption? on the other. This class aims to present students with a concise but exhaustive outline of the main artistic avantgardes of the twentieth century. At the end of the course, the students should be able to orient themselves in the visual culture (but also literary and philosophical) discourse of the last century, with a knowledge of the main themes, concepts, authors and works. The aim of the class is also to develop a critical reflection on the concept of avant-garde, on its particular temporal idea and on the parable that is given between subversion of the canon on one side and mercantile subsumption? on the other.

• **Prerequisites and co-requisites:** No

• **Contents of course unit:** This class aims to present students with a concise but exhaustive outline of the main artistic avantgardes of the twentieth century. At the end of the course, the students should be able to orient themselves in the visual culture (but also literary and philosophical) discourse of the last century, with a knowledge of the main themes, concepts, authors and works. The aim of the class is also to develop a critical reflection on the concept of avant-garde, on its particular temporal idea and on the parable that is given between subversion of the canon on one side and mercantile subsumption? on the other.

• **Assessment Methods and Criteria:** This class aims to present students with a concise but exhaustive outline of the main artistic avantgardes of the twentieth century. At the end of the course, the students should be able to orient themselves in the visual culture (but also literary and philosophical) discourse of the last century, with a knowledge of the main themes, concepts, authors and works. The aim of the class is also to develop a critical reflection on the concept of avant-garde, on its particular temporal idea and on the parable that is given between subversion of the canon on one side and mercantile subsumption? on the other.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC38-05-06 Elaborazione digitale dell'immagine 1

• **Course Unit Code:** Elaborazione digitale dell'immagine 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT-20) Fotografia e audiovisivo

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** CHRISTIAN RIZZO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Digital Image Processing Course aims to provide students with a solid foundation in the use of a photo-retouching program such as Adobe Photoshop, in order to develop the expressive potential of images. Students will be provided with images of advertising campaigns and photo projects in order to discuss working methods. The digital elaboration of the Image is placed in the planning area of the teachings activated at the Rome University of Fine Arts. The course provides students with the necessary lessons to develop professional techniques of digital image processing, understood in terms of discipline belonging to the visual arts sector. Practical laboratory and analytical experiences will allow students to refine a visual culture that allows them to improve their images and use the photographic language in its essence, discovering its own way of seeing and representing.

• **Prerequisites and co-requisites:** no prerequisite

• **Contents of course unit:** The first lessons will be devoted to basic procedures such as: opening an image, lightening and darkening, cutting and straightening and so on; up to more complex workings with adjustment levels and layer masks. Later we will deal with the processing of the RAW file; the various processes to create the BLACK WHITE; color correction based on the L * a * b method and processing techniques for beauty photography. Until you get to photomontage and composite images. Part of the course will also be dedicated to the discussion of the acquisition and cataloging of files through the Adobe Bridge program. The course aims to be a "work in progress" laboratory where students will be able to develop and develop their own personal project by comparing themselves with others, using the teacher's technical teaching support.

• **Assessment Methods and Criteria:** The evaluation will take into account: the work carried out by the student during the course, the acquisition of the basic elements, the quality of the final portfolio, as well as the interest and contribution offered during the academic year. During the exam the student's portfolio containing the exercises assigned to them during the year will be examined. During the examination the candidate will be asked some questions about the functioning of the programs used. The portfolio must also contain ten personal images of the candidate retouched for the occasion that will have to showcase the skills acquired and the unique personal taste.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC39-04-04 Fondamenti di informatica

• **Course Unit Code:** Fondamenti di informatica

• **Type of course unit:** Further AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT-20) Fotografia e audiovisivo

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** DAVID MOZZETTA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** This course aims to give students the fundamental elements to design prints and web layouts, through the course the same attention and importance will be given to theory and practical methods. Students will learn the basics to develop a critical vision and learn how to design their own projects. The will learn with the classes on the software InDesign, the theory classes on photography and design and collective reviews of their homework and steps for the final project. Students will learn how to recognize quality artifacts thanks to theory classes on typography and graphic design. To introduce them to the idea of the intersection of design and photography the students will look also at historic and contemporary books from photographers, website and other materials which shows a good combination of images and text together.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** During the course the student will study and learn how the relationship between form and content works in photographic artifact in general. They will be introduced to the structure of a printed material, from the format to the grid of the layout, different kinds of paper. The lessons will talk about the relation between images and the typefaces, images and the withe space on the layout. Beside the foundamental of InDesign the student will be introduced to the history and evolution of type design and graphic design in relation to photographic publishing, during the course they will look at materials and examples from the historical production as well as the contemporary. The themes discussed in class will be followed by exercises both in class and at home.

• **Assessment Methods and Criteria:** The final outcome will depend on the whole path of the students during the course. From the kind of participation to classes, the quality of the exercises and the punctuality of the exercises and homework due. For the final exam the students will collect the material done during the classes in a folder which will be discussed in class during the course, present the class project printed in 3 copies for class and present the portfolio with the work developed during Fotografia 1 course which will be evaluated by both professor and will be valid for both courses.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC43-37FOTO-10 Digital video

• **Course Unit Code:** Digital video

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT-20) Fotografia e audiovisivo

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 10 CFA

• **Name of lecturer:** CARPENTIERI - D'ANNUNZIO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Digital Video Course intends to highlight the importance of the audiovisual language as a tool for communication, expression and research, both on a technical-theoretical level and on a technical-practical level. The course provides students with the necessary lessons to develop the professional techniques of Audiovisual Shooting and Editing. Following a path linked to the history and development of filmic grammar, the practical laboratory experiences and the vision and analysis of the works will allow the students to use the audiovisual language in its essence, discovering its own way of seeing and representing. Students, through the use of their cameras and digital editing technologies such as Adobe Premiere and DaVinci Resolve, will create personal audiovisual works. Each individual student will take one or more projects to be finalized with the teacher.

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** The realization of an AUDIOVISUAL is mainly divided into three processing phases: PREPARATION, PRODUCTION AND POST-PRODUCTION. In the PREPARATION phase the idea is developed and organized through writing (subject, treatment, lineup and script). In PRODUCTION, images and sounds are recorded following a precise processing plan. In the POST PRODUCTION phase, through the Assembly, the material produced is organized, creating the final form of the work. The Digital Video course deals with all three phases. The use of cameras, digital cameras and smartphones has allowed us to obtain images of good quality and, thanks to a considerable saving in management costs, to be able to leave creativity free even in experimentation. From the Tableaux to the video clip. from Moviola to Digital: a brief history of editing. Space-time unit. Fields and plans. Jump cuts and sequence plans. Detachment and attack. Various types of attacks. Cinematic time and real time. Rhythm in the montage and internal rhythm of the frame. Sound editing. Knowledge and use of editing software: ADOBE PREMIERE and DAVINCI RESOLVE Students will carry out, during the course of the course, various exercises and several personal projects, creating a personal Port-folio which will constitute their final exam.

• **Assessment Methods and Criteria:** The final evaluation will take into account the work carried out by the student during the course, the acquisition of the basic elements, the quality of the final portfolio, as well as the interest and contribution offered during the year. All the exercises carried out by the students will be viewed, analyzed and evaluated taking into account not only the expressive value but also

the commitment and respect for delivery deadlines. The participation in the course is a fundamental part of the overall evaluation

• **Language of instruction**: Italiano

• **Disciplinary field:** ABTEC43-07-06 Elementi di produzione video 1

• **Course Unit Code:** Elementi di produzione video 1

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-CIN) Cinema

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ELISABETTA VILLAGGIO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The work of the production from the idea of the subject to the final realization of a film and the theatrical release. The aim of the course is to prepare students to be able to read and operate on a production plan based on variables in the course of production and quantification of costs. The intention is to lay the foundations for what production is, an essential element for making a film from its origin to its theatrical release. The roles within the crew, schedules, working days, production phases from the idea and its development to the release in the room will be studied, considering the problems for each phase.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** During the year some films will be examined in order to learn how to strip the screenplay, set the working plan, the agenda and the convocations with particular attention to the construction of a working plan based on the variations determined by the locations , day-night and outside-inside. The work of the production manager and assistant director and all the other figures of the crew, the artistic cast and the technical cast will be examined in detail. During the course, references will also be made to documentaries and television, today fundamental elements for what their work will be tomorrow. As far as possible, students will be taken to attend a press conference, a television studio and some meetings, on site, with cinema professionals. We will study the various steps for making a film: from the story-idea to the presentation to the press and theatrical release. We will see what is done and who does it in the pre-production, production and post production phases of a film.

• **Assessment Methods and Criteria:** The course provides a theoretical basis especially for what concerns the screenplay and the working plan; it's a kind of laboratory because we will work on the script of a film already made. Students will practice doing the scrutiny of the screenplay and consequently the working plan and the agenda. The evaluation will therefore take place through an oral exam in which the student must demonstrate knowledge of the topics covered and possibly show their short film to verify what they have learned reported in practical terms.

• **Language of instruction:** Italiano

• **Disciplinary field**: ABPC66-08-06 Storia del cinema e del video 1

• **Course Unit Code**: Storia del cinema e del video 1

• **Type of course unit**: Related or integrative AFs

• **Level of course unit**: Corso accademico di 1° livello (1L-FOT) Fotografia

• **Year of study**: 2

• **Semester/trimester when the course unit is delivered**: Yearly

• **Number of ECTS credits allocated**: 6 CFA

• **Name of lecturer**: RAFFAELE SIMONGINI

• **Mode of delivery**: Theoretical

• **Learning outcomes of the course unit**: The learning outcomes of the course Storia del cinema e del video 1mis as follows: • have mastery of the terminology and methods concerning the analysis of problems, the argumentative methods and the approach of the texts and an adequate start in the use of bibliographic tools; • make known the ways in which the concept of "Aesthetics" is articulated in different disciplines such as the history of art and the history of cinema; • determine the general meaning of the concept of "Aesthetics" by privileging its theoremtheoretical aspects focused on the problem of the knowledge of inner and outer realities (the subject and the object) • have acquired a solid knowledge of the history of aesthetics from antiquity to the present day and ample information on the current debate in different areas of philosophical research

• **Prerequisites and co-requisites**:

• **Contents of course unit**: The evaluation will take place through an oral exam in which the student will have to demonstrate knowledge of the topics covered and the methodological approach adopted by linking the contents to his / her activity. The evaluation will take place through an oral exam in which the student will have to demonstrate knowledge of the topics covered and the methodological approach adopted by linking the contents to his / her activity. The evaluation will take place through an oral exam in which the student will have to demonstrate knowledge of the topics covered and the methodological approach adopted by linking the contents to his / her activity

• **Assessment Methods and Criteria**: The evaluation will take place through an oral exam in which the student will have to demonstrate knowledge of the topics covered and the methodological approach adopted by linking the contents to his / her activity. In addition, he must view at least a minimum of twenty films suggested in class by the teacher. The authors will be the subject of theoretical and practical discussion with references to language, form and content. Finally, the evaluation may include a critical discussion of a film chosen by the teacher

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPC67-02-06 Comunicazione pubblicitaria

• **Course Unit Code:** Comunicazione pubblicitaria

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT) Fotografia

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** LORENZO PESCE

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to guide students in developing their own vision in the field of commercial and professional portraiture. Building on the technical and organizational skills created during the first year. Students will be challenged with few commercial briefs. The course will have a particular attention to the development of a pre-production strategy. The students will be asked to develop a photographic project starting from a client's layout. Pupils will find themselves working in teams and carrying out advertising projects starting from a specific brief. At the end of the second year, students will have acquired necessary skills that will allow them to meet the requests of a potential client. Within the course, there will be meetings with industry professionals alongside with hands on projects.

• **Prerequisites and co-requisites:** There are no prerequisites for this class.

• **Contents of course unit - Module A:** The course will tackle the ability to analyze and interpret specific photographic imagery. Through the vision of the work of contemporary and classic renowned photographers students will gain consciousness about the importance of a recognizable style and a technical consistency. In today's market there is always more need to become an author and not only a content creator. Clients need signature work but without forgetting technical consistency. Every student will be envolved in the creation of a multi-subjectcommercial campaign, not only as photographers but also as other production key figures. Lessons will be structured in both theoretical and analytical parts and practical hands on day labs. There will be field trips , work assessments , and the opportunity to meet real life professionals.

• **Contents of course unit - Module B:** The course will explore how different authors have incorporated the written word in the development of their own photographic projects, or wrote critical essays on the medium, and how the written word can indicate and analyze the aesthetic categories related to the photographic language. During the lessons the students will familiarise with the different styles and contents that can be conveyed through the writing applied to the visual language, acquiring instruments useful to an aesthetic analysis of the photographic image and beginning to develop their own voice through the written word.

• **Assessment Methods and Criteria:** Students will be evaluated on their technical knowledge, commitment, enthusiasm shown during this course. Flexibility in carrying out different tasks within the working groups is a key element of this class. Each student will be asked to carry out individual and group work that will be

presented during the exam alongside the presentation of an author chosen from a list of internationally recognized photographers. At the end of the course, the evaluation will take into account not only the technical aspect of each student but also the development of a personal point of view.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR31-06-12 Fotografia 2

• **Course Unit Code:** Fotografia 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT) Fotografia

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** STEFANO COMPAGNUCCI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The aim of the course is to develop students in the sense of contemporary art, through the analysis and study of the artistic process with the related problems of current photographic practices and the knowledge of the authors who are part of it. The student will then receive the appropriate stimuli for critical reflection, and then lead them to create an experience, through a privileged focus on the language of contemporary narratives and in-depth knowledge of the world of galleries, museums and collecting.

• **Prerequisites and co-requisites:** -

• **Contents of course unit - Module A:** Through the projection and study of images of historicized and contemporary authors who have left their mark on the historical and cultural panorama of photography and beyond, the student finds points of reference from which to draw and inspire himself, to confront his own creativity. The student will produce a series of images weekly based on the topics discussed in class. Presentation of the course Photosequence .Performance .Still life .Self-portrait .'900 .Stop motion Theoretical lessons will also be held during which we will examine some artistic currents including: Japanese photography, New Objectivity, The Düsseldorf School / spouses Becher, Avant-gardes, Realism.

• **Contents of course unit - Module B:** VISUAL NARRATIONS The action of the course starts from a specific question: "How to transform an idea into an image and a story?" This course focuses on the deepening of the various stages of realization of individual projects, on the construction of a personal vision and the specific development of narrative skills, starting from the work produced and presented by the students during our meetings. We will examine the specific issues and discourse of current photographic practices, with a privileged focus on the language of contemporary narratives, whether documentary or conceptual, story-telling, essay or photographic diary, metaphorical interpretation of the experience, etc. During each meeting, we will work on the selection and sequence of the images produced by the students, and on the organization of the story. Class discussions include a critical analysis of the various elements that make up each student's work: formal, social, political, emotional or / and psychological. Personalized assignments will be given, and we discuss ideas of the projects so that each participant can develop their work during the classes, and acquire an autonomous vision that conveys the purpose and define the content of the chosen subject. The gaze of masters and the analysis and discussion of projects by great photographers will be our transversal guide in the dialogue with the strategies and evolution of the photographic language, and the implication of making art in

various contexts.

• **Assessment Methods and Criteria**: The final evaluation will take into account the work performed by the student during the course, the acquisition of the notions, the quality of the final portfolio, as well as the interest, attendance and contribution offered throughout the year. Taking into account the fact that periodic checks of the papers will be carried out during the course, theoretical / practical tests carried out during the academic year.They will be held by lectures during which the comparison will be the basis of them and the workshops during which students can produce their own papers. Each of these elements will be essential to have a well-defined picture of each student.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR31-15-08 Direzione della fotografia

• **Course Unit Code:** Direzione della fotografia

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT) Fotografia

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** LEONE ORFEO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The class is structured mixing theory and practice lessons to let students approach the job of director of photography. The program will be organized through individual and groups experiences. The class offers the students the tools required for a professional approach to the job of director of photography. Through the personal experiences about the theory issues, the class prepares students to produce short films in many genres. Each students will produce a short film. Indoor and outdoor locations will be studied. Daylight and night shoot will be set up, shot and post-produced. Lessons will be organized in the class room, on locations around Roma, and in a cine rental, according to the Covid-19 dispositions. These steps will be afford: the subject, the genre, the pre-production, the troupe, the light, the frames, the shooting, the post-production.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Giuseppe Rotunno and Vittorio Storaro, two Italian cinematographers. Introduction tho the cinematography. The camera department, the gaffer, the key grip. DIT, digital imagine technician. Natural light, artificial light, Key light, back light, fill light. The point of view. Framing. Film screenings and talking. Fixed shoot and camera movements. Genres and cinematography. Lenses. Analyzing a script. Colors. The post production. Color correction (meeting a colorist). Web content. Working in film and working in digital.

• **Assessment Methods and Criteria:** Criteria will be about these contents: Rotunno and Storaro, two Italian cinematographers. Introduction to the director of photography. The camera department. The gaffer, the key grip. DIT, digital imagine technician. Natural light, artificial light. Key light, back light, fill light. The point of view. Framing. Film screening and talking. Fixed shot and camera movements. Genre and cinematography. Lenses. Analyzing a script. Colors. The post production. Color correction, meeting a colorist. Web content. Working in film and working in digital.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABST46-01AR.VI.-06 Estetica delle arti visive

• **Course Unit Code:** Estetica delle arti visive

• **Type of course unit:** Characterising AF, Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT) Fotografia, Corso accademico di 1° livello (1L-SCU) Scultura

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** RAFFAELE SIMONGINI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** • have mastery of the terminology and methods concerning the analysis of problems, the argumentative methods and the approach of the texts and an adequate start in the use of bibliographic tools; • make known the ways in which the concept of "Aesthetics" is articulated in different disciplines such as the history of art and the history of cinema; • determine the general meaning of the concept of "Aesthetics" by privileging its theorem-theoretical aspects focused on the problem of the knowledge of inner and outer realities (the subject and the object). • have acquired a solid knowledge of the history of aesthetics from antiquity to the present day and ample information on the current debate in different areas of philosophical research; General part as a priority objective: The waltz of couples. The course will focus on the following categorical couples that have determined the aesthetic thought of the last centuries: ideal and sensitive; Apollonian and Dionysian; beautiful and sublime; tactile and optical; window and frame; style and individuality; subject-life and objectivity; light and darkness.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** General part: The waltz of couples. The course will focus on the following categorical couples that have determined the aesthetic thought of the last centuries: ideal and sensitive; Apollonian and Dionysian; beautiful and sublime; tactile and optical; window and frame; style and individuality; subject-life and objectivity; light and darkness. Monographic part: Man's nature is essentially technical. As Andrè Leroi-Gourhan maintains, the birth of man (anthropogenesis) coincides with the advent of technology (technogenesis) which distinguishes him from other living beings. Not only that, according to Arnold Gehlen, the technique compensates for the scarce a-dattative attitude of the human being, which in order to survive is forced to invent sensory extensions, real technological prostheses. During the course we will address different issues related to the relationship between technique and art, in order to reflect on our age, which is characterized by the supremacy of technology, which guides every area of our existence.

• **Assessment Methods and Criteria:** The evaluation will take place through an oral exam in which the student will have to demonstrate knowledge of the topics covered and the methodological approach adopted by linking the contents to his / her activity. Texts to be compulsorily studied: R. Simongini, Without style. Writings of art theory, ETS, Pisa 2017. N.Warburton, The question of art, Einaudi, Turin,

2006. Lecture notes by the teacher. As Andrè Leroi-Gourhan maintains, the birth of man (anthropogenesis) coincides with the advent of technology (technogenesis) which distinguishes him from other living beings. Not only that, according to Arnold Gehlen, the technique overcomes the scarce a-dattative attitude of the human being, which in order to survive is forced to invent sensory extensions, real technological prostheses. During the course we will address different issues related to the relationship between technique and art, in order to reflect on our age, which is characterized by the supremacy of technology, which guides every area of our existence.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABST47-10FOTO-06 Stile storia dell'arte e del costume 2

• **Course Unit Code:** Stile storia dell'arte e del costume 2

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT) Fotografia

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** AUGUSTO PIERONI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** This course intends to build within the students a self-conscious and functional attitude of exploration in the field of photographic languages. In order to achieve such attitude it is necessary first to build down the cognitive biases, clichés and prejudices tainting any exhaustive observation of photographs, most of all one's own. In this era, when any perception of the world and of history (not only of images) pivots on a gaze impoverished in quality although omnipresent, such demolition of commonplace ideas proves mandatory. Only after that the focus shall shift on four interdependent areas, enabling the student to pose (him/herself too) correct questions to any sort of photographic image: from the most ordinary to the complex and multilayered ones. As with all theoretic courses, this too will develop in parallel some practical activities. Two projects - stimulating photographic thinking - will have to be conceived and realized. Erudition in fact is never the main output of critical competences: these must become the best instrument to strengthen an author's gaze; a gaze that projects, executes, revises, observes and - throughout decision-making - posits him/herself relevantly within the cultural network.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** • Commonplace notions in photographic interpretation. • Paradoxes and false truisms implicit in the very nature of photographic images. • Denotation and connotation. • Main positions in contemporary photographic criticism. • Human gaze vs. apparatus' gaze. • Social critique of photographic images. • The death of the author and his resurrection. • A method to let sink. • Observation and analysis of Contents: from what to why. • Observation and analysis of Forms #1: composition, style, visual languages. • Observation and analysis of Forms #2: photography as an object in the world. • Observation and analysis of Contexts: how, where, when, but mainly who, and for whom. Some arguments will be developed in single lessons, while more complex ones shall be exhausted in several lessons.

• **Assessment Methods and Criteria:** This course exams are usually held orally, discussing the books suggested as standards for acquiring the basic methodology, together with those emerged along the year. The examinations will assess knowledge, of course, but what will be appraised the most is the critical and intellectual maturity in the analysis and interpretation of photographic images, but also the connection between acquired information. The exam will include the assessment of the two practical projects (both in their conception and realization) developed during the year.

- **Language of instruction**: Italiano

• **Disciplinary field:** ABLE70-01-04 Diritti d'autore

• **Course Unit Code:** Diritti d'autore

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT) Fotografia

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** 1S

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** ROBERTO SCAVIZZI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** Subjects taught: (i) Intellectual Property law for photograph Students. The study program is focused on Italian and European Intellectual Property law and Industrial Property law. It is structured in two main parts: 'Common part' and 'Specific part'. Course for photograph students is composed of 15 lessons. Its duration is of 30 hours. Over the course of 12 lessons the students will receive in-depth knowledge of copyright, some of the most important notions of Italian and European Industrial property law, IT law, Law of contract. As to 'copyright' it will be analysed the fundamental legal institutions of literary, artistic, musical, photographic, cinematographic and graphic works and the relevant rules governing said institutes. Over the course of 15 lessons the students will receive in-depth knowledge of copyright, some of the most important notions of Italian and European Industrial property law, IT law, Law of contract.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The issues examined in the Common part are follows: - principles governing the Italian and European Intellectual property law; - definitions of 'tangible asset' and 'intangible asset'; - definitions of corpus mechanicum and corpus misticum; - meaning given by the Italian and European law on copyright to the expressions: 'rights of economic utilization' and 'moral rights'; principles ruling the Law of contract as to IP law; - fundamental Italian and European case law on copyrights (Italian Supreme Court; Italian Courts of Appeal; Italian Courts of first instance; European Court of Justice) The issues analysed in the Specific part are follow: - definitions of photographic and cinematographic work. In particular it will be studied the difference between different pictures based on the following three way-split: 'work of art'; 'simple picture' and 'merely representation of documents'; - Law of contract relevant to the profession of photographer in each different area of said job; - legal principles governing the Italian and European Industrial Law; - IT law (in particular IP law applied to 'computers' and 'Internet', GDPR ruling data processing, E_commerce); focus on 'picture' downloaded on websites and connected copyrights; - fundamental Italian and European case law on IP law and Industrial Property law; - (Italian Supreme Court; Italian Courts of Appeal; Italian Courts of the First instance; European Court of Justice)

• **Assessment Methods and Criteria:** The learner is assessed by a final oral examination. The examination includes at least 5 questions on subjects covered by the course of study. During the oral examination, the learner is evaluated for the following skills: (a) oral exposure of topics; b) proper and appropriate use of the

Italian language; d) correct and appropriate use of legal terminology; (c) knowledge of the subject covered during the course of study; (f) ability to logically argue responses;g) ability to apply the rules and legal cases dealt with concrete cases.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPC65-01FOTO-06 Teoria e metodo dei mass media

• **Course Unit Code:** Teoria e metodo dei mass media

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT) Fotografia

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** NICOLAS MARTINO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The course aims at introducing the students to mass media as a generale communication in society, providing students with useful tools in order to draw a concept map of mass media in society. The course is divided into 2 parts: the first is dedicated to the analysis of some key words about Information society and Postmodern society; the second deals with the analysis of relations among the Mass society, Society, Arts and Performing Arts in the cultural turning points in contemporary periods. The course aims at introducing the students to mass media as a generale communication in society, providing students with useful tools in order to draw a concept map of mass media in society. The course is divided into 2 parts: the first is dedicated to the analysis of some key words about Information society and Postmodern society; the second deals with the analysis of relations among the Mass society, Society, Arts and Performing Arts in the cultural turning points in contemporary periods.

• **Prerequisites and co-requisites:** No

• **Contents of course unit:** The course aims at introducing the students to mass media as a generale communication in society, providing students with useful tools in order to draw a concept map of mass media in society. The course is divided into 2 parts: the first is dedicated to the analysis of some key words about Information society and Postmodern society; the second deals with the analysis of relations among the Mass society, Society, Arts and Performing Arts in the cultural turning points in contemporary periods. The course aims at introducing the students to mass media as a generale communication in society, providing students with useful tools in order to draw a concept map of mass media in society. The course is divided into 2 parts: the first is dedicated to the analysis of some key words about Information society and Postmodern society; the second deals with the analysis of relations among the Mass society, Society, Arts and Performing Arts in the cultural turning points in contemporary periods.

• **Assessment Methods and Criteria:** The course aims at introducing the students to mass media as a generale communication in society, providing students with useful tools in order to draw a concept map of mass media in society. The course is divided into 2 parts: the first is dedicated to the analysis of some key words about Information society and Postmodern society; the second deals with the analysis of relations among the Mass society, Society, Arts and Performing Arts in the cultural turning points in contemporary periods. The course aims at introducing the students to mass media as a generale communication in society, providing students with useful tools in order to draw a concept map of mass media in society.

The course is divided into 2 parts: the first is dedicated to the analysis of some key words about Information society and Postmodern society; the second deals with the analysis of relations among the Mass society, Society, Arts and Performing Arts in the cultural turning points in contemporary periods.

• **Language of instruction**:

• **Disciplinary field:** ABPC66-09-06 Storia del cinema e del video 2

• **Course Unit Code:** Storia del cinema e del video 2

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT) Fotografia

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** RAFFAELE SIMONGINI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** Acquire a valid and correct study method for the analysis of the cinematographic image • Knowing how to read, decode and produce a written text related to film art • Develop the ability to formulate hypotheses and organize a bibliographic search related to the discipline • Expand the basic culture by broadening the historical horizons of the twentieth century with the philosophy and history of art. • Understand the importance of photographic and cinematographic art as a communication tool but above all as an artistic expression of equal value with respect to the other arts • Stimulate research and experimentation • Knowledge of technical terminology • Knowing how to read a film • Ability to know how to identify the expressive meanings of cinematographic shots • Knowledge of expressive codes and languages of filmic text • Knowledge of the link between society-culture-show-art • Analysis of the relationship between realism, imagination, dream and cinema • Analysis of film language • The history of cinema as an integral part of the history of art and aesthetics

• **Prerequisites and co-requisites:**

• **Contents of course unit:** General part: the screen of thought The screen of thought is a metaphor for modern cinema, which through play on memory, dream and imagination challenges the linear logic of cinema and represented reality. Thought, between past, present and future becomes the privileged medium of the seventh art. No more perceptions and actions but consciousness, memory and imagination, where nothing is more real. Monographic part: New poetics of American cinema 1967-2007 What legacy has the postmodern movement, multiform and devoid of fixed coordinates, transmitted to contemporary film art? In order to give an answer, even if approximate, the course will consider some reflections of Nietzsche. The German philosopher has shown that the search for truth is useless: there are no things in themselves to be discovered, but only metaphorical games that deny any philosophical, religious or scientific foundation. Even the history of cinema is no longer a stable reference, it no longer develops linearly but is cyclically renewed through the idea of the eternal return. In contemporary films the traces of the past are often handed down cyclically in the present, generating a sort of functional epigonism to the work. It is as if the world of cinema experienced itself in fleeting horizons constituted by a series of echoes, resonances of language and messages from the past.

• **Assessment Methods and Criteria:** The evaluation will take place through an oral exam in which the student will have to demonstrate knowledge of the topics covered and the methodological approach adopted by linking the contents to his /

her activity. Leone (Once upon a time the west / Once upon a time in America /); Antonioni, Fellini, Visconti, Bergman, Bunuel (a choice of three films for each director); The long goodbye, Mash, Nashville, California poker (Altman); The Wild Bunch, Pat Garret and Billy the Kid (Peckinpah); Gangster story (Penn); Overtaking (Risi); Easy rider (Hopper); The graduate (Nichols); Five easy pieces (Rafelson); The conversation, Apocalypse Now (Coppola); Mean Streets, Taxi driver, Out of hours (Scorsese); The bandit of 11 (Godard); The four hundred shots, Night effect (Truffaut); Stand by me (Reiner), Fandango (Reynolds); Husbands, A Wife, Gloria (Cassavetes); Duel, The shark, Close encounters of the third type (Spielberg); Me and Annie, Manhattan, Crimes and Misdemeanors (Allen); The woman who lived twice (Hitchcock), F for false (Welles); Bianca (Moretti); Blue velvet, Wild heart, Lost roads (Lynch); The hyenas, Pulp fiction (Tarantino); District 13, 1997: Escape from New York (Carpenter); The hunter (Cimino); The American friend, The state of things (Wenders); Investigation of a citizen above any suspicion (Petri); The big binge (Ferreri); The tree of life (Malick); Strange days, Point break (Bigelow); A film of your choice: Fratelli Coen, Oliver Stone; Francesco

• **Language of instruction**: Italiano

- **Disciplinary field:** ABPR31-07-12 Fotografia 3
- **Course Unit Code:** Fotografia 3
- **Type of course unit:** Characterising AF
- **Level of course unit:** Corso accademico di 1° livello (1L-FOT) Fotografia
- **Year of study:** 3
- **Semester/trimester when the course unit is delivered:** Yearly
- **Number of ECTS credits allocated:** 12 CFA
- **Name of lecturer:**
- **Mode of delivery:** Theoretical and practical
- **Learning outcomes of the course unit:**
- **Prerequisites and co-requisites:**
- **Contents of course unit - Module A:**
- **Contents of course unit - Module B:**
- **Assessment Methods and Criteria:**
- **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC38-16FOTO-06 Computer graphic

• **Course Unit Code:** Computer graphic

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT) Fotografia

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** RAFFAELE VELLA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** From 3D models to photorealistic rendering of two-dimensional image, rendering as a working tool in the field of Photography.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The teaching activity takes place through a theorical and practical path using video projection and individual exercises. The lessons will be useful to give the knowledge to be able to make the 3D modeling and rendering for efficient visual comunication.

• **Assessment Methods and Criteria:** Project Review and Final project. The final evaluation will be based on the student's support offered during the year, from his/her acquisition of the proposed technologies, the quality of graphics - and his/her ability to present his/her works from style and theoretical point of views.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC43-25-04 Video editing

• **Course Unit Code:** Video editing

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT) Fotografia

• **Year of study:** 3

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** FABIO SEVERO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The training course is based on the investigation of the techniques of photojournalistic communication and multimedia storytelling, making students aware of the power of an effective narrative. The course is aimed at putting into practice and consolidating the skills and tools the students have acquired during the previous years, in order to produce photojournalistic projects and documentary videos. Students will be encouraged to develop their own narrative skills, through the study of different techniques, methods and directions for use of a multimedia product. At the end of the course the student will have acquired the skills necessary for the design and creation of a professional photo / video-journalistic product. - Storytelling: how to tell a story. Analysis of the concepts and techniques of photographic and video narrative: reflection on the relationship between narration, language and vision. - How to build a photojournalistic project: choice of the theme, style and technique. - Critic view: consolidation of visual skills and visual education. Students will be encouraged to develop a journalistic topic proposed by the teachers. They will be supported during the year in the production of a multimedia project which will be subject to final evaluation.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Students are guided in the exploration of photojournalism, videos and digital technologies, with the aim to encourage a reflection about how journalistic storytelling is changing through new media. The training activity is carried out through classroom lectures. During the academic year each student will produce a personal project which will be discussed during the workshops and evaluated by the lecturers with deadlines scheduled during the academic year. The lecture notes used by the teachers will be made available to the students.

• **Assessment Methods and Criteria:** The final exam consists of a discussion that verifies the candidate's theoretical and practical achievements, through the presentation of the multimedia essay on the topic proposed by the teachers and developed during the year. At the same time, the theoretical skills acquired by the student on the suggested manuals will also be examined. The project presented must meet the following evaluation criteria: - Coherence with the assigned topic - Coherence with the chosen narrative typology - Photographic production - Editing

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC38-06-06 Elaborazione digitale dell'immagine 2

• **Course Unit Code:** Elaborazione digitale dell'immagine 2

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 1° livello (1L-FOT) Fotografia

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** GIANFRANCO MANZO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** after the first year students have familiarised with the basic image editing tools of Adobe Photoshop, now they need to explore more advanced features and improve their workflow, learn the most advanced techniques in Adobe Photoshop such as how to design and create modern layouts, interfaces and controls for web, mobile, UI design. In addition to learning key features and techniques to cover important workflow processes and design concepts. Learn to efficiently create professional designs. Independent ability to solve critical issues. Throughout this course they will learn the tools they need to be more efficient in their photo-editing skills and to increase the flexibility and quality of their artwork. Apply Tone and Colour Adjustment and Management. Use Automation techniques. Use Advanced Composition, Masking and Combining Techniques.

• **Prerequisites and co-requisites:** Digital Image Processing Course 1

• **Contents of course unit:** generate ideas for creative projects, explore students creativity, gain a deeper understanding of these processes through practical activities. Students with a knowledge of Photoshop will gain advanced skills in editing and altering their photographs for optimal viewing and printing preferences through familiarity with traditional tools as well as an introduction to new and more advanced features.This course will take a look at the most powerful and empowering features of Photoshop . Students will discover the vast possibilities of traditional tools, such as masking and blend modes, and also delve into Smart Objects…Exercise files will be available for each class, but students are encouraged to bring their own images to work on during studio time. By the end of this course, students will be equipped with the skills to produce and edit images with professional results.

• **Assessment Methods and Criteria:** Progress is continuously monitored and students receive tutorial reviews and formative assessment throughout the year. Each student presents an exhibition of selected work for the final assessment at the end of the program. These consist of 3 images chosen among the exercises carried out during the year and a minimum of 3 images / photographic project with shots and post-production entirely curated by the students. The files will be presented with the levels in order to allow the commission to evaluate the entire workflow from the initial click to the finished post-produced image.

• **Language of instruction:** Italiano

- **Language of instruction**: Italiano

• **Disciplinary field:** ABAV01-EN03-08 Iconography and Anatomical Drawing

• **Course Unit Code:** Iconography and Anatomical Drawing

• **Type of course unit:** Basic AF, Basic AF, Basic AF

• **Level of course unit:** Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture, Corso accademico di 2° livello (2L-G.A-19-EN) Print Making

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** DAVIDE DORMINO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Course means to provide Academy students with a wider vision than that of the initial information acquired in drawing. The objective is to develop a graphic research by refining the expressive aspects in both understanding and interpretation. The Iconography and Anatomical Drawing Course considers the study of the graphic language necessary for the knowledge and design of any component. In particular the course begins with the human body understood as a microsm and unit of measurement. The Course means to provide Academy students with a wider vision than that of the initial information acquired in drawing. The objective is to develop a graphic research by refining the expressive aspects in both understanding and interpretation.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** To fulfill the technical/creative itinerary, practice with a model in the classroom is necessary. The observation of the subject and a rapport with a large folio, as well as the development of the necessary gestural expressiveness are essential. Each individual student will have the opportunity to understand the importance of “daily work”, which in time will develop not only technical intelligence but an imaginative one as well. The Course means to provide Academy students with a wider vision than that of the initial information acquired in drawing. The objective is to develop a graphic research by refining the expressive aspects in both understanding and interpretation.

• **Assessment Methods and Criteria:** The final evaluation will take into account the evolution of each individual student achieved during the year, the technical and expressive ability and above all the attitude had during the course in its entirety. The quality of the works, from the proportions to the sign, to the chiaroscuro and the light. The interpretation of the nude and more generally the formalization.The presentation of the portfolio including the photographic qualities of the images will also play an equally decisive role. The photographs must be faithful to the drawings included in the portfolio. It will be the teacher's responsibility to give students a correct indication on how to best achieve them.

• **Language of instruction:** English

• **Disciplinary field:** ABAV02-EN05AR.VI-08 Engraving Techniques - print making

• **Course Unit Code:** Engraving Techniques - print making

• **Type of course unit:** Characterising AF, Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** 1S

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** UMBERTO GIOVANNINI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Concept Printmaking is one of the 'non-places' of art, a privileged space for experimentation. Visual artists have always protected that world made up of strict rules, in which craftsmanship imposes reverential respect, because knowing and moving within those rules allows us to have a powerful, archetypal, irreplaceable language in our hands. The expressive power of printmaking, which from Albrecht Dürer to William Kentridge has passed through the centuries, represents today a magical dichotomy, able to cross artistic and visual communication disciplines. Course Objectives The course of Printmaking, part of the Visual Arts Department, aims to train a practitioner able to express himself in full autonomy with the languages of printmaking, and to be able to collaborate with other professional and artistic figures of the art world. The experimental structure of the course requires a rigorous and meticulous knowledge of the techniques, together with a free and interdisciplinary approach to design, content and realisation. Will be given the tools to undertake and manage a personal artistic research, open to discussion and confrontation with a critical contemporary context. At the end of the first year, the student is required to have the skills and a professional knowledge of the techniques and the laboratory, an essential condition to be able to access the second year, in which he will have to be able to manage the laboratory by himself, in order to produce his own works

• **Prerequisites and co-requisites:**

• **Contents of course unit:** In line with the contents of the conference "Printmaking in the expanded field" (Oslo 2015), which designed the new directions of printmaking, this course will put each student in front of the deep discussion on what printmaking is in relation to the contemporary 'floating world': what are the disciplinary and interdisciplinary limits, what is the confrontation with social, ethical, environmental, political contexts. Through a free approach, and open to suggestions and contaminations from other artistic and communication disciplines, students will work on personal and collective projects, in a permanent investigation of the contemporary condition.

• **Assessment Methods and Criteria:** It will be evaluated the pathway followed by the student during the course of the lessons, from the development of the proposed methodologies to the graphic-creative quality of the final outcomes, and the ability to present their work both from a stylistic and theoretical point of view. Each student will discuss, with the examination committee, Printmaking in the expanded field (see bibliographical notes) and at least one other text to choose from the

proposed list. The evaluation of the works, during the examination, will be made through the portfolio containing the projects carried out during the year (projects, sketches, final works).The electronic reproduction of the papers (300dpi; 20 cm long side) must be sent before to the tutors. Verification Methods Verifications are scheduled during the course, through one-to-one tutorials, agreed in advance between teacher and student, (scheduled periods: December, February, May). Review of projects and final works will take place on scheduled dates in December, February, May

- **Language of instruction**: English

• **Disciplinary field:** ABAV02-EN07AR.VI-06 Illustration

• **Course Unit Code:** Illustration

• **Type of course unit:** Related or integrative AFs, Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-G.A-19-EN) Print Making

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALIDA MASSARI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Art of Illustration come from the past, and with the invention of the printing, it has entered into our everyday life. The first goal of an illustrator is to communicate with images and to attract the reader's attention. The aim of the course is to give the student a wide knowledge of the world of Illustration. The student will discover the different fields where the illustration is applied: picture books, covers, illustration for magazines, children's books and books for kids. Furthermore will be showed to the students illustrated books, realized by the most famous illustrators in activity and from the past. Over the course, the students will try different pictorial techniques and will be followed through a personal research and helped in developing a personal style. A good illustrator must have a unmistakable style, great creativity and strong personality. After the course the student will be aware that the illustrator is a professional figure, that has to transform the suggestions of the client into something creative and unique.

• **Prerequisites and co-requisites:** The aim of the course is to learn the basic pictorial techniques of Illustration. It is open to every student interested in the publishing world. Passion for drawing is required, but it is not necessary to have an academic background.

• **Contents of course unit:** The lessons of the course will alternate theoretical information and laboratory exercises, in which the students will try to work with different pictorial techniques, and they will research their own graphic sign. The course is divided into two sections: Over the first section, the students should develop and work on short projects. Every project will be a simulation of a real commission made by a publisher. The projects will be different from each other: a cover for novels, illustrations for children's books, a cover for fables, postcards and an illustration for a calendar. Every project needs an iconographic research, pencil sketches and final artwork, included in a graphic layout. Over the second section, instead, the students have to design and realize a picture book. They have to develop the idea of the book, to write the text, to sketch the steps of the story, to realize the final illustrations and to deliver them included in a graphic layout. The final books will be ready to be proposed to real publishers.

• **Assessment Methods and Criteria:** The course is based on artistic research aimed to illustration. Over the first section of the course, at the end of every project the student and the teacher will comment the artwork, considering the topic and the technique. In order not to restrain and limit the trial phase, there will not be an

assessment for every project. The student will be assessed for the involvement, creativity and the interest shown. Over the second section of the course, based on the project of a picture book, instead, there will be an assessment based on these criteria: Artistic quality of the illustrations; Interaction of illustrations with text and book format; Technical feasibility.

• **Language of instruction:** English

• **Disciplinary field:** ABAV05-EN06BI-12 Painting 1

• **Course Unit Code:** Painting 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-PIT-19-EN) Painting

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** ANDREA AQUILANTI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Painting class sets as a goal, along the two-years program, the student's acquisition of a full awareness of their own deep creative needs, in order to understand which are the most appropriate tools of expression to finally realise highly eloquent works. The artwork is the core of the course. From its ideation to realisation, with techniques considered time after time the most pertinent; to painting in its several variations, as well as printing or supported by tools as beamers, computers or others.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Painting today doesn't solely involve the knowledge and application of the traditional methods, which remain nonetheless fundamental, but can generate new and extraordinary possibilities through the implementation of new languages, including the technological ones. The history of painting and especially the Italian one, when meticulously researched, is able to generate unexplored territories. The city of Rome itself, in its incredible intensity, is still capable today to generate suggestions that can become a starting point for research and creativity. A magnificent example of conjugation between tradition and innovation in Rome, precisely on the Tiber walls, is William Kentrige's Triumphs and Laments.

• **Assessment Methods and Criteria:** The progress made from the student during the classes, the improvement in the proposed methodologies and the final results, the ability to present the personal work both stylistically and theoretically will be evaluated. Each student will discuss with the exam committee the results of their work. The evaluation will be carried out with a portfolio, composed of all the projects created during the year (projects, sketches, final artworks). The digital reproduction of the artworks (3000dpi; max. length 20 cm) has to be forwarded to the tutors in advance.

• **Language of instruction:**

• **Disciplinary field:** ABAV06-EN01-06 Visual art techniques and technologies

• **Course Unit Code:** Visual art techniques and technologies

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-PIT-19-EN) Painting

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** EMANUELA CAMACCI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Visual art techniques and technologies course, aims to develop and teach those mosaic practices and technical skills that will lead the student to express himself in total autonomy and to be able to collaborate with other professionals in the field of design, architecture and art. The experimental structure of the course requires a basic knowledge of the mosaic techniques that will be introduced at the beginning of the course and that will allow students to create new textures, new patterns, designed for different fields of application, using traditional materials such as stones, glass, ceramics and/or also organic and non-organic materials, and recycling materials. Each project includes a study of the design, colours, lights and materials to be used (which and how to apply them), what kind of direction and movement to follow, the rhythm of lines, full and empty, thicknesses, textures, investigating the direct relationship between the chromatic and tactile aspect of the tiles and/or materials used. To this must be added for which scope the mosaic is designed and the relative support to be adopted. At the end of the course students will have the tools to understand and develop their personal artistic research, where mosaic crosses different disciplines, from design to architecture and painting, from environmental art to urban space. They will be able to create their own works, experiment and apply their knowledge of mosaic art in different fields.

• **Prerequisites and co-requisites:** Good knowledge of painting languages

• **Contents of course unit:** The course, starting from the traditional technique, will result in an experimental workshop where the limits and interdisciplinary possibilities that the art of mosaic can reach, what are the limits of the discipline itself and its characteristics and expressive potential will be investigated and discussed. A choral work, where each student, according to his or her own peculiarities, abilities and interests, will have to develop a project that includes mosaic art in all its meanings that the term itself suggests.

• **Assessment Methods and Criteria:** At the end of the path will be evaluated the approach and use of the techniques adopted, the use and knowledge of the materials, the methods of realization, together with the aesthetic, expressive and conceptual aspect of the work created. How the mosaic technique can embrace and combine with other disciplines and for which context it is proposed. The weekly course is mainly structured with laboratory activities. Each lesson includes a theoretical introduction related to the technique adopted

• **Language of instruction:** English

• **Disciplinary field:** ABPR36-EN04-06 Performative techniques

• **Course Unit Code:** Performative techniques

• **Type of course unit:** Characterising AF, Related or integrative AFs, Related or integrative AFs

• **Level of course unit:** Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture, Corso accademico di 2° livello (2L-G.A-19-EN) Print Making

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** MARTA JOVANOVIC

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The main objective of this course is to prepare the participants to develop an idea into the live performance art piece. In the process, participants will practice how to think and write critically about performance art and will get the feeling of how to curate and document it. Participants will also gain a greater scope of contemporary practices in general in visual arts, dance, theatre, and architecture, disciplines that performance art is closely related to. Performance involves the body, the mind, physical, and conceptual space around us as well as our inner worlds. The participants will use various tools to create their works of performance art. Classes consist of art history and performance art techniques which provide the participants with the necessary preparation, practice, knowledge, and confidence in finding the shared and individual performative space.

• **Prerequisites and co-requisites:** None

• **Contents of course unit:** This course consists of the theoretical and the practical part.Participants will learn the history of performance art from Futurism and DADA until today, how the scenes were formed in various parts of the world like Europe, the Americas, Japan, China, and the Middle East. Works by some of the leading artists like Yoko Ono, Marina Abramovic, Joseph Beuys, Vito Acconci, and numerous others will be analyzed and discussed. Contemporary performance art scene today, museums, nonprofit spaces, commercial galleries, performance art manifestations, festivals, biennials, and exhibitions will be debated. Performance art practice will be examined in a relationship to other disciplines like theatre, dance, video art, photography, architecture, fashion, as well as its impact on popular culture. Politics of performance art: body art, gender, and performative political works will be thoroughly studied while an ongoing theme during the course will be the documentation of performance art from the first descriptions in writing and grainy black and white photographs to avatars and performance art in Virtual Reality today. The practical part is essential to understanding performance art and it includes numerous physical and mental exercises used in performance but also derived from yoga, trust exercises, and Zen Buddhism meditation techniques. Participants will be guided through a particular creative process and through that process they will be prepared for their final performances.

• **Assessment Methods and Criteria:** The work of the participants in this course

will be evaluated through the following scheme: PARTICIPATION AND PUNCTUALITY - 30% PROJECT I - 10% PROJECT II - 10% MIDTERM PERFORMANCES- 10% END OF SEMESTER PERFORMANCES - 10 % JOURNAL - 10 % FINAL PERFORMANCES - 20% Please note that participation and punctuality are highly valued in this course and they take 30% of the final assessment and focus on presence, on the journey rather then the final result. If you do that, the final result, the performance of each participant at the end of this course will come as a pure reward.

• **Language of instruction**: English

- **Disciplinary field:** ABAV05-EN07TR-12 Painting 2
- **Course Unit Code:** Painting 2
- **Type of course unit:** Characterising AF, Characterising AF
- **Level of course unit:** Corso accademico di 1° livello (1L-PIT-EN) Painting, Corso accademico di 2° livello (2L-PIT-19-EN) Painting
- **Year of study:** 2
- **Semester/trimester when the course unit is delivered:** Yearly
- **Number of ECTS credits allocated:** 12 CFA
- **Name of lecturer:**
- **Mode of delivery:** Theoretical and practical
- **Learning outcomes of the course unit:**
- **Prerequisites and co-requisites:**
- **Contents of course unit:**
- **Assessment Methods and Criteria:**
- **Language of instruction:** English

- **Disciplinary field:** ABLE69-EN02-06 Art Management
- **Course Unit Code:** Art Management
- **Type of course unit:** Related or integrative AFs, Characterising AF
- **Level of course unit:** Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture
- **Year of study:** 2
- **Semester/trimester when the course unit is delivered:** Yearly
- **Number of ECTS credits allocated:** 6 CFA
- **Name of lecturer:**
- **Mode of delivery:** Theoretical
- **Learning outcomes of the course unit:**
- **Prerequisites and co-requisites:**
- **Contents of course unit:**
- **Assessment Methods and Criteria:**
- **Language of instruction:** English

- **Disciplinary field:** ABPR31-EN14BI-08 Photography
- **Course Unit Code:** Photography
- **Type of course unit:** Basic AF, Basic AF, Basic AF
- **Level of course unit:** Corso accademico di 2° livello (2L-G.A-19-EN) Print Making, Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture
- **Year of study:** 2
- **Semester/trimester when the course unit is delivered:** Yearly
- **Number of ECTS credits allocated:** 8 CFA
- **Name of lecturer:**
- **Mode of delivery:** Theoretical and practical
- **Learning outcomes of the course unit:**
- **Prerequisites and co-requisites:**
- **Contents of course unit:**
- **Assessment Methods and Criteria:**
- **Language of instruction:**

- **Disciplinary field:** ABST51-EN02AR.VI-06 Phenomenology of contemporary arts
- **Course Unit Code:** Phenomenology of contemporary arts
- **Type of course unit:** Characterising AF, Characterising AF, Characterising AF
- **Level of course unit:** Corso accademico di 2° livello (2L-G.A-19-EN) Print Making, Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture
- **Year of study:** 2
- **Semester/trimester when the course unit is delivered:** Yearly
- **Number of ECTS credits allocated:** 6 CFA
- **Name of lecturer:**
- **Mode of delivery:** Theoretical
- **Learning outcomes of the course unit:**
- **Prerequisites and co-requisites:**
- **Contents of course unit:**
- **Assessment Methods and Criteria:**
- **Language of instruction:** English

- **Disciplinary field:** ABTEC38-EN04-06 Digital image processing
- **Course Unit Code:** Digital image processing
- **Type of course unit:** Characterising AF, Characterising AF, Related or integrative AFs
- **Level of course unit:** Corso accademico di 2° livello (2L-G.A-19-EN) Print Making, Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture
- **Year of study:** 2
- **Semester/trimester when the course unit is delivered:** Yearly
- **Number of ECTS credits allocated:** 6 CFA
- **Name of lecturer:**
- **Mode of delivery:** Theoretical and practical
- **Learning outcomes of the course unit:**
- **Prerequisites and co-requisites:**
- **Contents of course unit:**
- **Assessment Methods and Criteria:**
- **Language of instruction:** English

• **Disciplinary field:** ABST58-EN03AR.VI-06 Psychology of art

• **Course Unit Code:** Psychology of art

• **Type of course unit:** Related or integrative AFs, Characterising AF, Related or integrative AFs

• **Level of course unit:** Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture, Corso accademico di 2° livello (2L-G.A-19-EN) Print Making

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** 1S

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** SARAH LINFORD

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** This course examines the "psychology of art" through the lenses of historical formalism, Freudian and post-Freudian psychology, perception, visual studies and recent applications of the neurosciences to the visual arts. Students will familiarize themselves with the major contributions, and inadequacies, of these positions. The course's methodological dimension should develop students' critical thinking, and their self-awareness about their own practices, as makers and as viewers. Further, students will obtain the critical and theoretical knowledge to deepen their praxis and situate it in the larger historical and contemporary critical context of the visual arts from the point of view of art history, esthetics and art criticism from a multi-cultural academic tradition ranging from European to North American scholarship.

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** SYLLABUS (COURSE PROGRAM) Classes meet 3 out of 4 Fridays, for 4 hours, during the first (Fall) semester from Friday, November 8th to Friday, February 14th (makeup day) for a total of 45 contact hours (Refer to "RUFA 2019 20Programmazione_Annuale_2019_20 ENG.pdf" for Fridays dedicated, instead, to Masterclasses) Friday, November 8th: Introduction - Form vs. Context? On the "autonomy" of art. Friday, November 15th: The origins of the psychology of art, from Semper to Göller Friday, November 29th: Wölfflin and Riegl Friday, December 6th: Freud and Gombrich Friday, January 10th: Arnheim and the question of visual thinking Friday, January 17th: Panofsky Friday, January 24th: Baxandall and the "period eye" Friday, February 7th: Student presentations Friday, February 14th (1)The psychology of art and recent developments in the neurosciences Friday, February 14th (2) Course conclusion and final exam review. 11) Final exam, date TBD. note: Exam session for Fall 2019 runs Monday, February 17th to Friday, February 28th, 2020.

• **Assessment Methods and Criteria:** Students have assigned readings, from the selected bibliography below: understanding of the assigned reading material, and ability to relate it to lectures is gauged by periodical 20mn quizzes. In addition to quizzes, students are to prepare 20mn presentations about the pertinence of the critical and theoretical tools to their proprio-perception as artists. In addition to these tasks, a final written exam will evaluate students' understanding of the major figures of the literature on the psychology of art and its peculiar scope. Weighting

as follows: 30% combined quiz grade, 30% presentation grade and 40% for the final examination.

• **Language of instruction**: English

• **Disciplinary field:** ABST59-EN01AR.VI-06 Pedagogy and teaching methods of art

• **Course Unit Code:** Pedagogy and teaching methods of art

• **Type of course unit:** Related or integrative AFs, Related or integrative AFs, Related or integrative AFs

• **Level of course unit:** Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture, Corso accademico di 2° livello (2L-G.A-19-EN) Print Making

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** 1S

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** SARAH LINFORD

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** -ability to talk about one's artistic research by effectively organizing and communicating materials, depending on context of elocution or production -understanding of historical and international models of artistic education -understanding of contemporary art-world institutions and issues in order to self-reflect about practice - honing of tools to pedagogically and critically assess one's own practice - gain familiarity with the staple pieces and genres of writing from production to distribution, in a variety of cultural and institutional contexts - understand and experience crits to foster creativity and self-reflective practices - understand and compare models for foundation year training in undergraduate institutions of higher learning in the studio arts - understand and compare cultural and institutional differences in art pedagogy and "didactics"

• **Prerequisites and co-requisites:** n/a

• **Contents of course unit:** This course aims to foster students' creativity and aid in their ability to effectively organize and communicate their artistic research. Students are versed in theoretical and practical questions pertaining to artistic education past and present (didactics), as well as issues pertaining to contemporary art exhibitions, museums and publishing (art pedagogy and targeted communication). In order to do this we will: -further ability to talk about one's artistic research by effectively organizing and communicating materials, depending on context of elocution or production -further our understanding of historical and international models of artistic education - further our understanding of contemporary art-world institutions and issues in order to self-reflect about practice - hone of tools to pedagogically and critically assess one's own practice - gain familiarity with the staple pieces and genres of writing from production to distribution, in a variety of cultural and institutional contexts - understand and experience crits to foster creativity and self-reflective practices - understand and compare models for foundation year training in undergraduate institutions of higher learning in the studio arts - understand and compare cultural and institutional differences in art pedagogy and "didactics"

• **Assessment Methods and Criteria:** Pop quizzes (20mn each): short quizzes on assigned readings, in relation to the theoretical lectures. Presentations (20mn

each): student presentations to gauge ability to talk about their work from the point of view effectively organizing and communicating their artistic research. Final project evaluation: The final exam is written and must be submitted electronically; it consists of producing an effective artist's statement of approximately 500 words to accompany a portfolio of maximum 20 works, in all media.

• **Language of instruction:** English

• **Disciplinary field:** ABAV01-EN03-08 Iconography and Anatomical Drawing

• **Course Unit Code:** Iconography and Anatomical Drawing

• **Type of course unit:** Basic AF, Basic AF, Basic AF

• **Level of course unit:** Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture, Corso accademico di 2° livello (2L-G.A-19-EN) Print Making

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** DAVIDE DORMINO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Course means to provide Academy students with a wider vision than that of the initial information acquired in drawing. The objective is to develop a graphic research by refining the expressive aspects in both understanding and interpretation. The Iconography and Anatomical Drawing Course considers the study of the graphic language necessary for the knowledge and design of any component. In particular the course begins with the human body understood as a microsm and unit of measurement. The Course means to provide Academy students with a wider vision than that of the initial information acquired in drawing. The objective is to develop a graphic research by refining the expressive aspects in both understanding and interpretation.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** To fulfill the technical/creative itinerary, practice with a model in the classroom is necessary. The observation of the subject and a rapport with a large folio, as well as the development of the necessary gestural expressiveness are essential. Each individual student will have the opportunity to understand the importance of “daily work”, which in time will develop not only technical intelligence but an imaginative one as well. The Course means to provide Academy students with a wider vision than that of the initial information acquired in drawing. The objective is to develop a graphic research by refining the expressive aspects in both understanding and interpretation.

• **Assessment Methods and Criteria:** The final evaluation will take into account the evolution of each individual student achieved during the year, the technical and expressive ability and above all the attitude had during the course in its entirety. The quality of the works, from the proportions to the sign, to the chiaroscuro and the light. The interpretation of the nude and more generally the formalization.The presentation of the portfolio including the photographic qualities of the images will also play an equally decisive role. The photographs must be faithful to the drawings included in the portfolio. It will be the teacher's responsibility to give students a correct indication on how to best achieve them.

• **Language of instruction:** English

• **Disciplinary field:** ABAV02-EN05AR.VI-08 Engraving Techniques - print making

• **Course Unit Code:** Engraving Techniques - print making

• **Type of course unit:** Characterising AF, Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** 1S

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** UMBERTO GIOVANNINI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Concept Printmaking is one of the 'non-places' of art, a privileged space for experimentation. Visual artists have always protected that world made up of strict rules, in which craftsmanship imposes reverential respect, because knowing and moving within those rules allows us to have a powerful, archetypal, irreplaceable language in our hands. The expressive power of printmaking, which from Albrecht Dürer to William Kentridge has passed through the centuries, represents today a magical dichotomy, able to cross artistic and visual communication disciplines. Course Objectives The course of Printmaking, part of the Visual Arts Department, aims to train a practitioner able to express himself in full autonomy with the languages of printmaking, and to be able to collaborate with other professional and artistic figures of the art world. The experimental structure of the course requires a rigorous and meticulous knowledge of the techniques, together with a free and interdisciplinary approach to design, content and realisation. Will be given the tools to undertake and manage a personal artistic research, open to discussion and confrontation with a critical contemporary context. At the end of the first year, the student is required to have the skills and a professional knowledge of the techniques and the laboratory, an essential condition to be able to access the second year, in which he will have to be able to manage the laboratory by himself, in order to produce his own works

• **Prerequisites and co-requisites:**

• **Contents of course unit:** In line with the contents of the conference "Printmaking in the expanded field" (Oslo 2015), which designed the new directions of printmaking, this course will put each student in front of the deep discussion on what printmaking is in relation to the contemporary 'floating world': what are the disciplinary and interdisciplinary limits, what is the confrontation with social, ethical, environmental, political contexts. Through a free approach, and open to suggestions and contaminations from other artistic and communication disciplines, students will work on personal and collective projects, in a permanent investigation of the contemporary condition.

• **Assessment Methods and Criteria:** It will be evaluated the pathway followed by the student during the course of the lessons, from the development of the proposed methodologies to the graphic-creative quality of the final outcomes, and the ability to present their work both from a stylistic and theoretical point of view. Each student will discuss, with the examination committee, Printmaking in the expanded field (see bibliographical notes) and at least one other text to choose from the

proposed list. The evaluation of the works, during the examination, will be made through the portfolio containing the projects carried out during the year (projects, sketches, final works).The electronic reproduction of the papers (300dpi; 20 cm long side) must be sent before to the tutors. Verification Methods Verifications are scheduled during the course, through one-to-one tutorials, agreed in advance between teacher and student, (scheduled periods: December, February, May). Review of projects and final works will take place on scheduled dates in December, February, May

- **Language of instruction**: English

• **Disciplinary field:** ABAV07-EN05BI-12 Sculpture 1

• **Course Unit Code:** Sculpture 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 12 CFA

• **Name of lecturer:** DAVIDE DORMINO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Sculpture Course examines the infinite possibilities of collocation of the language of Plastic Art within the system of Contemporary Art. The course means to provide Academy students with the necessary information for the creation of a work through development phases of the creative process, from the content of the completed work, from the drawing to the design. The aim is to develop personal research for each and every student.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** A design method is necessary to fulfill the sculptural creative process. This is always created from the content that the students themselves propose and through discussions with the teacher. An individual starting point is identified, whether it be an image or a concept. The content suggests the aesthetic value of the forms and the form reveals the content; the process begins in this way. The study of the form must be in relation to the space, because the sculpture must suit the space. The final representation, the materials used, the type of materiality and the techniques will be assessed from time to time according to expressive needs. The development of the content leads the way to research.

• **Assessment Methods and Criteria:** The final evaluation will take into account the evolution of each individual student achieved during the year, the technical and expressive ability and above all the attitude had during the course in its entirety. The quality of the works, from the proportions to the sign, to the chiaroscuro and the light. The interpretation of the nude and more generally the formalization.The presentation of the portfolio including the photographic qualities of the images will also play an equally decisive role. The photographs must be faithful to the drawings included in the portfolio. It will be the teacher's responsibility to give students a correct indication on how to best achieve them.

• **Language of instruction:**

• **Disciplinary field:** ABAV08-EN03BI-06 Sculpture techniques

• **Course Unit Code:** Sculpture techniques

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** EMANUELA CAMACCI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course, aims to develop and teach those mosaic practices and technical skills that will lead the student to express himself in total autonomy and to be able to collaborate with other professionals in the field of design, architecture and art. The experimental structure of the course requires a basic knowledge of the mosaic techniques that will be introduced at the beginning of the course and that will allow students to create new textures, new patterns, designed for different fields of application, using traditional materials such as stones, glass, ceramics and/or also organic and non-organic materials, and recycling materials. Each project includes a study of the design, colours, lights and materials to be used (which and how to apply them), what kind of direction and movement to follow, the rhythm of lines, full and empty, thicknesses, textures, investigating the direct relationship between the chromatic and tactile aspect of the tiles and/or materials used. To this must be added for which scope the mosaic is designed and the relative support to be adopted. At the end of the course students will have the tools to understand and develop their personal artistic research, where mosaic crosses different disciplines, from design to architecture and painting, from environmental art to urban space. They will be able to create their own works, experiment and apply their knowledge of mosaic art in different fields.

• **Prerequisites and co-requisites:** Good knowledge of painting languages

• **Contents of course unit:** The course, starting from the traditional technique, will result in an experimental workshop where the limits and interdisciplinary possibilities that the art of mosaic can reach, what are the limits of the discipline itself and its characteristics and expressive potential will be investigated and discussed. A choral work, where each student, according to his or her own peculiarities, abilities and interests, will have to develop a project that includes mosaic art in all its meanings that the term itself suggests.

• **Assessment Methods and Criteria:** At the end of the path will be evaluated the approach and use of the techniques adopted, the use and knowledge of the materials, the methods of realization, together with the aesthetic, expressive and conceptual aspect of the work created. How the mosaic technique can embrace and combine with other disciplines and for which context it is proposed. Each student will be encouraged to find his or her own artistic mosaic language by following his or her own characteristics, skills and interests.

• **Language of instruction:**

• **Disciplinary field:** ABPR36-EN04-06 Performative techniques

• **Course Unit Code:** Performative techniques

• **Type of course unit:** Characterising AF, Related or integrative AFs, Related or integrative AFs

• **Level of course unit:** Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture, Corso accademico di 2° livello (2L-G.A-19-EN) Print Making

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** MARTA JOVANOVIC

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The main objective of this course is to prepare the participants to develop an idea into the live performance art piece. In the process, participants will practice how to think and write critically about performance art and will get the feeling of how to curate and document it. Participants will also gain a greater scope of contemporary practices in general in visual arts, dance, theatre, and architecture, disciplines that performance art is closely related to. Performance involves the body, the mind, physical, and conceptual space around us as well as our inner worlds. The participants will use various tools to create their works of performance art. Classes consist of art history and performance art techniques which provide the participants with the necessary preparation, practice, knowledge, and confidence in finding the shared and individual performative space.

• **Prerequisites and co-requisites:** None

• **Contents of course unit:** This course consists of the theoretical and the practical part.Participants will learn the history of performance art from Futurism and DADA until today, how the scenes were formed in various parts of the world like Europe, the Americas, Japan, China, and the Middle East. Works by some of the leading artists like Yoko Ono, Marina Abramovic, Joseph Beuys, Vito Acconci, and numerous others will be analyzed and discussed. Contemporary performance art scene today, museums, nonprofit spaces, commercial galleries, performance art manifestations, festivals, biennials, and exhibitions will be debated. Performance art practice will be examined in a relationship to other disciplines like theatre, dance, video art, photography, architecture, fashion, as well as its impact on popular culture. Politics of performance art: body art, gender, and performative political works will be thoroughly studied while an ongoing theme during the course will be the documentation of performance art from the first descriptions in writing and grainy black and white photographs to avatars and performance art in Virtual Reality today. The practical part is essential to understanding performance art and it includes numerous physical and mental exercises used in performance but also derived from yoga, trust exercises, and Zen Buddhism meditation techniques. Participants will be guided through a particular creative process and through that process they will be prepared for their final performances.

• **Assessment Methods and Criteria:** The work of the participants in this course

- **Disciplinary field:** ABAV07-EN06BI-12 Sculpture 2
- **Course Unit Code:** Sculpture 2
- **Type of course unit:** Characterising AF
- **Level of course unit:** Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture
- **Year of study:** 2
- **Semester/trimester when the course unit is delivered:** Yearly
- **Number of ECTS credits allocated:** 12 CFA
- **Name of lecturer:**
- **Mode of delivery:** Theoretical and practical
- **Learning outcomes of the course unit:**
- **Prerequisites and co-requisites:**
- **Contents of course unit:**
- **Assessment Methods and Criteria:**
- **Language of instruction:**

- **Disciplinary field:** ABLE69-EN02-06 Art Management
- **Course Unit Code:** Art Management
- **Type of course unit:** Related or integrative AFs, Characterising AF
- **Level of course unit:** Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture
- **Year of study:** 2
- **Semester/trimester when the course unit is delivered:** Yearly
- **Number of ECTS credits allocated:** 6 CFA
- **Name of lecturer:**
- **Mode of delivery:** Theoretical
- **Learning outcomes of the course unit:**
- **Prerequisites and co-requisites:**
- **Contents of course unit:**
- **Assessment Methods and Criteria:**
- **Language of instruction:** English

- **Disciplinary field:** ABPR31-EN14BI-08 Photography
- **Course Unit Code:** Photography
- **Type of course unit:** Basic AF, Basic AF, Basic AF
- **Level of course unit:** Corso accademico di 2° livello (2L-G.A-19-EN) Print Making, Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture
- **Year of study:** 2
- **Semester/trimester when the course unit is delivered:** Yearly
- **Number of ECTS credits allocated:** 8 CFA
- **Name of lecturer:**
- **Mode of delivery:** Theoretical and practical
- **Learning outcomes of the course unit:**
- **Prerequisites and co-requisites:**
- **Contents of course unit:**
- **Assessment Methods and Criteria:**
- **Language of instruction:**

- **Disciplinary field:** ABST51-EN02AR.VI-06 Phenomenology of contemporary arts
- **Course Unit Code:** Phenomenology of contemporary arts
- **Type of course unit:** Characterising AF, Characterising AF, Characterising AF
- **Level of course unit:** Corso accademico di 2° livello (2L-G.A-19-EN) Print Making, Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture
- **Year of study:** 2
- **Semester/trimester when the course unit is delivered:** Yearly
- **Number of ECTS credits allocated:** 6 CFA
- **Name of lecturer:**
- **Mode of delivery:** Theoretical
- **Learning outcomes of the course unit:**
- **Prerequisites and co-requisites:**
- **Contents of course unit:**
- **Assessment Methods and Criteria:**
- **Language of instruction:** English

- **Disciplinary field:** ABTEC38-EN04-06 Digital image processing
- **Course Unit Code:** Digital image processing
- **Type of course unit:** Characterising AF, Characterising AF, Related or integrative AFs
- **Level of course unit:** Corso accademico di 2° livello (2L-G.A-19-EN) Print Making, Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture
- **Year of study:** 2
- **Semester/trimester when the course unit is delivered:** Yearly
- **Number of ECTS credits allocated:** 6 CFA
- **Name of lecturer:**
- **Mode of delivery:** Theoretical and practical
- **Learning outcomes of the course unit:**
- **Prerequisites and co-requisites:**
- **Contents of course unit:**
- **Assessment Methods and Criteria:**
- **Language of instruction:** English

will be evaluated through the following scheme: PARTICIPATION AND PUNCTUALITY - 30% PROJECT I - 10% PROJECT II - 10% MIDTERM PERFORMANCES- 10% END OF SEMESTER PERFORMANCES - 10 % JOURNAL - 10 % FINAL PERFORMANCES - 20% Please note that participation and punctuality are highly valued in this course and they take 30% of the final assessment and focus on presence, on the journey rather then the final result. If you do that, the final result, the performance of each participant at the end of this course will come as a pure reward.

• **Language of instruction**: English

• **Disciplinary field:** ABST58-EN03AR.VI-06 Psychology of art

• **Course Unit Code:** Psychology of art

• **Type of course unit:** Related or integrative AFs, Characterising AF, Related or integrative AFs

• **Level of course unit:** Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture, Corso accademico di 2° livello (2L-G.A-19-EN) Print Making

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** 1S

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** SARAH LINFORD

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** This course examines the "psychology of art" through the lenses of historical formalism, Freudian and post-Freudian psychology, perception, visual studies and recent applications of the neurosciences to the visual arts. Students will familiarize themselves with the major contributions, and inadequacies, of these positions. The course's methodological dimension should develop students' critical thinking, and their self-awareness about their own practices, as makers and as viewers. Further, students will obtain the critical and theoretical knowledge to deepen their praxis and situate it in the larger historical and contemporary critical context of the visual arts from the point of view of art history, esthetics and art criticism from a multi-cultural academic tradition ranging from European to North American scholarship.

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** SYLLABUS (COURSE PROGRAM) Classes meet 3 out of 4 Fridays, for 4 hours, during the first (Fall) semester from Friday, November 8th to Friday, February 14th (makeup day) for a total of 45 contact hours (Refer to "RUFA 2019 20Programmazione_Annuale_2019_20 ENG.pdf" for Fridays dedicated, instead, to Masterclasses) Friday, November 8th: Introduction - Form vs. Context? On the "autonomy" of art. Friday, November 15th: The origins of the psychology of art, from Semper to Göller Friday, November 29th: Wölfflin and Riegl Friday, December 6th: Freud and Gombrich Friday, January 10th: Arnheim and the question of visual thinking Friday, January 17th: Panofsky Friday, January 24th: Baxandall and the "period eye" Friday, February 7th: Student presentations Friday, February 14th (1)The psychology of art and recent developments in the neurosciences Friday, February 14th (2) Course conclusion and final exam review. 11) Final exam, date TBD. note: Exam session for Fall 2019 runs Monday, February 17th to Friday, February 28th, 2020.

• **Assessment Methods and Criteria:** Students have assigned readings, from the selected bibliography below: understanding of the assigned reading material, and ability to relate it to lectures is gauged by periodical 20mn quizzes. In addition to quizzes, students are to prepare 20mn presentations about the pertinence of the critical and theoretical tools to their proprio-perception as artists. In addition to these tasks, a final written exam will evaluate students' understanding of the major figures of the literature on the psychology of art and its peculiar scope. Weighting

as follows: 30% combined quiz grade, 30% presentation grade and 40% for the final examination.

• **Language of instruction**: English

• **Disciplinary field:** ABST59-EN01AR.VI-06 Pedagogy and teaching methods of art

• **Course Unit Code:** Pedagogy and teaching methods of art

• **Type of course unit:** Related or integrative AFs, Related or integrative AFs, Related or integrative AFs

• **Level of course unit:** Corso accademico di 2° livello (2L-PIT-19-EN) Painting, Corso accademico di 2° livello (2L-SCU-19-EN) Sculpture, Corso accademico di 2° livello (2L-G.A-19-EN) Print Making

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** 1S

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** SARAH LINFORD

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** -ability to talk about one's artistic research by effectively organizing and communicating materials, depending on context of elocution or production -understanding of historical and international models of artistic education -understanding of contemporary art-world institutions and issues in order to self-reflect about practice - honing of tools to pedagogically and critically assess one's own practice - gain familiarity with the staple pieces and genres of writing from production to distribution, in a variety of cultural and institutional contexts - understand and experience crits to foster creativity and self-reflective practices - understand and compare models for foundation year training in undergraduate institutions of higher learning in the studio arts - understand and compare cultural and institutional differences in art pedagogy and "didactics"

• **Prerequisites and co-requisites:** n/a

• **Contents of course unit:** This course aims to foster students' creativity and aid in their ability to effectively organize and communicate their artistic research. Students are versed in theoretical and practical questions pertaining to artistic education past and present (didactics), as well as issues pertaining to contemporary art exhibitions, museums and publishing (art pedagogy and targeted communication). In order to do this we will: -further ability to talk about one's artistic research by effectively organizing and communicating materials, depending on context of elocution or production -further our understanding of historical and international models of artistic education - further our understanding of contemporary art-world institutions and issues in order to self-reflect about practice - hone of tools to pedagogically and critically assess one's own practice - gain familiarity with the staple pieces and genres of writing from production to distribution, in a variety of cultural and institutional contexts - understand and experience crits to foster creativity and self-reflective practices - understand and compare models for foundation year training in undergraduate institutions of higher learning in the studio arts - understand and compare cultural and institutional differences in art pedagogy and "didactics"

• **Assessment Methods and Criteria:** Pop quizzes (20mn each): short quizzes on assigned readings, in relation to the theoretical lectures. Presentations (20mn

each): student presentations to gauge ability to talk about their work from the point of view effectively organizing and communicating their artistic research. Final project evaluation: The final exam is written and must be submitted electronically; it consists of producing an effective artist's statement of approximately 500 words to accompany a portfolio of maximum 20 works, in all media.

• **Language of instruction:** English

• **Disciplinary field:** ABTEC41-EN06DES-06 3D digital modelling techniques 1

• **Course Unit Code:** 3D digital modelling techniques 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-DES-EN20) Design for humans

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** CLAUDIO ESPOSITO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Virtual Architecture course represents a moment of assimilation by the students of both technical and narrative tools necessary for the elaboration of a Full 3D video. The aim of the course is to lead students to develop greater sensitivity with respect to the representation of the project and to consolidate their technical skills by confronting themselves with a "difficult" theme such as that of Full 3D Animation which requires total control of the workflow. It is clear that working with these technologies makes students even more aware and competent with respect to the development of renderings, even static ones. This 'sensitivity' is constructed with a series of lectures that present case studies, including historical ones, and which subsequently focus on the technique (in particular on 3D Studio Max and Adobe Premiere software).

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Students organize the work individually or in groups and have no constraints with respect to the narrative approach of their video; indeed, they are particularly encouraged to follow a 'personal' way of storytelling and communication. Particular attention is given by the teacher in supporting the artistic choices of the students and in providing each with the necessary tools for the production of the works that vary widely in style and method within the same class. Students are asked for intermediate tests and deliveries that allow the teacher to monitor the application and assimilation of both individuals and groups with respect to the contents presented during the lessons. All deliveries are evaluated by the teacher and define the final grade. Students are required to make the following deliveries that are preparatory to the final paper: a storyboard taken from a video already made (delivery of the single), a storyboard of the final exercise (group delivery), an animatic with music from the exercise final (group delivery).

• **Assessment Methods and Criteria:** Each group of students (about 2-3 people) is asked to create a video with an average duration of 1 minute which must be realized in FULL 3D with the techniques that will be illustrated during the course. The quality of the final delivery and its packaging determine 80% of the exam grade. Upon completion of the final 20%, the following parameters participate in the evaluation: attendance and participation in the course, delivery of all intermediate deliveries, average grades of intermediate deliveries.

• **Language of instruction**: English

• **Disciplinary field:** ABPC66-01-06 Cultura visiva e media

• **Course Unit Code:** Cultura visiva e media

• **Type of course unit:** Basic AF, Further basic and characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-VI.D-18) Visual and innovation design, Corso accademico di 2° livello (2L-CA.VE-18) Computer animation and visual effects

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** 1S

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** RENATO FONTANA

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The course traces a critical and synoptic framework of contemporary visual culture, in a very broad and therefore multidisciplinary sense of the term. Students are also provided with research methodologies, notions of digital archiving and an articulated system of suggestions on finding information and notions, both online and offline, useful for the master's course and for future professional commitments. Primary objective: the analysis of the evolution of visual culture in terms of style, content and message, but with a particular focus, i.e. the interdependence and influence exerted by the world of media and how much these, in their specificity and diversity, have been fundamental during a decades-long journey in which overall the image has prevailed over the word. Secondary objectives: _ acquisition of general notions of the disciplines covered. _ improvement of the ability of comparative analysis of phenomena, correlating them to the sociological, economic and political dimension. _ sharing of knowledge through the use of new digital tools.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** What do we deal with in the excursus, which will cover the historical period from the end of the nineteenth century to today? By way of example and not limited to, of lifestyle magazines and video clips, of cinematographic and gaming language, of widespread network and always on mobility, of graphic design and interior design, of fixed schedule TV and on demand use, of professional competence DoItYourself sectoral and production logic, influencers and prosumers, push and pull content diffusion strategies, high definition and lo-fi aesthetics. And the fundamental contribution of technology: technically analyzing the media in their characteristics and in their use means understanding the contemporary imagination much better. Students are asked to develop a particular aptitude for continuous research and an ability to refine curiosity about the topics covered. Fundamental help can be provided by studying how the great pop icons of music, cinema, design and art have been skilfully able to manage both aspects of the issue: the content and the container.

• **Assessment Methods and Criteria:** Evaluation criteria and their weighted value for the final evaluation: _ 15% attendance in the classroom. _ 20% quality of participation in lessons, critical ability to address issues, curiosity and interaction with colleagues and the teacher. _ 25% progressive assimilation of the contents and quality of periodic reviews in progress, presented in the classroom but prepared at

home. _ 40% final creative project, with elaboration in the classroom against a brief on the themes and tools illustrated during the course. _ 25% progressive assimilation of the contents and quality of periodic reviews in progress, presented in the classroom but prepared at home. _ 40% final creative project, with elaboration in the classroom against a brief.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPC67-02-08 Comunicazione pubblicitaria

• **Course Unit Code:** Comunicazione pubblicitaria

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-VI.D-18) Visual and innovation design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** MARIO RULLO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Advertising is always present in our everyday life with a lot of different shapes and expressive methods. The course wants to give the tools to be a designer rather then a simple user, someone who can start strategical and creative processes for advertising. The course aims to provide some elements of knowledge of the world of advertising communication and the basic tools to project in the context of Advertising. The articulation of the teaching aims at acquiring the awareness of the role of the art director, underlining the importance of the working method and the relationships with other professional figures, as well as deepening the interactions between “traditional” advertising and new ones "unconventional" communication techniques and Social. Some exercises will be conducted in collaboration with the teaching of Copywriting, in order to emphasize the importance and the mechanisms of reciprocity between text and image on the communication materials. The first module of the Advertising course, focused on Art Direction, will be the indispensable premise for the subsequent teaching of Unconventional Advertising and Digital Marketing.

• **Prerequisites and co-requisites:**

• **Contents of course unit - Module A:** The lessons will be structured to provide a series of theoretical insights on the topic of Advertising, also showing numerous case-histories. Through some exercises will be verified the acquisition of the fundamental notions of the discipline. The first lessons will cover the skills and roles of different advertising professionals, the internal organization of an agency, the structuring of the briefing, the phases of an advertising campaign, the types of advertising. These themes will be accompanied by a reflection on the role of the creative process, trying to stimulate the original and captivating paths of interpretation of the briefing. The design of a communication campaign for the City Branding, called "The narrating city", which will also be the theme of the final exercise, will be requested. Students will be invited to work in small groups to stimulate work in team according to organizational criteria often used in the agency.

• **Contents of course unit - Module B:** The course will cover the main operative tools and the most relevant strategic areas such as guerrilla,viral, ambient, buzz, and social media with specific focus on creativity and communication design. The course will be divided into a theoretical and a practical section, which will be integral parts of the final project. The theoretical part will examine the social background that has led to the spread and development of the unconventional

communication. The final project will challenge the students in the creation of an unconventional campaign. Students will be divided into different working groups and have the opportunity to share and discuss their ideas and results achieved.

• **Contents of course unit - Module C:** How and why social media work. Who uses social media platforms and why. Relationship between social media and classic marketing. Most used social media and their peculiar characteristics. Marketing techniques on social media. The various kinds of content: pictures and images, texts, video, sound. The editorial plan and calendar. How to create and disseminate content. Measuring results. Introduction to the most popular managing tools. Advertising on social media. Influencers and testimonials. Managing risks and crisis.

• **Assessment Methods and Criteria:** During the lessons, tests will be conducted with analysis of existing campaigns and writing of the briefing, as well as practical exercises in class to stimulate creativity and lateral thinking. During the examination, the final project will be presented with analysis, rational, concept, development, final project on paper support, strategic document, video. The projects will be developed by groups of students (2-3 elements per group), composed in a way to support the crossing of competences. The evaluations will be expressed in 30/30.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPC67-02b-02 Comunicazione pubblicitaria - Unconventional Advertising

• **Course Unit Code:** Comunicazione pubblicitaria - Unconventional Advertising

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-VI.D-18) Visual and innovation design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** 2S

• **Number of ECTS credits allocated:** 2 CFA

• **Name of lecturer:**

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:**

• **Prerequisites and co-requisites:**

• **Contents of course unit:**

• **Assessment Methods and Criteria:**

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPC67-11-02 Digital copywriting

• **Course Unit Code:** Digital copywriting

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-VI.D-18) Visual and innovation design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** 1S

• **Number of ECTS credits allocated:** 2 CFA

• **Name of lecturer:** ANDREA NICOSIA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Copywriting is the technique and art of writing for a measurable purpose. Copywriters use their tools and skills to inform and persuade with a strategic mindset: given a target audience, they must reach a goal. The copywriting course will give to students an overview of the many theoretical and practical tools and techniques today's copywriters have to reach and engage their audience, like narrative levers and design fiction, and help them to think in a strategic way in order to develop a final product that is remarkable and reaches its intended goal in a measurable way. Copywriters' words can reach their audience on billboards, magazines, TV screens or digital media. Modern copywriters must think in term of written words, but also video or audio products, comic books, short stories and many other communications and persuasion channels. Their worst enemy is the high number of distractions competing for the audience's attention and today's tendency to skim rather than read.

• **Prerequisites and co-requisites:** Knowledge of Italian language

• **Contents of course unit:** Copywriting as a marketing tool: write to reach a goal. Introduction to the basics of copywriting. Structure, purpose and function of the text elements. Managing attention. Techniques of Digital Copywriting. How to be persuasive and memorable. Narrative techniques applied to copywriting. Notions of design fiction: how to communicate a desirable world. Copywriting today: beyond the written word. Critical and technical analysis of case histories and communications campaigns. Group exercises to simulate an agency environment.

• **Assessment Methods and Criteria:** At the end of the course, students will have acquired a working knowledge of consolidated persuasive writing techniques and frameworks and learned the specificities of digital communication, written or with writing at its base. The evaluation will take place through the assignment of a group project that will require the design, development and implementation of a multichannel advertising communication strategy, declined on classic and digital channels and on different media, including a video. Projects with strong innovative content will be especially valued.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC37-01-08 Brand design e dynamic identity

• **Course Unit Code:** Brand design e dynamic identity

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-VI.D-18) Visual and innovation design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** EMANUELE CAPPELLI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** With the advent of social networks and the rapid change in the media, you have also changed the social dynamics of man. For about a decade new forms and new means of communication have been born that involve and require an ever more fluid and dynamic graphic expression, with signs and colors constantly changing. The course aims to train young professionals from solid knowledge and above all able to design with a dynamic and strategic approach. The course introduces the design methodology that allows to build the Dynamic brand, putting the union of scientific knowledge and creativity as the driving force: from the conception to the realization of a system of identity that changes over time. With the new methodology we are able to face, interact and control the emerging market demands and above all to relate them to a budget vision and to new media.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Presentation of the course. Overview of the dynamics that bring the consumer closer to the brand. Strategic reading of the market: the logo and the brand. The concept of identity and diversity. Historical path in the world of the brand and the brand. Changes from the industrial revolution to the present. Research and discussions on the topics introduced. Evolution of the media. New media and new social contexts. Technology addresses the actions of companies and people. Conventional and unconventional strategies. Introduction of the Dynamic Brand design methodology.

• **Assessment Methods and Criteria:** The evaluation will take into account the exercises during the course (including the manual ones), the attendance (admission with attendance over 80%), the vocabulary and the correct use of the technical language, the care of digital presentations (in horizontal format for presentation on screen) or in paper format (not required but to describe the student) and final exam. The delivery of the produced material must be in digital format. The whole design process must be presented on the dedicated sketchbook from the beginning of the year.

• **Language of instruction:** Italiano

- **Disciplinary field:** ABTEC40-02-08 APP Design
- **Course Unit Code:** APP Design
- **Type of course unit:** Characterising AF, Characterising AF
- **Level of course unit:** Corso accademico di 2° livello (2L-VI.D-18) Visual and innovation design, Corso accademico di 2° livello (2L-VI.D-18) Visual and innovation design
- **Year of study:** 1, 2
- **Semester/trimester when the course unit is delivered:** Yearly
- **Number of ECTS credits allocated:** 8 CFA
- **Name of lecturer:**
- **Mode of delivery:** Theoretical and practical
- **Learning outcomes of the course unit:**
- **Prerequisites and co-requisites:**
- **Contents of course unit:**
- **Assessment Methods and Criteria:**
- **Language of instruction:** Italiano

• **Disciplinary field:** ABPR19-05-06 User experience and web design

• **Course Unit Code:** User experience and web design

• **Type of course unit:** Characterising AF, Characterising AF, Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-VI.D-18) Visual and innovation design, Corso accademico di 2° livello (2L-VI.D-18) Visual and innovation design, Corso accademico di 2° livello (2L-VI.D-18) Visual and innovation design

• **Year of study:** 2, 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** STEFANO DOMINICI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to introduce to the user experience - as a general experience and not specific to a single communication channel - and introduces to the human-centered design approach, providing the tools and techniques of research and development aimed at developing websites, mobile sites and apps.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** What is the user experience. Company stakeholders research and competitive analisys. Users research: tools and techniques. How to design a research with people: from objectives to report. Analysis of the inquiry results and development of the "personas". From collected stories to design scenarios. From concept maps to experience map. Designing the information architecture. Content inventory, free listing and KJ Method. Co-design tools: the card sorting. Viewing AI: maps and navigation structures, content catalog. Design activities: functional flows (flow chart), cases use and wireframes with practical exercises and development of the project deliverables. Verification and evaluation: usability and usability testing.

• **Assessment Methods and Criteria:**

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR19-07-10 Visual Design 2

• **Course Unit Code:** Visual Design 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-VI.D-18) Visual and innovation design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 10 CFA

• **Name of lecturer:** MARIA CRISTINA VITELLI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Students work individually and collaboratively in order to follow the main phases of the working process. The aim of the course is to emphasize entrepreneurship as a means to raise the level of design expertise and achievement through a clear and appropriate workflow. Develop a communication project starting from the bases, establishing a clear, correct and professional workflow in compliance with the communication objectives and the relationship with the client. Getting to build and make people recognize the role of a designer by becoming aware of the responsibility that this role entails as necessary for the development of society. Learn to listen to the client to reach the quality and completeness of the project.

• **Prerequisites and co-requisites:** knowledge of the Italian language and design programs.

• **Contents of course unit - Module A:** Development of a communication project following all the different phases of the work: preparation and management of the meeting with the client, research, analysis of the context and brief, drafting of the meeting report, development of the estimate, implementation and presentation of the project, management of the modification phases and possible brief changes, choice of instruments, production processes and management of the various collaborators, final verification of the satisfaction of the work by the client. Archiving of files and materials made.

• **Contents of course unit - Module B:** The course will be developed in parallel with that of Interaction Design to allow students to experiment with the technologies applied to wayfinding. Class exercises will be carried out and a final project will be developed in 2 phases: a) research and elaboration of a concept on the theme of orientation and interaction between urban spaces and users. b) interaction with the Interaction course with the aim of achieving an interdisciplinary training more in line with future developments in the field of communication design. During the lessons these topics will be addressed: - the Smart City; - case history for the city - signs and symbols for signage; - the typography; - color; - perceptive aspects; - design techniques; - the maps; - the signs.

• **Assessment Methods and Criteria:** The final evaluation will be based not only on the formal aspect of the project which is not the central element of the course but will take into consideration the results of the periodic verifications carried out

during the course and will consider in particular the attendance to the course the research capacity and context analysis, compliance with the brief and the timing of deliveries of the documents, the project's exposure capacity and the student's relationship quality with the workgroup and with the teacher.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR30-03-06 Wearable technology

• **Course Unit Code:** Wearable technology

• **Type of course unit:** Further basic and characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-VI.D-18) Visual and innovation design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ELY ROZENBERG

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Knowing how to interpret contemporary technology in order to design the latest generation of wearable technology products. Know the dynamics of IOT (Internet of the things), sensors of various types and digital and physical interfaces that interact with the data network and with Collective intelligence (CI). This knowledge will lead to the creation of a project / prototype that the student will be able to present for a competition or expose the project at the Makers Fair Rome show, crowdfunding or a venture capital fund. Design path: from the concept to the construction of a model or prototype and creation of a digital and / or video presentation. During the course we will analyze existing concepts and products, considering the characteristics of the products in the age of connectivity, information sharing, increasingly miniaturized components and virtual socialization. The creation of multidisciplinary groups of students from different disciplines will be useful to better address the complexity of the projects.

• **Prerequisites and co-requisites:** Non

• **Contents of course unit:** The course includes: Analysis of case studies, overview of existing technologies: sensors, electronic components, analysis of changing lifestyles in the internet age, identification of problems and suggestion of a solution in the form of a concept for a WT product. Introduction of different types of WT in the sectors such as gaming, entertainment, health, sports, fitness, pets, safety and more. Introduction of hardware components such as GPS, accelerometers, sensors of various types and conductive fabrics. Introduction of Wi-Fi connectivity technologies, Bluethooth and possibility to integrate these technologies into products. Beginning of the concept path based on the identification of problems and possible solutions with WT. Project path up to the presentation of the prototype or model, accompanied by a digital communication. Possible also a brief from a company for some groups.

• **Assessment Methods and Criteria:** Design path: from concept to the construction of a model or prototype and creation of a digital and / or video presentation. During the course, existing concepts and products will be analyzed, considering the characteristics of the products in the age of connectivity, information sharing, increasingly miniaturized components and virtual socialization. The creation of multidisciplinary groups of students from different disciplines will be useful to better address the complexity of the projects. Introduction of the course with analysis of the WT sector. Search for a concept with

the Problem - Solution strategy (individual work). Presentation of 3-5 concepts, selection of a unique concept. Organization of groups of three students. Union of concept or selection of a single concept for each group. Beginning of creating a Pitch presentation (10-20 slides) - first 5 slides. Analysis of competitive products. Proposals to improve concepts based on research and comparison with potential competitors. Analysis of electronic components and existing sensors to solve project tasks. Marketing analysis, reference market, communication strategies and distribution model. Intermediate presentation of the project with a Mock up, concept and Pitch presentation of 5-8 slides. Interaction analysis and management of the WT object - UI (User interface) and UX (User experience). Presentation of proposals for the UI interface for projects. Consideration of production technologies, material

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC38-11-06 Tecniche di animazione digitale e visual effects

• **Course Unit Code:** Tecniche di animazione digitale e visual effects

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 2° livello (2L-VI.D-18) Visual and innovation design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** FRANCESCO UGOLINI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** - The students wil be able to manage all the main phases of a production workflow to get a 3D animated video for the motion graphics field. - The applicatin fields for this type of animated video are those typical of motion graphics: design vidualization for objects and prototypes, animated spots for the advertising, logo animation, videomapping graphics and virtual environment representation. - Building 3D models, texturing, animation, lighting and rendering by virtual cameras: all the needed elements to get the final render. - The students will be able to work as freelancer for the production of assets needed in more large projects, or to offer in the market a finished product starting from scratch. Moreover the chance to get acquired by large companies operating in the advertising and entertainment field is open.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** As other 3D graphics softwares, Cinema 4D has the standard tools to create models, materials and animations as well. Anyway what make Cinema 4D outstand on the market is the presence of its Mograph objects: tools that make possible to get complex animations for motion graphics in a relatively short time. The course is divide in 3 areas: static, animation and complete project workflows. The static area is about creating 3D models, materials to put on them, lighting systems definition and camera applications. In this way the 3D scene wil be set to be rendered and we'll get a single, beautiful 3D image. The animation area is about creating animations over the objects created in the first part, to which are sided dynamics simulations, particle systems and Effector fields applied to Mograph objects…mysterious terminology that will become familiar once inside the 3D tunnel. At last, the complete project workflow area shows how to put on the playground all the acquired tools and techniques to reach the course goals. Main topics: - Interface and tools - Modeling - Lighting - Texturing - Animation - Dynamics - XPresso - Particles - Mograph objects e Effectors fields - Rendering e Compositing.

• **Assessment Methods and Criteria:** When the magic final exam time comes, each student must prepare a rendered video and an organized set of the project files used to realize it, so that he will be able to introduce the final result and the project making of as well. The evaluation is based on 4 main elements: 1) Technical accuracy divided in 10 fields: 2) - Interface and tools - Modeling - Lighting - Texturing - Animation - Dynamics - XPresso - Particles - Mograph objects e

Effectors fields - Rendering e Compositing. 3) Number of exercises scored along the course. 4) Quality level of the pre-exam test made at the end of the course 5) Originality of the idea represented by the project. By this method the evaluation is referenced not only to the student's technical skills, but to the commitment showed along the course and the creativity displayed on the final video.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABTEC40-09-06 Multimedia exhibit

• **Course Unit Code:** Multimedia exhibit

• **Type of course unit:** Further basic and characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-VI.D-18) Visual and innovation design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** FRANCESCA GOLLO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The aim of the course in Multimedia Exhibit is to provide theoretical and practical knowledge to operate in the field of designing exhibition in different areas and places of culture. In particular, the training expresses the strong variety that characterizes this discipline also in relation to the many possibilities offered by multimedia technology. The course consists in theoretical lessons, analysis of set-ups and practical exercises and it is focused on the role of the visitors, in a context in which the most advanced technologies and new communication languages involve them with an increasingly active, almost performative role. Therefore the professionists have to design an experience and no longer an exhibition path. The Exhibit Designer has to balance the relationship between text and context, between content and space, involves places and architecture depending on the presence of the visitor-user, combining conceptual and environmental aspects. The use of the most advanced technologies in art and urban reality has given a strong impulse to this discipline which is called today to relate with the new perception of space and time of the immersive environments

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course provides tools and methodologies to face up to the exhibition project from concept to its development. It is focused on the use of multimedia languages with the set up of immersive spaces. The course is divided in four units, the story of Exhibit Design, the analysis of an exhibit space, the design of an exhibit path and the presentation of the project. The first cycle of lessons is about the story of this discipline from the first museographic experiences to the new trends including multimedia arts. In the second unit the students learn to analyze space and exhibition from many point of view. The third cycle is focused on the design aspect, the space's use, the interaction between the visitor and the other elements of the set up, the tools of multimedia language, the sensorial and expressive quality of materials, the lighting design. The practical exercises will highlight the main variables and critical aspects that the designer must face up to and solve. Eventually the students learn how to present a project with drawings, images and they will have to explain their ideas.

• **Assessment Methods and Criteria:** The course includes some ongoing tests consisting of the presentation of analyzes of exhibits or research / in-depth works related to the individual modules, and a final test consisting of the creation of an exhibition in collaboration with the Touch Design course. Students will take care of

all aspects from the curatorial aspect to the choice of content, to the installation and the set-up of the exhibit. They will also take care of communication and manage relations with the representatives of the exhibition site. At the end of the course the students must have acquired all the skills for the design and implementation of a multimedia set-up. All the exams taken during the academic year will compete for the final evaluation.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABTEC42-02-06 Interaction design

• **Course Unit Code:** Interaction design

• **Type of course unit:** Further basic and characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-VI.D-18) Visual and innovation design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** EMANUELE TARDUCCI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** students who attend the course will be able to: - understand what interaction design is, the importance of user centred design (UCD) and methods of user information gathering - understand how the sensory, cognitive and physical capabilities of users inform the design of interactive products - understand the process of interaction design (IxD), including requirements elicitation, prototyping, evaluation and the need for iteration - analyse and critique the design of interactive products - select, adapt and apply suitable interaction design approaches and techniques towards the design of an interactive product.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Interaction Design | Introduction Interaction Design | Case Studies and Best practices Interaction Design | Approaches and techniques Human factors and technical solutions for User centered Design processes Emerging technologies for interactive design Interactive design tools and techniques Physical Computing | Integrated development environment Physical Computing | Integrated development languages Physical Computing | Integrated development environment Physical Computing | Integrated development languages Interactive Design LAB | Practical Activity

• **Assessment Methods and Criteria:** Assessment Methods and Criteria are organized varying in times and follow different methods: 1) Individual paper. Simple individual papers to then organize and carry out group activities. 2) Weekly review of the papers. Possibility of varying the cadence according to the progress of the requested documents. 3) final evaluation. Multimedia presentation of the project idea, accompanied by the realization of a prototype of the finished product or a significant part of it. 4) Final project. Evaluation of the final prototype and/or fully functional interactive prototype.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR36-05-06 Performance audiovisiva e Installazioni multimediali

• **Course Unit Code:** Performance audiovisiva e Installazioni multimediali

• **Type of course unit:** Further basic and characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-MMAD-18) Multimedia arts and design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** PERTEGATO BEVILACQUA -

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course is rooted in the multimedia arts domain, specifically in the conception and development of live performances and audiovisual installations. The course lessons comprise both the theory as well as project-oriented lab sessions with regular audits. At the end of the course students will present a multimedia work realised by them. The theory part of the course contains the fundamental elements of both visual and audio perception, aimed at understanding and putting in strict relation with one another multi-sensory events. In the course of this process of analysis, learning and project-based work, historical aspects of multi-sensoriality and synesthesia in art will be presented and discussed. The course includes deep dives on the scenic space of multimedia works, including the raw concept as well as the fine-tuning parts, based on the assumption that the spectator's perception is of fundamental importance. The hands-on part of the course includes layouting, storyboarding and the use of dedicated software whose details will be defined in accordance with the nature of the project and the specific needs of the students. The course strives to develop within the student a theoretical foundation, a working experimental methodology and the awareness of the impact of project choices in the field of multimedia art. This is ultimately achieved by having the student develop an entire multimedia work, from the initial concept to its final realisation, specifically for this

• **Prerequisites and co-requisites:**

• **Contents of course unit:** I contenuti del corso saranno sviluppati per: - volgere alla consapevolezza teorica e progettuale delle arti multimediali; - Incentivare la sperimentazione artistica nella relazione tra eventi visivi e sonori; - Rendere efficace la sperimentazione nel percorso progettuale; - Incoraggiare il rapporto tra arte e tecnologia; - Progettare artefatti che coinvolgano canali sensoriali e media diversi; - Valorizzare il metodo e il lavoro collettivo; - Individuare ed utilizzare le tecniche adeguate al progetto

• **Assessment Methods and Criteria:** L'obiettivo principale del corso e quello di sviluppare negli studenti una base teorica fondamentale, un'efficace metodologia di sperimentazione e la consapevolezza delle scelte progettuali nelle arti multimediali. Tale obiettivo viene attuato con la progettazione di un'opera multimediale che verrà realizzata dagli studenti appositamente per il corso, dall'elaborazione del concept e del suo sviluppo, fino alla presentazione pubblica finale.

- **Language of instruction**: Italiano

• **Disciplinary field:** ABST45-01-08 Arte Contemporanea e New Media

• **Course Unit Code:** Arte Contemporanea e New Media

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-MMAD-18) Multimedia arts and design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** CATERINA TOMEO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** An historical-theoretical perspective of the main experiences that have marked the artistic practices of the twentieth century, centered on scientific discoveries and the use of new techniques and means, will be accompanied by a focus on the relationship between different contemporary artistic languages and new media. "In the twentieth century, a long history of research and unbridled pursuits begins with the unstoppable evolution of technologies. In the era dominated by television and the media, art assumes the responsibility of an investigator: it investigates, experiments, transforms clues into pure antibodies of a perverse and seductive system, and regenerates a new art starting from those same techniques , from the same medium. "During the meetings will be retraced the different milestones that correspond to as many evolutionary phases, the television, the electronic device, the computer, the network, up to illuminate the contemporary scene and the most recent productions. From the televisions immersed in the cement of Wolf Wostel to the magnetized ones by Nam June Paik, through irony, denounces the game, this line of research produces works that, while remaining within the limits of the artistic circuit, expand into the social practice of those years, laying the foundations of an encroachment towards the arts. What will happen in the early Eighties, when the knot is broken if the video were simply an instrument more in the hands of the artist or rather, a transversal la

• **Prerequisites and co-requisites:** no

• **Contents of course unit:** Contenuti The course of "Contemporary Art and New Media" aims to provide the tools of thought that help to make the language of multimedia known, not as the simple sum of the various disciplines, but as a set of knowledge and skills, which form a "multitude specification. " Indeed, multimedia is no longer represented as the intertwining and juxtaposition of various disciplines, but rather as a single language in which there are many expressive varieties and complexities. The course therefore intends to explore the possible mixtures, interferences and intersections between the different arts and the new media, from the first experiences that have marked the artistic practices to the most recent productions and the languages of the present - digital videos, experimental films, multimodal installations , audiovisual performances, net / web art, glitch art, augmented reality, virtual reality. Furthermore the relationship between visual arts and music will be investigated, in particular the expressive forms that are defined with the term sound art. The traditional classroom lessons will be accompanied by screening, reading and analysis of multimedia works. Educational outings will be

an integral part of the course, through participation in exhibitions, talks, lectures and performances taken at museums, galleries and contemporary art centers. The course aims to encourage a multidisciplinary sensitivity and approach, highlighting possible career opportunities in the multimedia, dig

• **Assessment Methods and Criteria**: Evaluation criteria: The exam will focus on the oral questioning of students at RUFA offices. During the exam, both the level of knowledge of the subject will be verified - through the study of textbooks, suggested by the teacher - and the ability to deepen the topics covered in the classroom, the reading of texts of your choice and the handouts provided at the end of the course training. In addition, the following will be assessed in particular: regular attendance of the course, active participation in lessons, participation in the outdoors, but above all the maturity and motivation of the students. Finally, the written and oral dissertation will be judged - which will be agreed with the teacher - in order to be able to make a complete and exhaustive assessment of the course participants, taking into account the individual natural aptitudes and inclinations.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABST58-03-06 Psicologia dell'arte

• **Course Unit Code:** Psicologia dell'arte

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 2° livello (2L-MMAD-18) Multimedia arts and design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** NICOLAS MARTINO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The aim of the course is to provide students with a historical framework of the psychology of art: from the psychoanalytic approach to Gestalt psychology, from experimental aesthetics to contemporary neuroesthetics: from Sigmund Freud to Rudolf Arnehim, from Daniel Berlyne to Samir Zeki. The aim is also to train students in the perceptual analysis of images and in the critical understanding of the perceptual and aesthetic phenomenon. Finally, the course aims to explore the transformations of the sensorial, spatial and temporal dimension, in relation to the revolution determined by contemporary digital technologies, in order to provide useful tools for the correct execution of the artistic projects that the students themselves will complete during the two-year period.

• **Prerequisites and co-requisites:** NO

• **Contents of course unit:** A first part will be devoted to the historical study of the psychology of art: from the psychoanalytic approach to Gestalt psychology, from experimental aesthetics to contemporary neuroesthetics: from Sigmund Freud to Rudolf Arnehim, from Daniel Berlyne to Samir Zeki. A second part will be dedicated to the perceptual analysis of images and the critical understanding of the perceptual and aesthetic phenomenon. A third part will be dedicated to exploring the transformations of the sensory, spatial and temporal dimension, in relation to the revolution brought about by contemporary digital technologies.

• **Assessment Methods and Criteria:** Assessment methods: Oral exam on the exam texts and creation of an original paper on the topic of the course. Students are required to write an essay on the topics covered during the course, the papers will be sent by email to the teacher at least 2 weeks before the exam date for revision. Sent after the deadline will postpone the student to the next session. Final results and evaluation: Following the oral examination on the texts and the discussion on the student's paper. The final grade will be determined taking into account the regular attendance of the course, the active participation in the same, the writing of the essay and the oral examination of the texts.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC40-05-10 Progettazione dello spazio multimediale 1

• **Course Unit Code:** Progettazione dello spazio multimediale 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-MMAD-18) Multimedia arts and design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 10 CFA

• **Name of lecturer:** BRUNO CAPEZZUOLI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The aim of the course is to train professionals able to build an interactive multimedia set-up within a complex system of exhibit design. Knowing the design methods, the production processes and knowing how to integrate them into a creative process capable of producing immersive multimedia environments, making use of professionalism different from sound design to video post production, from audio video service to structural set-up. Creative programming becomes an integral fulcrum for the different disciplines that intervene in this field and that will be developed throughout the course. The aim of the course is to train professionals able to build an interactive multimedia set-up within a complex system of exhibit design. Knowing the design methods, the production processes and knowing how to integrate them into a creative process capable of producing immersive multimedia environments, making use of professionalism different from sound design to video post production, from audio video service to structural set-up. Creative programming becomes an integral fulcrum for the different disciplines that intervene in this field and that will be developed throughout the course.

• **Prerequisites and co-requisites:** basic knowledge of the computer knowledge of the common graphic editing software knowledge of the common sound editing software knowledge of the video graphic editing software knowledge of the common 3d editing software

• **Contents of course unit:** The course foresees an approach oriented to the knowledge of the best national and international experiences of the sector accompanied by practical exercises aimed at making an interactive multimedia environment project to be discussed during the exam. The course will give to the student a method to solve and debug the interactive pieces. With this course we will place a methodology to project and design a complex interactive infrastructure made by hardware and softwares, managing the setup variables and the logistics problematics.

• **Assessment Methods and Criteria:** The final exam involves the discussion of a Multimedia Environment project in which the originality, the design coherence, the quality with which the communicative aims will be integrated with the technological solutions will be evaluated. Furthermore the personal inclinations towards the production of artistic and communicative artifacts will be evaluated with analogical devices integrated in the master production concept. A guided journey from the very basics of computer programming through to creating custom interactive 3D

graphics Step-by-step examples, approachable language, exercises, and LOTS of sample code support the reader's learning curve Includes lessons on how to program live video, animated images and interactive sound

• **Language of instruction**: Italiano

• **Disciplinary field:** ABTEC40-08-06 Regia multimediale

• **Course Unit Code:** Regia multimediale

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-MMAD-18) Multimedia arts and design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** DANIELE SPANÒ

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The aim of the course is to provide students with an extended planning ability of the creative process, through the knowledge of the linguistic possibilities of the new media and through the acquisition of both theoretical and practical tools, necessary for the creation of an audiovisual installation project. The ability to formalize the creative idea through the storyboard, the acquisition of video-sound recording techniques (indoor and outdoor), of the video post-production (editing and compositing) and the transposition of multimedia contents in space (video-mapping) will therefore be fundamental. A further goal will be to trace a history of contemporary direction, through theoretical lessons that will develop by the viewing of audiovisual materials, by reading suggested texts and by guided tours.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** History of contemporary multimedia direction through the viewing and analysis in class of video-installation, performances, video-art projects and light design setup. -Video-sound design exercises: sketch, storyboard, animatic. -Video-sound recording (indoor and outdoor). -Editing and post-production, compositing, fx etc -Relationship between space, image and materials (knowledge of the materials suitable for video projection). - Installation of the video-sound project in space. - Video-mapping overview.

• **Assessment Methods and Criteria:** During the exam, the students will be subjected to the evaluation of the design skills that led them to the production of the previously agreed works. Particular attention will be given to the process of project writing, therefore they will be subject to a moodboard, storyboard and animatic evaluation that will take into consideration all the materials suitable to illustrate this process. The theoretical and practical knowledge of the dramaturgical possibilities inherent to the key elements of the project will also be verified: image, sound, light and space. During the exam, the students will also be evaluated on the acquired knowledge of the history of contemporary multimedia direction, introduced during the theoretical lessons.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC40-09-08 Multimedia exhibit

• **Course Unit Code:** Multimedia exhibit

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-MMAD-18) Multimedia arts and design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** FRANCESCA GOLLO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The aim of the course in Multimedia Exhibit is to provide theoretical and practical knowledge to operate in the field of designing exhibition in different areas and places of culture. In particular, the training expresses the strong variety that characterizes this discipline also in relation to the many possibilities offered by multimedia technology. The course consists in theoretical lessons, analysis of set-ups and practical exercises and it is focused on the role of the visitors, in a context in which the most advanced technologies and new communication languages involve them with an increasingly active, almost performative role. Therefore the professionists have to design an experience and no longer an exhibition path. The Exhibit Designer has to balance the relationship between text and context, between content and space, involves places and architecture depending on the presence of the visitor-user, combining conceptual and environmental aspects. The use of the most advanced technologies in art and urban reality has given a strong impulse to this discipline which is called today to relate with the new perception of space and time of the immersive environments

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course provides tools and methodologies to face up to the exhibition project from concept to its development. It is focused on the use of multimedia languages with the set up of immersive spaces. The course is divided in four units, the story of Exhibit Design, the analysis of an exhibit space, the design of an exhibit path and the presentation of the project. The first cycle of lessons is about the story of this discipline from the first museographic experiences to the new trends including multimedia arts. In the second unit the students learn to analyze space and exhibition from many point of view. The third cycle is focused on the design aspect, the space's use, the interaction between the visitor and the other elements of the set up, the tools of multimedia language, the sensorial and expressive quality of materials, the lighting design. The practical exercises will highlight the main variables and critical aspects that the designer must face up to and solve. Eventually the students learn how to present a project with drawings, images and they will have to explain their ideas.

• **Assessment Methods and Criteria:** The course includes some ongoing tests consisting of the presentation of analyzes of exhibits or research / in-depth works related to the individual modules, and a final test consisting of the creation of an exhibition in collaboration with the Touch Design course. Students will take care of

all aspects from the curatorial aspect to the choice of content, to the installation and the set-up of the exhibit. They will also take care of communication and manage relations with the representatives of the exhibition site. At the end of the course the students must have acquired all the skills for the design and implementation of a multimedia set-up. All the exams taken during the academic year will compete for the final evaluation.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPC65I01MULT-06 Teoria e metodo dei mass media

• **Course Unit Code:** Teoria e metodo dei mass media

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 2° livello (2L-MMAD-18) Multimedia arts and design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** NICOLAS MARTINO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The course aims to analyze divism as a social phenomenon, from its origins to its latest developments in the field of social media, with particular regard to artistic activity. After analyzing the transformations of the figure of the artist, increasingly inserted into a collective and non-auratic dimension (Walter Benjamin), particular attention will be devoted to the artistic practice of walking, to urban drift and to its aesthetic meanings. The aesthetic and political dimensions of the studied phenomena will always be read in parallel, highlighting the mutual effects and potential developments. Finally, a series of seminars and visits to museums, exhibitions and contemporary art collections will complete the program. Students are expected to produce a final paper that will be evaluated as a final exam.

• **Prerequisites and co-requisites:** No

• **Contents of course unit:** The course aims to analyze divism as a social phenomenon, from its origins to its latest developments in the field of social media, with particular regard to artistic activity. After analyzing the transformations of the figure of the artist, increasingly inserted into a collective and non-auratic dimension, particular attention will be devoted to the artistic practice of walking, urban drift and its aesthetic potential. The aesthetic dimension and the political dimension of the studied phenomena will always be read in parallel, highlighting the reciprocal relapses. Finally, a series of seminars and visits to museums and contemporary art collections will complete the program. Students are expected to produce a final paper that will be evaluated as a final exam.

• **Assessment Methods and Criteria:** Final oral exam on the texts in the program and on the thesis / project prepared by the student: each student will be asked to prepare a project or a written essay on a theme chosen from those dealt with in class. The project or essay will be delivered, via emal, to the teacher, at least 15 days before the final exam to allow an adequate revision. Criteria for evaluation: Vote for the Project / thesis, attendance, active participation during the year, critical knowledge of the texts in the program, notions acquired in relation to the specific subject and critical-dialectical skills of the student.

• **Language of instruction:**

• **Disciplinary field:** ABTEC40-04-06 Multimedialità per i beni culturali

• **Course Unit Code:** Multimedialità per i beni culturali

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-MMAD-18) Multimedia arts and design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** FRANCESCA GOLLO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Museums and the other cultural spaces have to preserve and protect their collections. In additions to these they have also to valorize and communicate their cultural heritage. For this goals, multimedia languages are the ideal tools, both for the many forms they can take and for the material that compose them, tangible and immersive but at the same time light, immersive and adaptable. The available tools offer endless possibilities for interaction with the cultural heritage, they can have many roles, they can be a support tool for the visit or they can be the main subject of the intervention, for example in the interactive museums. The use of languages that we use in our daily life contributes to increase the perception of accessibility of museums and cultural places in general to wider audiences. Starting from a preliminary analysis, students will be able to decide the better tools for each situations.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course includes a first cycle of theoretical lessons on the themes of cultural heritage and the analysis of the available multimedia tools, highlighting the main features, their strengths and their weaknesses, from augmented reality to videomapping, from mobile support devices to interactive museums. During this cycle of lessons, exemplary case studies of multimedia technologies applied to cultural heritage will be analyzed, aimed at enhancing and using the artistic heritage. In the second part of the course we will proceed to the project phase, both through exercises proposed by the teacher and by availing itself of the collaboration of important companies.

• **Assessment Methods and Criteria:** The course includes an ongoing test at the beginning of the second semester consisting of a theoretical test on the topics of the code of cultural heritage and the practice of storytelling. The final exam consists in organizing and curating an exhibition for the enhancement of the territory made up of the installations that the students themselves will produce produced in collaboration with the course of Design of Multimedia Space 2, the specific theme will be agreed with the teachers during the year. At the end of the course the students will have to be able to face a project for the enhancement of cultural heritage, from the analysis of the context and the needs to the presentation of the project until its realization. All the exams taken during the academic year will compete for the final evaluation.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC40-06-10 Progettazione dello spazio multimediale 2

• **Course Unit Code:** Progettazione dello spazio multimediale 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-MMAD-18) Multimedia arts and design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 10 CFA

• **Name of lecturer:** GIULIO PERNICE

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Starting from the concepts of the first year course, we will explore different aspects of multimedia space design through the use of advanced and innovative techniques such as augmented and virtual reality, machine learning and computer vision, engines that simulate the physical world and use of shaders for 3D graphics. The aim of the course is to deepen at a higher level the solid foundations that students have had the opportunity to learn during the course of the first year by developing advanced techniques for multimedia and interaction. In the second phase of the course the concepts learned for the realization of an interactive multimedia exhibition will be applied in collaboration with the course of "multimedia for cultural heritage". During the course an intermediate assessment will be required which will average with the final evaluation.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The contents will be conceived starting from a review of the basics of the first year to then develop the themes described in the concept: Python for touchdesigners from the basics to advanced concepts of object-oriented programming Advanced computer vision through opencv in Touchdesigner Generative graphics with glsl Shader via touchdesigner. reality increased through the use of the unity framework and the Vuforia SDK virtual reality through examples using google cardboard Development of a project for the final exhibition.

• **Assessment Methods and Criteria:** The final evaluation will depend on the outcome of the ongoing test and on the final interactive multimedia exhibition project in collaboration with the multimedia teaching for cultural heritage. The following criteria will be used for the final evaluation: presence and commitment, technical skills, ability to work in a group, find the best solutions to problems, the originality of the proposals and the final performance of the installations inside. of the exhibition at the end of the lessons and of the academic year.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC41-14-08 Scenografia virtuale

• **Course Unit Code:** Scenografia virtuale

• **Type of course unit:** Further basic and characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-MMAD-18) Multimedia arts and design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** MASSIMO ZOMPARELLI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The virtual scenography finds its expression in the application of techniques and technologies derived from computer graphics and more specifically in recent years, from the real-time programming of visual effects. made interactive with the use of code, sensors and computer vision, to create theatrical sets with a high visual impact. The complementary use of the various techniques allows the contemporary scenographer to explore and create solutions in the field of entertainment, exhibition and visualization, placing himself at the center of the conception and realization of any visual communication process. Therefore, contemporary scenography stands as an autonomous art. No longer alone in a decorative and illustrative dimension, but building the space of the action as a work of art endowed with autonomous expressiveness through shapes, volumes, interactivity, lights and projections.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** We will analyze the modern technique of scenography and a first phase of learning the basic concepts and the study of the most modern techniques, the course will be developed with the technique of "learning by doing", involving students in projects that will cover the various types of use of the technique and the theory learned by placing them in front of "problem solving" processes. The course will prepare the student for the creation, management of contents and the choice of the right technique to be able to realize installations, projections and multimedia scenographies. COURSE STRUCTURE Lessons INTRODUCTION Scenography and stagecraft Evolution of scenography in history Theatrical machines The scenic space, and its nomenclature Introduction to digital scenography Digital set design: general overview. Techniques and materials The planning phases and the technical choices Projection and display systems The projector, study of technical specifications and reproduction formats LED screens, study of technical specifications and formats. Realization and management of "realtime" 3D content for the creation of visual effects, lights and shadows. Realization and management of interactive maps and scenographies. Sensors, type and use.

• **Assessment Methods and Criteria:** There will be two checks. The first one after learning the basic concepts and will be preparatory to the approach of the next projects. The student will have to propose, motivate and carry out a first project using the basic techniques learned to date. The second one will be after the end of

the laboratories and with the techniques learned will be able to realize a Musealeo Installativo project. Review of the papers The papers of the first and second verification will be subject to analysis by the teacher who, given the availability of the times, will propose a verification of the individual projects open to all students, thus maximizing the problem solving process with the whole class. and evaluation The evaluation will be carried out on the understanding of the visual programming logic of Touch Designer, on the two verifications, and on the student's ability to combine the best technique.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC42-03-06 Realtà aumentata

• **Course Unit Code:** Realtà aumentata

• **Type of course unit:** Further basic and characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-MMAD-18) Multimedia arts and design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** 2S

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** MARIA CHIARA PASSA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course is aimed at the production of multimedia works of art and site-specific installations through two technologies: augmented reality and virtual reality. The course also includes the theoretical study of artists - from pioneers to today - who have used these technologies in an innovative way

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course program is aimed at future wide-ranging artists and creatives who wish to use mixed realities as a communication tool. In fact, the program aims to make students acquire practical and theoretical skills on virtual art, starting with a series of theoretical lessons on artists and historical context in relation to trends in contemporary arts and multimedia languages. The course then continues with a series of practical lessons on pro VR / AR software (Unity and / or After Effects-Element 3D), until obtaining the export of VR App for windows usable through 3D viewers, and AR App for tablets and Android / IOS smartphone. The course further allows you to learn 360 ° shooting techniques and computer exercises proposed by the teacher and developed by the students in relation to the programming provided for the teaching activities.

• **Assessment Methods and Criteria:** In the final exam (after preliminary review) the two multimedia works AR and VR will be evaluated and the experience carried out in the multimedia laboratory or created independently by the student using his own equipment. The knowledge of the handouts explained during the course will also be assessed.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC44-03-06 Sound design 2

• **Course Unit Code:** Sound design 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-MMAD-18) Multimedia arts and design

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** SIMONE PAPPALARDO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** the second course in sound design focuses on the design, composition and organization of spaces and / or sound objects and on the study of multimedia tools for live electronics, starting from the contents learned during the first course. Students will be encouraged to present collective and / or individual projects. These projects will activate shared phases of study and design. The practices of live electronics, electro-acoustic improvisation, interactive multimedia performance, the creation of multimedia spaces, the relationship between space, sound, object and action will therefore be studied in depth. the lessons may include meetings with leading figures in the sector and guided visits to exhibitions or spaces dedicated to sound art, based on the opportunities that will be created during the year.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Students will have the opportunity to deepen their knowledge of software development environments for live electronics and multimodal sound art. The search for a personal approach to the arts of sound will take place in particular in three different phases: Through the analysis of historicised works, inserted in the specific cultural and historical context of sound art and live electronics; through the deepening of software and hardware dedicated to multimedia art and through practical experimentation. In this sense, the workshop for electronic musical instruments design, already started during the first year, will continue.

• **Assessment Methods and Criteria:** The exam includes an oral test in which the student will present one or more projects he has realized concerning the program studied. Projects of sound installations, live electronics, electronic musical instruments, revisitations of algorithms are accepted. If the project is not considered adequate to assess the candidate's knowledge on a large part of the program, it is possible to integrate it with an oral test. It is also possible to integrate programming with the max msp software with a practical test, decided upon during the examination. The commission will judge the student's ability to adapt the knowledge learned to his / her artistic / cultural path.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC42-05-06 Touch Designer

• **Course Unit Code:** Touch Designer

• **Type of course unit:** Further basic and characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-MMAD-18) Multimedia arts and design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** MASSIMO ZOMPARELLI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Master of Arts in Multimedia Arts and Design – the first programme of its kind recently set up in central/southern Italy – succeeds in fully embracing this complex area of studies, addressing the increasingly central role played by digital technologies and techniques in the design of multimedia spaces and works. It represents a wide-ranging field ranging from the design of installations and fit-outs of cultural events to the realization of spaces in public and private settings and even virtual set design and videomapping on the façades of public buildings and monuments. The Course offers a response of educational excellence to the very high demand for designers and artists trained to work in these sectors, able to combine the creative culture of the designer with expert skills in new technologies. TouchDesigner fundamentals will be taught in the following order: Introduction Visual Programming Languages (Object Oriented) Introduction Programming TouchDesigner Introduction Case History Software Installation Interface Understanding the development environment Workflow best practice Understanding "real time rendering" Operator Comp TOP CHOP SOP MAT DAT

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Introduction Visual Programming Languages (Object Oriented) Introduction Programming TouchDesigner Introduction Case History Software Installation Interface Understanding the development environment Workflow best practice Understanding "real time rendering" Operator Comp TOP CHOP SOP MAT DAT Workshops Audio Visualization and Rendering audio analysis Particle system Rendering Compositing Media playback system Managing audio / video files The control system Creating the interface Compositing and fx Body Tracking for realtime Fx Kinect as a input device Data analysis and how to use them Creating the visual effects Compositing and FX

• **Assessment Methods and Criteria:** Verification method There will be two checks. The first one after learning the basic concepts and will be preparatory to the approach of the subsequent projects. The student will have to propose, motivate and carry out a first project using the learned basic techniques . The second will be after the end of the workshops and with the techniques learned will be able to realize a Museum project, organizing an exhibition in collaboration with the Multimedia Exhibit course Revision of the papers The documents of the first and second verification will be analyzed by the teacher who, given the availability of the times, will propose a verification of the individual project open to all

students, thus maximizing the problem solving process with the whole class. Final results and evaluation The evaluation will be carried out on the understanding of the logic of visual programming of Touch Designer, on the two verifications, and on the student's ability to combine the best technique with the realization needs of the realized projects.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABTEC44-02-06 Sound design 1

• **Course Unit Code:** Sound design 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-MMAD-18) Multimedia arts and design

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** SIMONE PAPPALARDO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The principles of acoustics, psycho-acoustics and electroacoustics will be the starting point of a path aimed at deepening theories and practices of sound arts, the design of immersive sound environments, electronic lutherie, the design and implementation of audio algorithms through the main dedicated programming languages. The course also includes active participation by students in the realization of a sound art work. Part of the course will focus on the microphoning techniques, on design and DIY of simple analogical and digital sound systems controlled by computers (physical computing) and audio editing. A space will also be dedicated to the analysis and reworking of historical sound art works, electroacoustic compositions and electronic instruments making. Some hours are dedicated to the Laboratory of electronic musical instruments design, starting from disused machinery, consumer electronics or objects of easy availability.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course includes the study of the physics rules of sound. Will be also investigated some of the main programming languages oriented to the realization of algorithms dedicated to audio processing and audio synthesis , in a perspective of balance between theoretical study and practical activities. Part of the course will focus on mixing techniques, on the design and self-construction of simple analog and digital musical instruments and multimedia objects. A space will also be dedicated to the analysis and re-elaboration of historical examples of works of sound art, electro-acoustic compositions and electronic instruments making.

• **Assessment Methods and Criteria:** The exam verifying the projects developed by the students during the year, with particular attention to a final project, to be agreed with the teacher, focused on what has been learned. In addition to the present projects, if they do not consider themselves sufficient to assess the preparation of the candidate, the commission can ask to perform some programming exercises on the max msp software. The evaluation is based on the skills learned with respect to the program presented. It is also possible to integrate the exam with some questions on the program carried out.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR14-01SCEN-06 Elementi di architettura ed urbanistica

• **Course Unit Code:** Elementi di architettura ed urbanistica

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 1° livello (1L-SCG-20) Scenografia

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSANDRO GORI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The reservoir and the enclosure, the constituent elements The course aims to deepen and broaden the knowledge of the topics under study through the topics already developed during the three-year period. Considering the heterogeneity of the training with which many students approach this subject, to make the understanding of the topics covered more complete and exhaustive, we will proceed through a review of the same. Through a systematic disassembly of the reservoir (internal part of the building) and the architectural envelope (the part constituting both the skin and the architectural structure), entering into the specifications of the various elements. The course focuses attention on the construction, analysis and understanding of all the elements that make up the building. The topics dealt with, even if at a theoretical level, want to be the foundation for more mature professional experiences, specifically at the most significant moment: construction.

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** Topics of study will be the city, the territory, the building types, and finally the building and its constituent parts with particular attention to the evolution read in a historical key, as well as its location on the territory. The relationship between the world of built architecture and that of architecture read in a scenic key will also be emphasized, highlighting theatrical or cinematographic references. During the course of the year, a technological-design theme will be assigned through which the student will be able to put into practice the concepts learned during the lessons. N.B. The order and organization of the lessons is indicative, and may be subject to variations.

• **Assessment Methods and Criteria:** The final evaluation will take into account: the correctness of the papers assigned, the graphic qualities, the continuity and participation in the course. The exam consists of a final check; this activity is certified at the end of the course, and for each exam session, by the teacher in charge of the course, according to the procedures defined in the classroom. At the final examination, the student must submit the following material: a summary, A4 format, through texts and images, of the topics covered in the course; an A0 format table (or other format to be defined with the teacher) with the project in 1:20 or 1:10 scale assigned, which will include: plans, elevations, sections, construction details, volumes, perspectives and a study model 1:20 scale. The final evaluation will take into account: - the works carried out by the student during his / her career, the acquisition of the basic elements of the subject being studied, the quality of the drawings, the interest and contribution offered by the student during the year . A

copy of all the material produced by the student must be left to the teacher on computer support.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR16-08-04 Teoria e pratica del disegno prospettico

• **Course Unit Code:** Teoria e pratica del disegno prospettico

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 2° livello (2L-SCG-18) Scenografia

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 4 CFA

• **Name of lecturer:** ALESSANDRO VERGOZ

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The aim of the course is to acquire good manual skills together with theoretical knowledge about the importance and the role that perspective design assumes in the various stages of conception, development and presentation of the idea. The exercises, useful for the pupil to practice in the use of graphic and projective techniques, as well as in freehand drawing, will constitute a moment of study and application of theoretical themes. As part of the exercises, a series of graphic drawings will be developed on A2 paper sheets, which will deal with the following topics: - Perspective of plane figures - Method of the perspective meter - Perspective of the plans - Auxiliary plant method - Perspective of solids - Method of superposition of geometric elements - Measurement point method - Guide method

• **Prerequisites and co-requisites:** Good knowledge of Italian Language, of technical design, orthogonal projection system and the concept of metric scale

• **Contents of course unit:** The course will be mainly laboratory-based and will be based on practical application through graphic exercises on the main techniques of perspective representation. COURSE STRUCTURE Lessons Background Preliminary notions on perspective vision Theory of linear perspective: Perspective representation of geometric elements in space Setting the perspective design Methods of perspective representation Reflected perspective Perspective with inclined framework Prospective restitution Theatrical perspective The perspective in theater set design Scenic perspective

• **Assessment Methods and Criteria:** The final exam consists of a discussion on the realized model; to access the exam it is necessary: - have successfully attended and developed the activity planned during the course; this activity is attested at the end of the course, and for each exam session, by the professor responsible for the course - have completed, according to the procedures defined in the classroom, the final project / paper; At the final verification the student must present the following material: - model / s of study and / or return of the project / final paper - photographic book of the project / final paper. The final evaluation will take into account: - of the works carried out by the student during his journey, - acquisition of the basic elements of the design, - the quality of the graphic and threedimensional drawings, - the interest and contribution offered by the student during the year. It is mandatory to present a portfolio with all the projects (sketches, and final papers), and a cd / dvd / USB support with photographs of the highest quality works (300dpi min., 30 cm greater side, color profile Adobe RGB 1998)

- **Language of instruction**: Italiano

• **Disciplinary field:** ABPR22-05-10 Scenografia per il cinema

• **Course Unit Code:** Scenografia per il cinema

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-SCG-18) Scenografia

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 10 CFA

• **Name of lecturer:** STEFANIA CONTI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Set Design 1 cinema - second Level The course aims to teach the students professional skills and the preparation to develop a set design project with a clear definition in ideas of projectation procedures, study of the materials, light design, all applied in a theatre space, cinematography, television, or in any other space where the image has an important role.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Set Design 1 cinema - second Level The course aims to teach the students professional skills and the preparation to develop a set design project with a clear definition in ideas of projectation procedures, study of the materials, light design, all applied in a theatre space, cinematography, television, or in any other space where the image has an important role.

• **Assessment Methods and Criteria:** Set Design 1 cinema - second Level The course aims to teach the students professional skills and the preparation to develop a set design project with a clear definition in ideas of projectation procedures, study of the materials, light design, all applied in a theatre space, cinematography, television, or in any other space where the image has an important role.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR23-02-08 Scenotecnica

• **Course Unit Code:** Scenotecnica

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-SCG-18) Scenografia

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** STEFANIA CONTI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Set Design 1 - First Level and second level The final aim is to make the students qualified in set design through a long course that unifies history-cultural and architectural preparation. From the ideals to the visual and the application in the following areas: theatre, television, cinematography,exhibit, etc.. The final aim is to make the students qualified in set design through the depth of architectonic projectations, which is the application of the light design, technological apparatus and the knowledge of the materials and scenic complex machines that help the scene variations or images.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Set Design 1 - First Level and second level The final aim is to make the students qualified in set design through a long course that unifies history-cultural and architectural preparation. From the ideals to the visual and the application in the following areas: theatre, television, cinematography,exhibit, etc.. The final aim is to make the students qualified in set design through the depth of architectonic projectations, which is the application of the light design, technological apparatus and the knowledge of the materials and scenic complex machines that help the scene variations or images.

• **Assessment Methods and Criteria:** Set Design 1 - First Level and second level The final aim is to make the students qualified in set design through a long course that unifies history-cultural and architectural preparation. From the ideals to the visual and the application in the following areas: theatre, television, cinematography,exhibit, etc.. The final aim is to make the students qualified in set design through the depth of architectonic projectations, which is the application of the light design, technological apparatus and the knowledge of the materials and scenic complex machines that help the scene variations or images.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR23-08-06 Tecnologia e materiali applicati alla scenografia

• **Course Unit Code:** Tecnologia e materiali applicati alla scenografia

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-SCG-18) Scenografia

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ANTONIN DI SANTANTONIO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** THE PROGRAM IS PROPOSED TO PROVIDE STUDENTS A GENERAL KNOWLEDGE ON EVERYTHING OF A SET UP SCENOGRAPHIC (TV, CINEMATOGRAPHIC, THEATER, ADVERTISING, DI A TOURIST VILLAGE). THE COURSE IS STRUCTURED IN SUCH A WAY AS TO GIVE THE STUDENTS OF THE INSTRUMENTS NECESSARY FOR THE INSERTION OF YOUNG PEOPLE IN THE WORLD OF WORK, ALREADY STARTING FROM THE STRUCTURE OF ITS CURRICULUM VITAE TOUCHING TOPICS SUCH AS PROFESSIONAL FIGURES, MATERIALS AND EQUIPMENT USED TO ARRIVE TO LOGISTICS AND THE ORGANIZATION OF WORK. THE LESSONS WILL BE ADAPTED on the attitude of the individual student. THE COURSE IS SHOWN ON THREE LEVELS: DATA ON THE PRODUCTION OF THE SHOW WITH A SPECIAL REFERENCE TO PROFESSIONAL FIGURES AND THEIR INTERNAL ORGANIZATION. • KNOWLEDGE OF EQUIPMENT FOR EQUIPMENT. • CONSTRUCTION MATERIALS, THEIR USE AND TECHNICAL CHARACTERISTICS. • DRAFTING OF A SPECIFICATION IN ZONES AND IN A PRODUCT CHARACTERISTIC. • ORGANIZATION OF A WORK PLAN (FROM PRELIMINARY MEETINGS.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** THE COURSE IS BASED ON THREE LEVELS. IN THE FIRST YES WILL PROCEED TO THE PRESENTATION OF THE COURSE AND TO A TEST TO VERIFY ATTITUDES AND PREPARATION OF STUDENTS. AND IT WILL EXPLAIN THE ITER TO FOLLOW for the realization of a stage set-up for the theater and the film set and the professional figures that participate in it. THE OTHER TWO LEVELS INCLUDE THE EXPLANATION OF ALL THE CARPENTERIES, SCENOPLASTIC, SOPRALLUOGIE • SURVEYS IN THEATERS, STUDIES OF LAYING AND TELEVISION, CONSTRUCTION SITES AND WORKSHOPS. • PLANIMETRIC SURVEYS. • DRAFTING OF SPECIFICATIONS. • DESIGN OF SMALL SUPPORT STRUCTURES (FRAMES FOR WALLS AND FOR PRACTICATIONS).

• **Assessment Methods and Criteria:** The final evaluation will take into account, during the presentation of the realized works from the student during the course, of the acquisition of the basic elements of the design, quality and creativity of graphic designs and term papers, as well interest and participation offered during the entire academic year. IS' strongly recommended - for the purposes of admission to the exam at least 70% attendance at lessons. FINAL EXAMINATION: Project Evaluation, of the thesis and written and / or oral test.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR31-04BI.SCE-06 Fotografia

• **Course Unit Code:** Fotografia

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 2° livello (2L-SCG-18) Scenografia

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSANDRO CARPENTIERI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to highlight both on a technical-theoretical, or technical- practical, the importance of the photographic language as means of communication, expression and research. It also provides students with necessary knowledge in order to develop professional techniques of photography. The practical laboratory and analytical experiences will allow the students to use the photographic language in its essence, discovering its own way of seeing and representing. Each individual student will carry out one or more personal photographic projects to be finalized with the teacher, divided into a digital photographic sequence and a portfolio created through a professional printing process. The main objective of the course is not only to use Photography as a tool of representation and communication but to stimulate its use as a research tool.

• **Prerequisites and co-requisites:** none

• **Contents of course unit:** Critical analysis of work with development of knowledge and awareness of camera and introduction os history of photography. PROGRAM: FORMATION OF THE IMA GE (light/ camera/ Lens)/ SETTING OF THE IMA GE (Lighting/ Exposure) . Using the studio set. Studio Portrait: Rembrandt, Butterffly and Split light. Still Life /Light Paint/ /Natural Light . Street Photography/Architecture Photography . Flash light in the studio. Flash light with natural light. PERSONAL DIGITAL PORT-FOLIO AND PERSONAL PHOTOGRAPHY PRINTS

• **Assessment Methods and Criteria:** In- course test/ Portfolio/ In-course reviews (February & June 2020). Projects presentation on topics recommended by the teacher. The final assessment will consider students' quality works, portfolio, personal interest and support offered during the year. At the end of the year each student delivers a digital folder containing all the exercises performed during the course. The exercises will be evaluated both for technical and expressive quality. The delivery times for the exercises will also be an evaluation parameter .

• **Language of instruction:** Italiano

• **Disciplinary field:** ABST51-02BI-06 Fenomenologia delle arti contemporanee

• **Course Unit Code:** Fenomenologia delle arti contemporanee

• **Type of course unit:** Further basic and characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-SCG-18) Scenografia

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** GENNY DI BERT

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** Through the phenomenological approach, the course aims to provide the theoretical-methodological and historical-critical tools necessary to understand contemporary art. Focusing attention and study towards the visual arts and cinema (videos and short films), we will discuss examples of important contemporary moments of different contamination. Using phenomenology as a methodology to study and understand the phenomena of artistic expression, the course aims to provide the apparatus to know the current complex and changing cultural world. The succession of movements will be the starting point for a reflection on contemporary artistic styles, techniques and "practices". Hence the study of the Phenomenology of Contemporary Arts from the 50s to today and the study of the logic of contemporary art.

• **Prerequisites and co-requisites:** No prerequisites.

• **Contents of course unit:** What is Contemporary Art The historical avant-gardes Focus on some protagonists, dates and fundamental events of the phenomenology of contemporary arts Changes in seeing and representing Contemporary "deviant" works created for the first time and key works to understand contemporary art Study and application of essential words The art between the two wars The art of the second post-war period Rebirth and crisis of the avant-garde idea Between XX and XXI century: postmodern poetics (Street Art - Art and new technologies - Installation - Public Art) Logic of Contemporary Art (the rules game, the art factory) Space and time, reality and virtuality.

• **Assessment Methods and Criteria:** During the year there will be methods of verification (written and oral tests in progress: the knowledge of the topics covered will be evaluated from time to time during the academic year). The revisions will be made by the teacher, evaluated and the final results officially displayed in the academic bulletin board. The final evaluation will be the sum of the results of the various annual audits, the final exam and the candidate's interrelationship with the subject and the lessons. Final oral exam during the exam session.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABST53-01-06 Storia dello spettacolo

• **Course Unit Code:** Storia dello spettacolo

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 2° livello (2L-SCG-18) Scenografia

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** FRANCESCO POLIZZI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The course aims to provide students with the tools to analyze the theatrical text and the "heroic hero's journey", focusing those archetypes that, at a distance of centuries, find their personal reincarnation in the language of cinema. Focus will be given to the relationship between the main character and the space, understood as a physical expression of his deepest emotional and psychological nature. So the aim of the course is to train the students, future set designers, to be able to understand a text and the psychology of the characters, so as to be able to more fully exercise their imagination and be able to answer with purpose to the requests of a director, both theatrical and cinematographic. Therefore, it will be necessary to propose to the students to draw some theatrical set design in the form of a sketch, letting themselves be inspired by the dramaturgy of the scheduled tragedies and comedies, alternating precise indications about the era and the setting to be respected and, at other times, leaving them completely free in their creative choices.

• **Prerequisites and co-requisites:** No one.

• **Contents of course unit:** During the lessons the evolution of the theatrical space from the Greek to the Renaissance period will be analyzed, with peculiar attention to the Theater in the Elizabethan period. At the same time, some key works of theatrical literature will be analyzed and some actors will be invited to read the most significant passages of the same plays. Students will be taken to watch some drama and opera performances, trying to prefer the best Italian and foreign productions of the moment that, possibly, will stage the same plays of the course program. Later, in the classroom, we will critically discuss what we have seen at the theater.

• **Assessment Methods and Criteria:** The exam is oral. The student is asked to analyze the theatrical plays planned in the specific, using all the critical texts provided by the teacher with particular attention to the marginal notes present in the reference editions, very useful for a complete and profitable analysis. To take the exam it is also necessary to present a paper or a sketch of a work analyzed during the year. The essay or sketch must be delivered to the teacher no later than two weeks before the exam date. The final assessment will be based on an average between the level of participation in the class of each student, the number of presences per lesson during the year, the level of preparation shown during the exam and the practical work carried by the student.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR21-03BI.SCE-06 Modellistica

• **Course Unit Code:** Modellistica

• **Type of course unit:** Further basic and characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-SCG-18) Scenografia

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSANDRO VERGOZ

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The aim of the course is to acquire a good handicraft together with the theoretical knowledge about the importance and the role that the model making assumes in the various step of design, development and presentation of the idea. The course then proposes the study and the realization of various types of model making (scenographic, volumetric, descriptive) as an element of design examination and testing. To this end, students will realize models of the scenographic projects developed in the previous academic years or in the current year. A laboratory will also be active, destined to the realization of prototypes, models or significant parts of these, for the threedimensional verification of the developed projects. REPRESENTATION METHODOLOGY - Study of representation scales - Orthogonal projections - Plants, elevations and sections THE WORKING TOOLS STUDY OF MATERIALS - Papers and cartons - Wood - Plaster - Plastic materials - Forms and counterforms, positive and negative in wood and plaster - Silicone latex molds - Light structures: polystyrene processing

• **Prerequisites and co-requisites:** None

• **Contents of course unit:** Basics and the design methodology of the model making, in different sizes, construction techniques, effects and the level of communicative and expressive model / in-depth topics on the use of various materials (from the traditional to the experimental, alternative) / techniques of model best suited to the project to be realized. Laboratory: production of prototypes, for the three-dimensional examination of the developed projects. A laboratory will also be active, destined to the realization of prototypes, models or significant parts of these, for the three-dimensional verification of the developed projects.

• **Assessment Methods and Criteria:** The final exam consists of a discussion on the realized model; to access the exam it is necessary: - have successfully attended and developed the activity planned during the course; this activity is attested at the end of the course, and for each exam session, by the professor responsible for the course - have completed, according to the procedures defined in the classroom, the final project / paper; At the final verification the student must present the following material: - model / s of study and / or return of the project / final paper - photographic book of the project / final paper. The final evaluation will take into account: - of the works carried out by the student during his journey, - acquisition of the basic elements of the design, - the quality of the graphic and threedimensional drawings, - the interest and contribution offered by the student

during the year. It is mandatory to present a portfolio with all the projects (sketches, and final papers), and a cd / dvd / USB support with photographs of the highest quality works (300dpi min., 30 cm greater side, color profile Adobe RGB 1998)

• **Language of instruction**: Italiano

- **Disciplinary field:** ABPR22-06-10 Scenografia per il teatro
- **Course Unit Code:** Scenografia per il teatro
- **Type of course unit:** Characterising AF
- **Level of course unit:** Corso accademico di 2° livello (2L-SCG-18) Scenografia
- **Year of study:** 2
- **Semester/trimester when the course unit is delivered:** Yearly
- **Number of ECTS credits allocated:** 10 CFA
- **Name of lecturer:** STEFANIA CONTI
- **Mode of delivery:** Theoretical and practical
- **Learning outcomes of the course unit:** Set Design 2 theatre - second level The final aim is to make the students qualified in set design through a long course that unifies history-cultural and architectural preparation. From the ideals to the visual and the application in the following areas: theatre, television, cinematography,exhibit, etc..
- **Prerequisites and co-requisites:**
- **Contents of course unit:** Set Design 2 theatre - second level The final aim is to make the students qualified in set design through a long course that unifies history-cultural and architectural preparation. From the ideals to the visual and the application in the following areas: theatre, television, cinematography,exhibit, etc..
- **Assessment Methods and Criteria:** Set Design 2 theatre - second level The final aim is to make the students qualified in set design through a long course that unifies history-cultural and architectural preparation. From the ideals to the visual and the application in the following areas: theatre, television, cinematography,exhibit, etc..
- **Language of instruction:** Italiano

• **Disciplinary field:** ABPR22-09BI-08 Scenografia per la televisione

• **Course Unit Code:** Scenografia per la televisione

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-SCG-18) Scenografia

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** MARIA CHIARA CASTELLI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The aim of the course is to achieve an adequate level of planning to undertake a professional path. Television scenography, the most complex of the various forms of staging a show, presupposes first of all a knowledge of the technical tools that carry it. It is necessary to know the various types of cameras, the different equipment in terms of dimensions and maneuvering space. On the same level, the PDO lighting bodies and all the part concerning LED technology, from the screens to the scenoluminescent system, must be considered. Only after having acquired the basic notions for the design of a television system will it be possible to proceed with the formulation of a TV scenography. To achieve the intended objective, it will therefore be necessary to address several aspects, both technical and creative, at the same time. Materials and processing techniques will be examined again for students from the three-year period of scenography. For students coming from other training courses, knowledge of the basics of design and the study of materials will be guaranteed.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** To achieve the objectives set, the course is divided into a theoretical part, where the various areas of a television production will be analyzed with particular regard to the set-up part, and a more technical and practical part where the methods of drawing and representation will be addressed. To achieve a complete training, the various technical audio, video and lighting equipment will be illustrated with dimensions and dimensions to consider. In the design part, the various safety standards that regulate the construction sites for the show and which represent an important constraint are also considered. During the lessons, students will be able to use the tools they prefer to create sketches, moodboards and sketches. The use of 2d and / or 3d design programs is required. During the lessons it will therefore be possible to perfect the use of different programs and different drawing techniques. There will be meetings with professionals in the sector, both online and face-to-face, and visits to construction sites or television studios.

• **Assessment Methods and Criteria:** The final evaluation results foresee the realization by the student of at least 2 complete projects and the presentation of the related documents. The planned works are: Mood-board with reference and attached drawings, executive tables in 1:50 and 1:20 scale with plans, elevations, sections and details; 3d visualization with rendering and / or perspective sketches made with mixed media printed in A3 format or higher. The access to the exam is

guaranteed by the attendance and by the reviews carried out, they are not considered works never reviewed, except those in addition to the requested material. Revisions are expected during the lessons.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPR23-07BI-06 Illuminotecnica

• **Course Unit Code:** Illuminotecnica

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-SCG-18) Scenografia

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** MASSIMILIANO MAGGI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The aim of the lighting engineering course is to bring stage design students closer to the fascinating world of light associated with the world of entertainment, providing them with adequate theoretical and practical knowledge on the use of lighting devices normally used in this field, on their control devices and on the different types of lighting design, both as regards the aspect of film and television production, without forgetting the applications in the theatrical and architectural fields and in the contexts of environmental, cultural and artistic heritage.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Light: Characteristics of the luminous phenomenon - Photometric and energetic quantities - Evaluation parameters - Color Temperature - Fundamentals of Optics - Optical Phenomena - Light sources - Lighting devices - Electric energy - Hints of history - Physiological aspects of vision and color - General lighting concepts - Scene lighting techniques - Cinematographic, TV and theatrical lighting; similarities and differences - The construction of the set - The lighting project - The assembly of the lights - Ledwall and projections.

• **Assessment Methods and Criteria:** The final results and the evaluation of the student will be determined by the verification of the student's knowledge of the theoretical foundations of the subject, as well as by the discussion during the examination of a lighting project concerning a film set or a television studio, chosen by the student during the 'year.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC41-13-06 Architettura virtuale

• **Course Unit Code:** Architettura virtuale

• **Type of course unit:** Further basic and characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-SCG-18) Scenografia

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** MASSIMO ZOMPARELLI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Virtual architecture finds its expression in the application of techniques and technologies derived from computer graphics and more specifically in recent years, from real-time programming of visual effects. interactive returns with the use of code, sensors and computer vision. The course will focus on these techniques to create theatrical sets with a high visual impact. The complementary use of the various techniques allows the contemporary scenographer to explore and create solutions in the field of entertainment, exhibition and visualization, placing himself at the center of the conception and realization of any visual communication process. Therefore, contemporary scenography stands as an autonomous art. No longer alone in a decorative and illustrative dimension, but building the space of the action as a work of art endowed with autonomous expressiveness through shapes, volumes, interactivity, lights and projections.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** We will analyze the modern technique of scenography and a first phase of learning the basic concepts and the study of the most modern techniques, the course will be developed with the technique of "learning by doing", involving students in projects that will cover the various types of use of the technique and the theory learned by placing them in front of "problem solving" processes. The course will prepare the student for the creation, management of contents and the choice of the right technique to be able to realize installations, projections and multimedia scenographies. COURSE STRUCTURE Lessons INTRODUCTION Scenography and stagecraft Evolution of scenography in history Theatrical machines The scenic space, and its nomenclature Introduction to digital scenography Digital set design: general overview. Techniques and materials The planning phases and the technical choices Projection and display systems The projector, study of technical specifications and reproduction formats LED screens, study of technical specifications and formats. Realization and management of "realtime" 3D content for the creation of visual effects, lights and shadows. Realization and management of interactive maps and scenographies. Sensors, type and use.

• **Assessment Methods and Criteria:** There will be two checks. The first one after learning the basic concepts and will be preparatory to the approach of the next projects. The student will have to propose, motivate and carry out a first project using the basic techniques learned to date. The second one will be after the end of the laboratories and with the techniques learned will be able to realize a Museale o

Installativo project. Review of the papers The papers of the first and second verification will be subject to analysis by the teacher who, given the availability of the times, will propose a verification of the individual projects open to all students, thus maximizing the problem solving process with the whole class. and evaluation The evaluation will be carried out on the understanding of the visual programming logic of Touch Designer, on the two verifications, and on the student's ability to combine the best technique.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABAV03-03-06 Disegno per l'animazione

• **Course Unit Code:** Disegno per l'animazione

• **Type of course unit:** Further basic and characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-CA.VE-18) Computer animation and visual effects

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** FILIPPO FOGLIETTI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Drawing training from images and from life, Aimed at movement, acting and scenic and cinematic representation. Invite students to "think with a pencil" for pre viewing of ideas and subjects as a basis and guide to design and audio visual production. The aim of the course is to enhance drawing skills but above all to prepare students for the production of the following year's short film by practicing in the main pre-production phases. Realization of elaborate character design Study and analysis on the movement (action and acting) with elaborates Storyboard and videoboard editing. "The figure (subject / object), through shapes and volumes "The moving figure (sketch, gesture and quick view) "Three-dimensional space. "Stylization and characterization (character design, facial and body expressions) "Introduction to the principles of animation (bouncing ball, walk cycle)

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Supported by exercises aimed at enhancing drawing techniques, the main objectives of the course are the development of a character (character design). From the preliminary phase with the research and concept documents to the execution phase with the turn around, face expression, pose / attitudes and shape construction. Motion study (Animation exercise), where we will analyze the walking cycle and the run. the character in relation to the lifting and pushing of the weights with relative drawings and visualizations. Theory on quadrupeds gaits Realization of a storyboard and a videoboard of a short story with the character developed

• **Assessment Methods and Criteria:** Assessment methods and criteria for valutation: Check and assessment on exercise progress, on the whole work done during the course. Students will have to realize a digital portfolio(25_30 sheets) as a recap of their work. Individual and collective checks during the proposed exercises. presentation of a digital portfolio of min. 25 pag. collection of work done during the year - character design works, - study elaborates and movement / keyframe sequence sketch - selection between sketches / drawings performed during the training / storyboardthumbnails. Skills and progress achieved will be taken into consideration and above all the participation, attention and care of one's work. skill achieved on visualising, character concept, acting and staging, timing/spacing, slow in slow out, squash and stretch, anticipation, secondary action. On movie direction , scene continuity and scene setting

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPC66-01-06 Cultura visiva e media

• **Course Unit Code:** Cultura visiva e media

• **Type of course unit:** Basic AF, Further basic and characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-VI.D-18) Visual and innovation design, Corso accademico di 2° livello (2L-CA.VE-18) Computer animation and visual effects

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** 1S

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** RENATO FONTANA

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The course traces a critical and synoptic framework of contemporary visual culture, in a very broad and therefore multidisciplinary sense of the term. Students are also provided with research methodologies, notions of digital archiving and an articulated system of suggestions on finding information and notions, both online and offline, useful for the master's course and for future professional commitments. Primary objective: the analysis of the evolution of visual culture in terms of style, content and message, but with a particular focus, i.e. the interdependence and influence exerted by the world of media and how much these, in their specificity and diversity, have been fundamental during a decades-long journey in which overall the image has prevailed over the word. Secondary objectives: _ acquisition of general notions of the disciplines covered. _ improvement of the ability of comparative analysis of phenomena, correlating them to the sociological, economic and political dimension. _ sharing of knowledge through the use of new digital tools.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** What do we deal with in the excursus, which will cover the historical period from the end of the nineteenth century to today? By way of example and not limited to, of lifestyle magazines and video clips, of cinematographic and gaming language, of widespread network and always on mobility, of graphic design and interior design, of fixed schedule TV and on demand use, of professional competence DoItYourself sectoral and production logic, influencers and prosumers, push and pull content diffusion strategies, high definition and lo-fi aesthetics. And the fundamental contribution of technology: technically analyzing the media in their characteristics and in their use means understanding the contemporary imagination much better. Students are asked to develop a particular aptitude for continuous research and an ability to refine curiosity about the topics covered. Fundamental help can be provided by studying how the great pop icons of music, cinema, design and art have been skilfully able to manage both aspects of the issue: the content and the container.

• **Assessment Methods and Criteria:** Evaluation criteria and their weighted value for the final evaluation: _ 15% attendance in the classroom. _ 20% quality of participation in lessons, critical ability to address issues, curiosity and interaction with colleagues and the teacher. _ 25% progressive assimilation of the contents and quality of periodic reviews in progress, presented in the classroom but prepared at

home. _ 40% final creative project, with elaboration in the classroom against a brief on the themes and tools illustrated during the course. _ 25% progressive assimilation of the contents and quality of periodic reviews in progress, presented in the classroom but prepared at home. _ 40% final creative project, with elaboration in the classroom against a brief.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABPC66-03-06 Storia del cinema e del video d'animazione

• **Course Unit Code:** Storia del cinema e del video d'animazione

• **Type of course unit:** Further basic and characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-CA.VE-18) Computer animation and visual effects

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** MARIO BELLINA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Good knowledge of Animation Cinema and basic instruments of animation screenwriting. • From the magic lantern and the precursors of film to the latest digital animation techniques. A journey among authors, techniques and products necessary for understanding contemporary animation in the light of the proliferation of new media and the evolution of the audiovisual market in an interactive key. • The process of developing even the vaguest of ideas into a fully realized animation script. The job of animation screenwriter: from inspiration to presentation, from characters to environment, from concept to script. The Goal of the course is to give to the students useful knowledge and suggestions that will help them choose their own specialization and to develop the critical sense that will help them integrate into the market of contemporary animation.

• **Prerequisites and co-requisites:** None

• **Contents of course unit:** History of Animation • From Early Ways of Showing Motion to Animation before Film. • The Silent Era of Animation Film in the World. • The Golden Age in Usa • Development of Animation Film in Europe and in Italy • Japan Animation • The Television Era • Cut Out Animation and Stop Motion • From Pencil to Computer I: paperless and Flash Animation • From Pencil to Computer II: CGI and VFX • Experimental Animation Script and Screenwriter Technics • Bible • Characters Design • Environment and World Design • The Dramatic Structure • From Concept to Script • Pitch • Crossmedia and Transmedia

• **Assessment Methods and Criteria:** Evaluation of written composition and oral examination. At the end of the course, each student will write a composition. The teacher will correct it before the oral exam. The core discussion of the oral exam will be the same as of the written composition. In the final evaluation the teacher will consider: • mid-term tests about animation products' planning and script writing realized from the students during the course. • active participation to the lessons. • participation to events and special projects.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPR31-01-06 Direzione della fotografia

• **Course Unit Code:** Direzione della fotografia

• **Type of course unit:** Further basic and characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-CA.VE-18) Computer animation and visual effects

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** FRANCESCO PENNICA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The class is structured mixing theory and practice lessons to let students approach the job of director of photography. The program will be organized through individual and groups experiences. The class offers the students the tools required for a professional approach to the job of director of photography. Through the personal experiences about the theory issues, the class prepares students to produce short films in many genres. Each students will produce a short film. Indoor and outdoor locations will be studied. Daylight and night shoot will be set up, shot and post-produced. Lessons will be organized in the class room, on locations around Roma, and in a cine rental, according to the Covid-19 dispositions. These steps will be afford: the subject, the genre, the pre-production, the troupe, the light, the frames, the shooting, the post-production.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Giuseppe Rotunno and Vittorio Storaro, two Italian cinematographers. Introduction tho the cinematography. The camera department, the gaffer, the key grip. DIT, digital imagine technician. Natural light, artificial light, Key light, back light, fill light. The point of view. Framing. Film screenings and talking. Fixed shoot and camera movements. Genres and cinematography. Lenses. Analyzing a script. Colors. The post production. Color correction (meeting a colorist). Web content. Working in film and working in digital.

• **Assessment Methods and Criteria:** Criteria will be about these contents: Rotunno and Storaro, two Italian cinematographers. Introduction to the director of photography. The camera department. The gaffer, the key grip. DIT, digital imagine technician. Natural light, artificial light. Key light, back light, fill light. The point of view. Framing. Film screening and talking. Fixed shot and camera movements. Genre and cinematography. Lenses. Analyzing a script. Colors. The post production. Color correction, meeting a colorist. Web content. Working in film and working in digital.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC38-10-06 Strumenti di compositing

• **Course Unit Code:** Strumenti di compositing

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 2° livello (2L-CA.VE-18) Computer animation and visual effects

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** DAFNE SARTORI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course of Compositing Tools aims to introduce the student to the world of compositing, giving the possibility to learn from scratch the many aspects of the VFX world through a general view of the main tools, which allow a fluid and correct manipulation of the contents visual. Use Nuke at 360 degrees and fully understand the nodal workflow of Nuke, industry standard software, with which it will be possible to compose simple scenes, both static and video, with elements shot from life or in computer graphics having the possibility of be part of the real shot creation. Generic understanding of the work pipeline, for this purpose to be able to contribute in a profitable and optimal way in a VFX team, knowledge and basic structure of the reference company figures as supervisor, lead, producer etc.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** In visual effects the compositor is one of the fundamental figures for the manipulation and combination of images. Tools for paint, color correction, warping, morphing, matte are among the basic tools that compositors use to combine different visual elements from different sources and create the illusion of verisimilitude, cleaning up, improving and modifying videos already shot, whether you choose to make realistic, fantastic, honorary or metaphysical compositions, there are rules that must be studied and understood.

• **Assessment Methods and Criteria:** Students will be evaluated through periodic simulations in the classroom, based on the basic concepts and foundations of compositing, to evaluate the results of the technical learning of the software and the understanding of all the tools treated during the course; in order to determine the gaps and parts of major areas of competence of the students. At the end there will be an overall assessment of all the skills achieved, so as to be ready to deal effectively and safely with any shot and to enter successfully and with determination into the labor market.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC38-13-06 Strumenti 3D 1

• **Course Unit Code:** Strumenti 3D 1

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 2° livello (2L-CA.VE-18) Computer animation and visual effects

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSANDRO FELICIANI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims at the basic knowledge of Maya software that will allow the creation of an environment and a three-dimensional character. The results of the course are intended to set the kids in the right direction to be able to manage a fully full CG project in the best way, in this specific case, start mastering the Maya software in the best way. The fundamental thing that the children must immediately understand is the management and structure of these projects, set up a project correctly, use appropriate naming conventions, understand where to go to save the various elements of the project such as, for example, Maya scenes, textures, UVs maps and being able to collaborate and work in groups. In addition to this, start having a mental order to be able to manage in the best way such complex and elaborate projects as the 3D ones. Another key feature is the order within the files themselves.

• **Prerequisites and co-requisites:** No special prerequisites are required, except for a basic knowledge of PC use. Surely a previous use of 3D software would facilitate learning.

• **Contents of course unit:** The contents of this teaching are totally linked to the knowledge of Maya software. It starts from the interface and the basic commands, to pass from polygonal modeling to the use of nurbs curves, the study of the various modeling tools. Study and characteristics of UV, creation of textures (in this phase we will use the help of Photoshop or Substance Painter). Study of shaders, with different characteristics, such as metals, woods, glasses, organic shaders such as leather or scales. to then arrive at the study of rendering with the setting of the lights and render settings

• **Assessment Methods and Criteria:** At the end of the Strument 3D course, tThe evaluation will certainly be based on the progress of the student during the academic year. The final product will also be very important and the commitment made for the success of the latter. Even a good assembly of the showreel, perhaps with music put in sync and good presentation of the works, maybe even with a pdf that illustrates the various phases of the work carried out, will be very important for the final judgment and will surely make the project more professional. and captivating.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC43-01AB-10 Animazione 1

• **Course Unit Code:** Animazione 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-CA.VE-18) Computer animation and visual effects

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 10 CFA

• **Name of lecturer:** SERGIO RICCARDI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:**

• **Prerequisites and co-requisites:**

• **Contents of course unit - Module A:** The synthesis of movement: poses and key frames. Movement storytelling: staging and appeal The twelve rules of animation: squash & stretch, anticipation, staging, straight ahead & pose to pose, follow through and overlapping, slow in & slow out, arcs, secondary action, timing, exageration, solid drawing, appeal. Traditional and digital frame by frame animation, approach to drawing the movement using toon boom software. Approching 3D animation: setting of poses, layout, blocking, spline, graph editor

• **Contents of course unit - Module B:** The course will focus on the first approach to our chosen software, Maya, its interface and the specific tools for animation: The graph editor, the Channel box and the most efficient workflow. We will move on analyzing different kinds of rigs (the ball, the ball with tail, the ball with legs, the flour sack, human biped) and their use. We will also work on exercises with increasing difficulty to improve the animation workflow. We will start with the classic bouncing ball and move on to a complex human character.

• **Assessment Methods and Criteria:**

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC38-01-08 Character Animation

• **Course Unit Code:** Character Animation

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-CA.VE-18) Computer animation and visual effects

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** SERGIO D'INNOCENZO

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The goal of the course is to provide the student with all the tools and the knowledge to animate 3D characters in order to tell a story. We will explore more closely the 12 principles, the mastering of timing, the body and facial expressivity and on the visual vocabulary. We will detail our knowledge of Maya and how to translate the 12 principles into the 3D animation. We will learn how to plan a sequence, the use of body mechanics, how to analyse a dialogue, how to choose our golden poses and how to deliver a refined shot.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course will balance theory and exercises. We will work on walk cycles, run cycles, jumps, falls, impacts, interaction with props of different weight, interaction and dialogues between characters, facial animation and lipsync. We will also explore different styles of animation: cartoon vs realistic. We will learn about different kinds of advanced rigs, the use of blendshapes, the use of constrains, various tools and script to enhance the workflow. By the end of the course we will work on an animated short film as Diploma test.

• **Assessment Methods and Criteria:** The evaluation of the student will be assessed based on the presence of the student during the year and the quality of the exercises assigned, as well as the level of effort shown. It will also consider the personal contribution of the student to the final diploma short film. The evaluation criteria will be based on the knowledge and fluency of the 12 principles of animation and their application, the knowledge of Maya and its verious tools, the level of improvement in the workflow as well as the crativity demonstrated.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC38-14-06 Strumenti 3D 2

• **Course Unit Code:** Strumenti 3D 2

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 2° livello (2L-CA.VE-18) Computer animation and visual effects

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ALESSANDRO FELICIANI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Learning outcomes will be fundamentally linked to the realization of the final product. The students must be able to become a single body and collaborate in the best way for the success of the project. Each of them will become a small gear essential for the good functioning of the productive machine. This is the fundamental aim and the result that we want to achieve with the course STRUMENT 3D, to make the children be able to think of a project, as a common creation. So once this path is finished, students will have to be able to set up and manage a project, knowing how to identify the capabilities of the various elements and how to make the most of them. This will surely make them very proactive and able to get the most out of the available means, which is not always obvious and easy to implement.

• **Prerequisites and co-requisites:** The prerequisites to take this course is to have also attended the first year

• **Contents of course unit:** The contents of the course are, first and foremost, the polygonal modeling, already addressed in the first year, which will be studied in depth, especially with regard to organic modeling. The shaders of Maya, lighting and the Arnold rendering engine will be studied in depth (usually in this phase there will be parallels and exchanges with the teacher of Compositing). Another thing that will be studied and deepened will be the rigging, that is the realization of bones, controls, possible muscles, and facial setup to animate and give life to the characters.

• **Assessment Methods and Criteria:** The evaluation methods and criteria will be linked to the commitment and curiosity that the children will put in these studies. The products that they will be able to create, and the desire to constantly improve. Very often the things that are explained, can be put into practice in very different ways and optimized according to the needs of the moment, therefore, what I will surely keep an eye on and will be fundamental for the final evaluation, will be the fact of seeing how the boys, they manage to solve problems, taking advantage of the techniques and studies done, even in a different way than simply exercising.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC43-02-10 Animazione 2

• **Course Unit Code:** Animazione 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-CA.VE-18) Computer animation and visual effects

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 10 CFA

• **Name of lecturer:** PIETRO CICCOTTI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The main objective of the second year and the climax of the entire master is the realization of an "animated short film". The movie will overview the competences acquired in the master, as a moment of recognition of personal skills within the vast creative chain of animation, and a palpable representation of acquired expertise to be spent on the global market. The aim of the course is to equip students with all the theoretical and practical tools for the realization of the movie. During the year the students will face all aspects of creation and realization process, such as preproduction, production and postproduction. In the pre-production phase, students will be challenged in writing, designing characters, and developing the graphic bible and the storyboard. In the production and post-production phase, the work will be revised and supported.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Pre Pitch design workshop Design workshop for pre-production aspects: script, graphic research, visual development, graphic bible, storyboard, animatic. Design workshop for production aspects: production plan, realization of model packs (characters, environments), follow-up work in progress, animation. ongoing design workshop for post-production aspects: editing, audio finalization. mini workshops / supplementary seminars: educational supplements for follow-up to the work in progress of the thesis film

• **Assessment Methods and Criteria:** The course will focus on the development of the film. To guarantee the delivery and the quality of the project, during the course there will be different stages of approval and revision. These different moments of verification will allow the evaluation of student's work and, at the same, time will ensure the monitoring of the production process. There will be six stages of approval: -script delivery -pitch -animatic screening -look development test -model pack presentation: characters in the environment -intermediate progress.

• **Language of instruction:** Italiano

• **Disciplinary field**: ABTEC43-28-08 Effetti speciali

• **Course Unit Code**: Effetti speciali

• **Type of course unit**: Characterising AF

• **Level of course unit**: Corso accademico di 2° livello (2L-CA.VE-18) Computer animation and visual effects

• **Year of study**: 2

• **Semester/trimester when the course unit is delivered**: Yearly

• **Number of ECTS credits allocated**: 8 CFA

• **Name of lecturer**: GABRIELE FILIPPELLI

• **Mode of delivery**: Theoretical and practical

• **Learning outcomes of the course unit**: The course of Compositing Tools aims to introduce the student to the world of compositing, giving the possibility to learn from scratch the many aspects of the VFX world through a general view of the main tools, which allow a fluid and correct manipulation of the contents visual. Use Nuke at 360 degrees and fully understand the nodal workflow of Nuke, industry standard software, with which it will be possible to compose simple scenes, both static and video, with elements shot from life or in computer graphics having the possibility of be part of the real shot creation. Generic understanding of the work pipeline, for this purpose to be able to contribute in a profitable and optimal way in a VFX team, knowledge and basic structure of the reference company figures as supervisor, lead, producer etc.

• **Prerequisites and co-requisites**:

• **Contents of course unit**: In visual effects the compositor is one of the fundamental figures for the manipulation and combination of images. Tools for paint, color correction, warping, morphing, matte are among the basic tools that compositors use to combine different visual elements from different sources and create the illusion of verisimilitude, cleaning up, improving and modifying videos already shot, whether you choose to make realistic, fantastic, honorary or metaphysical compositions, there are rules that must be studied and understood.

• **Assessment Methods and Criteria**: Students will be evaluated through periodic simulations in the classroom, based on the basic concepts and foundations of compositing, to evaluate the results of the technical learning of the software and the understanding of all the tools treated during the course; in order to determine the gaps and parts of major areas of competence of the students. At the end there will be an overall assessment of all the skills achieved, so as to be ready to deal effectively and safely with any shot and to enter successfully and with determination into the labor market.

• **Language of instruction**: Italiano

• **Disciplinary field:** ABTEC43-40COM.ANI-06 Motion graphics

• **Course Unit Code:** Motion graphics

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-CA.VE-18) Computer animation and visual effects

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** GIORGIO TIRANTI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course aims to make the student confident with the knowledge and techniques about graphic design, videomaking, animation 2D and 3D, shared during the lessons. Being a good motion designer means to be able to be choose the right solution in a sea of possibilities, to find the correct way to answer, in an easy way, a complex question. The final stage of the course will be the development of a work starting from a brief, like being in a real communication agency. Multiple ideas will be presented, and also the way to present ideas will be an object of the course. Main argument of the course will be the basics of the animation language, the steps needed to develop a correct language in motion design, the correct timing and the proper use of curves in animation. Main tool to develop out works will be Adobe After Effects.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** MotionGraphics is a term that contains multiple techniques related to videomaking: graphic layout, storyboarding, shooting, editing, soundediting, 2D and 3D animation, color correction and compositing. It's not all about technique, but also about knowledge and cultural background of these languages; to accomplish this, we'll look at and analyze works and projects from great animation studios from all over the world, understanding the sources, where to look for the right references. A typical brief will be provided, to develop a work as output. All techniques will be presented, analyzed, tested together in the classroom.

• **Assessment Methods and Criteria:** During the year an intermediate test will be sustained in the classroom. This test will be developed in the three hours, started from a brief containing all the requests, and will be done with the possibility to use the web and all the sources available. The final exam will be a work decided together with the student. This work will be approached during some lessons, analyzing the language, the style and the references, the intermediate steps will be reviewed together, and, during the exam, also the way the work will be presented.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABTEC44-01-06 Sound design

• **Course Unit Code:** Sound design

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-CA.VE-18) Computer animation and visual effects

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** FEDERICO LANDINI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course of Sound Design, Computer Animation and Visual Effects, aims to stimulate and sharpen sensibility and aesthetic taste towards the treatment and use of sound in the various fields of application, paying special attention to the audio-visual product and animation, though learning the technique and the means available for the sound designer. In the world of animation, where mostly nothing is real, the sound has fundamental relevance and expressive characterization. During the year, the students will be introduced to basic knowlegde of physics in order to understand sound as an acoustic phenomenon and to the main notions of AVID Pro Tools software. The second part of the course will concentrate on recording, editing and mixing techniques, and the most commonly used instruments (Eq, Compressors) will be analyzed, through practical exercises. The aim of the course is to make students as autonomous as possible handling sound management and to increase their awareness of the potential emotional impact of sound.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** - Theoretical and historical introduction. Basic notions on sound physics, the advent of the computer and of the digital sound-recordings. - Sound design explained by the great professionals. - Basic computer science and use of the main audio software. - Main functions in Pro Tools and managing audio tracks, Aux, Master, Midi e Video. - Main import and export formats that are compatible with editing software - Equalizers and compressors; main tools for the Sound Designer - Sound editing, synchronization, Multi tracking. - Basic Sound Recording Techniques and characteristic of different microphones. - Sound for videogames and animation films. Characterization of sound and different voices for animation film, from recording to postproduction: analysis, technique and practical exercises. - Special effects Database (Fooley). How to create a soundtrack from zero. - Psycho-acoustic: the emotional impact of sound and the techniques used, as well as the scopes of application of sound design. - Usage and value contributed by music - Sound as a tool for marketing and recognition of a brand - Meeting with professionals of the sector.

• **Assessment Methods and Criteria:** A) During the year: Practical exercises that the student has to resolve, partly by him-/herself, partly followed by the lecturer, that values the progress. Movies soundtracks and small sound processing projects. B) Final project The realization of an interdisciplinary project that gives the student the possibility to confront him-/herself with the creative, organizational and

technical difficulties, would be ideal. Final examination: Final results and evaluation: The final evaluation will be the result of the work and application demonstrated by the individual student during the academic year, and will also take the frequency of participation in the lessons held during the year, into account. The intention is to create an advanced sound project in the audiovisual field and computer animation, to which the student will have to work in partial autonomy, helped by creative, organizational, productive, technical and implementation guidelines offered by the lecturer. The exam will take place in two parts. Oral examination: question on the theory addressed during the year. Practical test: Presentation of personal and / or group work.

• **Language of instruction:** Italiano

• **Disciplinary field:** ABPC66-EN07-06 History of cinema and video

• **Course Unit Code:** History of cinema and video

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 2° livello (2L-A.CIN-19-EN) Film Arts

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** DONATELLO FUMAROLA

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** The future of cinema seems increasingly intertwined with the demands and artistic institutions that are absorbing and exploiting its vital energies and prospective capacity (many are the great authors who have experimented with installation, museum and performative experiences: think to Aleksandr Sokurov, Tsai Ming-liang, Ermanno Olmi, Béla Tarr, and think of how important museums like the Louvre, the MoMA, Brera or the Hermitage have involved filmmakers both in setting up exhibitions or spaces, and in filming their collections; Furthermor at the lasts Biennale Arte the most meaningful things have been made by filmmakers. After all, cinema has fed on art, figurative art in particular, since its inception. The course intends to propose a theoretical discourse that can accompany students in the training path in a non-orthodox and in-depth way, trying to stimulate a critical sense through a series of articulated and different examples (films, television works, installation works, as well as an anthology of written texts specifically selected among the most classic figures of world cinema production), which can give a less standardized picture than the History of cinema as it is usually handed down, opening up to the languages that spread from the cinema to other fields (tv, video art, video surveillance, internet).

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The art of cinema as an art in cinema, first and foremost, declined in the more specific "art cinema", sometimes realized directly by artists (one case above all Andy Warhol), or dedicated to artist figures (the documentaries of Luciano Emmer or by Raffaele Andreassi) or to works of art (the works of Michelangelo Antonioni or of some young filmmakers who have wondered about the language of works of art, past and present, directing images towards future paths still to be to explore). The cinema is artfully made, therefore, like some great contemporary authors (Bela Tarr above all, who announced in 2011 to stop making films, continuing to work intertwining languages like in his latest works, the exhibition "Till the End of the World "for the Eye Institute of Amsterdam and the multimedia project" Missing People "made in Vienna). The cinema as a disguised toponym of an extinct art, which, in order to put figuration back at its center, had to support (and simulate) the movement, inventing spaces and times of a dissolved world (or to put it to Debord, "solved") in its own image.

• **Assessment Methods and Criteria:** In the middle of the course a first oral, collective test will be done, after which each participant will be asked to write a text to deliver and discuss at the end of the course, before the exam. The final results will be subject to an evaluation but do not preclude a different assessment during

the examination. TheAssessment criteria will consider the degree and quality of the participation in the course, the ability to "read" acquired with respect to the subject treated, the level of mastery of the subject treated and the originality of the personal interpretation of the themes.

• **Language of instruction**: English

• **Disciplinary field:** ABPR31-EN09-08 Cinematography 1

• **Course Unit Code:** Cinematography 1

• **Type of course unit:** Basic AF

• **Level of course unit:** Corso accademico di 2° livello (2L-A.CIN-19-EN) Film Arts

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** FRANCESCO PENNICA

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course in direction of photography will follow a path between theory and practice, through the eyes and guidance of a professional in the sector. The objective of the class is to lead students to master the tools and the concepts that will allow them to translate the visual suggestions and emotions that a screenplay contains into images and film. Students will learn the discipline of the direction of photography in its fundamental theoretical bases, practicing on set and through the knowledge of various professionals in the sector, passing through the historical phases of film and classic cinema, compared with the technological innovations in use nowadays. 25 lessons to start to understand the language of Cinematography and how to become a great director of photography: define light and space to create the ultimate image. Not only does this include everything moving on the screen, but also the camera movements that are used to communicate with the audience.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** What is the job of a Cinematographer? Analysis of the camera and its components. Camera setting, choosing a format, color profile. Light, how to manage it to achieve different moods. Classroom practice with light & camera.IOutdoor shooting exercises. Framing: workshop with a camera operator. The choice of different sets of lenses. Visit to a movie rental to learn about the most recent cameras used to shoot movies (Red, Alexa). Visit to a post-production laboratory: introduction to the world of color correction, analysis differences between digital and film. Examining a script, meeting between the director and director and photography in preparation of a movie. Filming the short movies. Post production of the short movies with help of a professional colorist.

• **Assessment Methods and Criteria:** The evaluation will be based on the continuity of the presence and on the quality of the interest that the student will show to be part of a cohesive and collaborative group. It will also be based on the progress that each student will achieve starting from his initial abilities; on the quality of the scenes filmed in the classroom and of the short films prepared, shot and post-produced during the two semesters. Each student will be required to present at the final exam a short movie or a couple of scenes shot as director of photography.

• **Language of instruction:** English

• **Disciplinary field:** ABPR35-EN05-06 Organization and direction of actors 1

• **Course Unit Code:** Organization and direction of actors 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-A.CIN-19-EN) Film Arts

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** ANNE-RIITTA CICCONE

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** To make a Film, you Director get a pen (the camera) a sheet of paper that is the set (your visual idea set-up by your DOP, Art Director, Costume Designer) and you draw a story through and with the complicity of the Actor, who embodies feelings and thoughts, becoming in the end the Idea flesh and bone. Cinema tries to show us human thoughs and feelings more through behaviors than words. As it happens with Psychology. And how to do this, how to cooperate with the Actors, the team, how to use the pen and what kind of paper will be the best to tell the story, everything is on him, at the beginnins everything is only in his mind, and he must be able to communicate it to a bunch of people. To be clear: there can only be one vision. Cinema is not a democratic matter. As the matter in fact there isn't any possibility of an objective point of view, as Kant said in Critique of Judgment the objective vision can't exist. A film is therefore the Director's vision, who assimilates the script, and must know how to bring the ship to a safe port as a good Captain, managing a team, often sailing in dangerous waters, keeping in mind all the time the final destination. This is why teaching filmmaking is a challenge even for those who teach, because the main aim in passing on knowledge in this craft is to support the aspirant Director to find his own personal vision.

• **Prerequisites and co-requisites:** It's important to have a predisposition to visual thinking, talent for technique and also human sensitivity, but above all it is essential to be suited to discipline

• **Contents of course unit:** In my idea, in order to make a Movie we use a pen that is the Camera, a sheet of paper that is the set: Cinematography, Scenes, Costumes, and on this paper we draw a story with the complicity of the Actor who literally embodies the Idea in flash and bone, with his voice and feelings, and, contrary to the Theatre that is the temple of the Word, in Cinema the Actor shows mostly through gestures and behaviors in situations created around him rather than by dialogue. A bit like happens with Psychology. And all this take shape in the Director's mind, we must remember that there isn't even a remote possibility of an objective look at the world, as Kant explain in the Critique of Judgment, such objective view cannot exist. A Film is therefore the Director's vision, he embodies the text delivered by the writers, (ora maybe he wrote the script himself) and he must know how to lead the ship in port, being able to manage a bunch of people as a good Captain, leading each and everyone to translate in his or her own craft, his vision, the Director's vision. This is why teaching Film direction is also a challenge for those who teach, because the main function of the transmission of knowledge in

this profession is to support the would-be Director in the awareness of his personal vision.

• **Assessment Methods and Criteria**: We'll start from the knowledge of the Film technique, learning also how it was built a syntax from the use of those techniques, we will deal with the boring matters: how works the Camera, how to use it as a brush to paint with; then what are the rules of the Mise-en-scene, the staging and then the role of Cinematography, Set Design and Costumes as a paper to write on, how important it is not only how I shoot but what I shoot. We will then proceed through considerations on the work with the Actor, how to approach him, how to create a relationship of trust, how important it is to know the Methods that our Actors normally use and know how to share, and also we'll face how important is the stage of Casting . Finally the most "philosophical" part about visual thinking, which we all have more or less instinctive, more or less trained, and we'll notice how crucial it is to know our mind, our way of seeing the world, our relationship with the universal unconscious baggage of symbols and signs, metaphors, and how deeply all this is connected to the storytelling through images.

• **Language of instruction**: English

• **Disciplinary field:** ABPR35-EN06-06 Film script-writing

• **Course Unit Code:** Film script-writing

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-A.CIN-19-EN) Film Arts

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** LORENZO D'AMICO DE CARVALHO

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** Unlike literature, a screenplay is a working material which end is not to be used in se, but on the contrary to serve as a map in the creative path that leads to the creation of an audiovisual product. As any good map, it must so respond to certain technical standards, in order to be immediately decoded by professionals, and so its writing requires to master a certain lexicon, a specific grammar and the application of strict rules. But far from being a mere transitional and technical object, it has to also embody some artistic and purely aesthetic elements that are necessary for a read to catch the taste of a story. Those elements that have the power to create a world, that can after be turned in images and sound. The main goal is to introduce the students to basic techniques of script-writing, to the knowledge of the various forms it implies (story, treatment, script), and their respective stylistic elements and jargon. Provide them the basic instruments of dramatic composition and narrative techniques, also through the study of practical examples. Help the students in developing a personal vision on cinematic narrative, by make them master the knowledge of the different kinds of genres. Lead them to the creation of an original story for a long feature film.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** What a story is for, what a story is made of and how to match its purpose and its form. Who the author is talking to: knowing the audience. Writer vs Director: who the author is writing for. Basics of dramatic composition: the hero's journey, Aristotele's three acts structure. The protagonist, the motivations, the antagonist, the conflict, the turning-point, the climax, the resolution. Mastering time: the time of the story, the time of the action, the time of the viewer. Basics on genre: comedy, romance, horror, crime, science-fiction, teen, drama.

• **Assessment Methods and Criteria:** On the theoretical level an exam will take place basing on the concepts of the theory lessons and the informations contained in the study texts. On the practical level it will be asked to each student to write, by himself or in team with other classmates, an original story, that will be discussed and worked on during the laboratory lessons. The capacity of each one to develop a personal and original narrative, other than the ability of work in group also on the fellow student's projects will be take in account for the final evaluation.

• **Language of instruction:** English

• **Disciplinary field:** ABTEC43-EN13-08 Editing techniques

• **Course Unit Code:** Editing techniques

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-A.CIN-19-EN) Film Arts

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 8 CFA

• **Name of lecturer:** MARIO MARRONE

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** During 25 meetings, the students will have the opportunity to study and experience the evolution of film editing, from the silent film era to present day cinema. In order to put theoretical basics into practice, students will be provided with ready-to-edit professional footage from feature films, documentaries and TV series. Also, a brief segment of the course will be dedicated to the typical editing techniques in other audiovisual fields, like commercial and videoclips. By the end of the course, students will be able to distinguish different forms of film editing styles and put them into practice during the editing and post-production portion of their own short films.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** The course will begin with an overview of the story of film editing. Through the analysis of particular scenes from the silent film era onward, the students will be able to recognize how the evolution of the cinematographic language goes hand in hand with the evolution of film editing. That's why one of the early Russian film theorists, Vsevolod Pudovkin, stated that "the foundation of film art is editing". Before beginning to edit footage, it will be very important to understand the role of the film editor inside the global chain of the creation (writing-filming-finalizing) of a movie. It's almost impossible for a film editor to work alone, especially in long-term projects like feature films or documentaries, his creative process has to be supported by the meticolous and patient work of the assistant editor. Depending on the differing levels of the students abilities, we will dedicate some time to explore the main functions of a NLE software (usually Avid Media Composer) in order to edit their short films, keeping in mind that the software is just a tool, therefore being a master of the editing software doesn't necessarily mean being a good film editor.

• **Assessment Methods and Criteria:** For the duration of the course, students will be subjected to level tests periodically. In the beginning, the tests will cover theory, i.e. the evolution of film editing techniques or the specific differences between editing fictional and non-fictional footage. Since the second half of the course will be dedicated to practice, the students will be evaluated in the field. Initially, they will edit different types of footage provided by the teacher (TV spot – music video – dialogue or action scenes from feature films), onward they will face the challenge of editing their own short films. A final evaluation will consist on a test regarding the skills acquired by the students.

• **Language of instruction:** English

• **Disciplinary field:** ABTEC43-EN21-10 Film-making 1

• **Course Unit Code:** Film-making 1

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-A.CIN-19-EN) Film Arts

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 10 CFA

• **Name of lecturer:** ANNE-RIITTA CICCONE

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The Course aims to experience those who love Cinema, and are thinking about making it a profession, "a ride on the ship", from the shipyard to the dock, trying different roles, in order to understand on the field the nature and challenges of this line of work. The main goal of the process will be to find the vision and storytelling imperatives of each student, but also his or her's disposition towards the various roles involved in the making of a movie. ----------

• **Prerequisites and co-requisites:** Capacities for collaboration, felxibilities of mind, knowledge at least of the basic in scriptwriting and in film technique

• **Contents of course unit:** Making a movie is a complex process, often considered as a collective effort, but in many ways similar to the work of a conductor or a choreographer. The latins used two different terms to refer to "action": Agere e Gerere, respectively "beginning the action" and "complete the action". In the creation of a Film there is a prime mover which is the Author – the Director that came out with an idea and develops it on his own or with others, a screenwriter that wrote down a story and brings it to a Director... - a mind where the Idea of the Film first blooms, and gets then carried on by a group of people that will bring to life its many aspects, but always under the direction of o n e mind. Personally, the metaphor that better describes it is not the one of a commander that must lead a brigade to safety, but the one of a captain that must bring to harbor its ship (the Film).

• **Assessment Methods and Criteria:** We will start from the search of the Idea: each student will bring to the table an Idea for a short film, and we will discuss together the reasons that have it brought it to pursuit that particular story; the Idea will then be developed into a script, that will lead to the production of a short film of maximum 7' duration, during which the students will experiment each an every phase of the process of making a film. Every student will be the Director of is own Idea, deciding whether to write it on is own or with others, but each and every one will be participating in all the shorts, rotating in the different roles a Film crew is composed of, throughout all the phases from pre-production, to shooting, to post-production.

• **Language of instruction:** English

• **Disciplinary field:** ABTEC44-EN04FILM-06 Sound design 1

• **Course Unit Code:** Sound design 1

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 2° livello (2L-A.CIN-19-EN) Film Arts

• **Year of study:** 1

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** FEDERICO LANDINI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The course of Sound Design, Arte Cinematografica 1, aims to stimulate and sharpen sensibility and aesthetic taste towards the treatment and use of sound in the various fields of application, paying special attention to the audio-visual product, though learning the technique and the means available for the sound designer. During the year, the students will be introduced to basic knowledge of physics in order to understand sound as an acoustic phenomenon and to the main notions of AVID Pro Tools software. The second part of the course will concentrate on recording, editing and mixing techniques, and the most commonly used instruments (Eq, Compressors) will be analyzed, through practical exercises. The aim of the course is to make students as autonomous as possible handling sound management and to increase their awareness of the potential emotional impact of sound.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** - Theoretical and historical introduction. Basic notions on sound physics, the advent of the computer and of the digital sound-recordings. - Technical and formal analysis of different audio-visual works. - Basic computer science and use of the main audio software (Avid Pro-Tools). - Main functions in Pro Tools and managing audio tracks, Aux, Master, Midi e Video. - Main import and export formats that are compatible with editing software - Equalizers and compressors; main tools for the Sound Designer. - Sound editing, synchronization; Multi tracking, meaning superimposition of various audio tracks to crate new sounds. - Basic Sound Recording Techniques on Set and in Studio, use and characteristic of different microphones. Direct-sound, dubbing and recording of different environments techniques. - Special effects Database (Fooley). - Basic elements of an audio column: Direct-sound, voice over, music and sound design. The balance between these elements and the importance of their position in the sound space. - Psycho-acoustic (sound psychology); which is the emotional impact of sound and the techniques used, as well as the scopes of application of sound design. - Applied sound; Analysis of the style and the resulting elements used in the realization of a sound project. - Sound as a tool for marketing and recognition of a brand (analysis and production) - Meeting with professionals of the sector and possible clients.

• **Assessment Methods and Criteria:** During the year: Practical exercises that the student has to resolve, partly by him-/herself, partly followed by the lecturer, that values the progress. Movies soundtracks and small sound processing projects. Final project: The realization of an interdisciplinary project that gives the student

the possibility to confront him-/herself with the creative, organizational and technical difficulties. Final results and evaluation: The final evaluation will be the result of the work and application demonstrated by the individual student during the academic year, and will also take the frequency of participation in the lessons held during the year, into account. The intention is to create an advanced sound project in the audiovisual field, to which the student will have to work in partial autonomy, helped by creative, organizational, productive, technical and implementation guidelines offered by the lecturer. The exam will take place in two parts. Oral examination: question on the theory addressed during the year. Practical test: Presentation of personal and / or group work.

• **Language of instruction:** English

- **Disciplinary field:** ABPR31-EN10-06 Cinematography 2
- **Course Unit Code:** Cinematography 2
- **Type of course unit:** Basic AF
- **Level of course unit:** Corso accademico di 2° livello (2L-A.CIN-19-EN) Film Arts
- **Year of study:** 2
- **Semester/trimester when the course unit is delivered:** Yearly
- **Number of ECTS credits allocated:** 6 CFA
- **Name of lecturer:** FRANCESCO PENNICA
- **Mode of delivery:** Theoretical and practical
- **Learning outcomes of the course unit:** Students will use all the suitable gear such as lighting, grip equipment camera an lenses Students will be capable to design and shoot a video sequence considering lighting and color continuity They can choose the most suitable lens and rigs for each shot They can enlight a sequence with a three point lighting set They can read a script and suggest a few moods suitable for the emotions suggested
- **Prerequisites and co-requisites:**
- **Contents of course unit:** - La luce e le principali sorgenti naturali e artificiali - Osservazione analitica della luce nelle diverse situazioni che gli ambienti naturali e artificiali propongono - Lavorare la luce, l'attrezza illuminotecnica - Il segnale video- mdp e sensori - Elementi di ottica - L'inquadratura cinematografica - Movimenti di macchina - Color correction - Dalla sceneggiatura alla messa in scena
- **Assessment Methods and Criteria:**
- **Language of instruction:** English

• **Disciplinary field:** ABPR35-EN03-06 Organization and direction of actors 2

• **Course Unit Code:** Organization and direction of actors 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-A.CIN-19-EN) Film Arts

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** RAFFAELE PASSERINI

• **Mode of delivery:** Theoretical

• **Learning outcomes of the course unit:** In his book "On Directing," Harold Clurman wrote that ninety percent of good directing actors consists of good casting. However, that is not enough. Directing actors also means collaborating with them to arrive at the right result for the film. Being sure to be understood by the actors, to guide them in a safe and specific way, while leaving them free to propose, experiment, refute, express themselves and live the characters in safe freedom, are all essential elements for good acting and good directing. The first collaborating tool between directors and actors is the break-down of the script: through advanced techniques of break-down of the characters and of the scenes, we can determine exactly how we want to arrange each element of the acting in the shot. The main objectives of the Organization and Management of Actors 2 are: - Become proficient in the breakdown of a character for the work with actors; - Become an expert in the breakdown of a scene for the work with actors; - Learn to collaborate with a casting manager and a casting director; - Learn to dialogue with the actors during auditions; - How to choose the right actors? - Acting rehearsal 1: How to direct the actors during rehearsals; - Acting tests 2: The technique of improvisation; - Acting tests 3: The "Magic If" technique; - Acting tests 4: Identification and Emotional Memories; - Acting Rehearsal 5: The five-stage prototypes to always work on. - Casting Break-Down simulation of your short film pro

• **Prerequisites and co-requisites:** Organization and Management of Actors 1

• **Contents of course unit:** The Actors Organization and Direction 2 course within the RUFA Master in Cinematographic Art is designed to train directors on directing actors through the break down of the characters and the scenes. These tools will be accompanied by a cast management section. Initially, we will analyze case studies, famous screenplays, scenes from mainstream films, and authors, trying to extrapolate useful tools to create a sort of toolbox for directing actors. Then we will study the most famous theories and techniques in the history of film acting and coaching, through readings, interviews, and clips. We will then get to the heart of the techniques of the breakdown of the character and the scene to apply them to the scripts of the students themselves. Participants will thus be asked to interpret themselves, as actors, the scenes of both famous repertoires and their own original scripts, using the techniques so far examined. These performative moments can take place online during the lessons and recorded directly from students' PCs, in order to create their own exploratory and self-awareness portfolio. At the end of the course, as exam material, each student will have to record, at home,

independently, and using themselves as actors, at least three monologues and/or dialogues from film scenes or from their own original scripts. Finally, each student will simulate their own casting project for their own original screenplay.

• **Assessment Methods and Criteria**: During the year, students will be assessed on the basis of attendance, participation and productivity demonstrated. The final exam includes the presentation of at least 3 clips recorded during the year of monologues and dialogues using themselves as actors. During the final exam, the original screenplay casting project will also be evaluated. Evaluation terms: Yearly punctuality, participation, productivity: 10 out of 30 Monologues-dialogues video portfolio: 10 points out of 30 Original screenplay casting project: 10 out of 30 points

• **Language of instruction**: English

• **Disciplinary field:** ABPR35-EN08-06 Video production

• **Course Unit Code:** Video production

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 2° livello (2L-A.CIN-19-EN) Film Arts

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** LIVIA BARBIERI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** How to make a movie (script analysis, make a schedule, make a call sheet, troupe composition, casting, permissions to ask and how, make the movie's lists, the wrap, editing period, festivals) and how to work on set (some basics rudiments of human resource management). Finally some pills of promotion and distribution. At the end of the course students will be able to work on set knowing the crew's rules and the managing of the human resource and to plan eventually their own projects (shorts or documentary).

• **Prerequisites and co-requisites:**

• **Contents of course unit:** Principals of production, differents way to produce a movie depends on the budgets (how to make a budget according to the script and the production board) or/and the kind of history we are shooting, coproductions, festivals and international market. We will manage to take a look to the differents release for locations, permises and personal. They will bring at the exam the materials the made in order to shoot their short and explain the process they made to realize it. Theory is entirely in the reference test which you can buy online in ebook version.

• **Assessment Methods and Criteria:** The students will be evaluated in class during lessons (we will follow the short making process from the writing to the shooting) and at the end of the year in a exam session. They will bring at the exam the materials the made in order to shoot their short and explain the process they made to realize it. Theory is entirely in the reference test which you can buy online in ebook version. At the end of the course they will be able to work on set knowing the crew's rules and the managing of the human resource.

• **Language of instruction:** English

• **Disciplinary field:** ABTEC43-EN12-06 Audiovisual documentation techniques

• **Course Unit Code:** Audiovisual documentation techniques

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-A.CIN-19-EN) Film Arts

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** CHRISTIAN ANGELI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The purpose of the course of "Audiovisual documentation techniques" is to provide students with the dramaturgical instruments to become authors and directors of documentaries, able to contaminate the language of the "cinema of reality" with movies and theatre. To achieve this goal, we will take into account some intuitions of the great critic Agostino Lombardo related to the concept of "performance", as a dramaturgical moment that reveals the truth useful not only to understand deeply a character in a play or in a movie, but also the so-called "social actor", protagonist of the documentary. Then the students will be followed in the shooting and editing of a free theme documentary, looking, where it will be possible, to use elements of "performance" in a creative way. It will be important to give students the narrative tools to move freely among all possible ways of a documentary film.

• **Prerequisites and co-requisites:** No one.

• **Contents of course unit:** During the year, through the vision of some films, we will work to identify those narrative structures of theatrical and cinematographic language that the documentary welcomes and makes its own. And it will focus on those cases where even the look of the documentary is taken by the film director. While focusing on the recent production of documentary films, we will have a broad look at the history of this genre, from its origins to the present day, creating significant historical connections. The various sub-genres of the documentary will be analyzed, understanding for each of them the founding elements, in order to deliver to the students work tools to be used with criteria and freedom, encouraging the possibility of combining different narrative modes, coming from different ways of understanding documentary art. Finally, the issues of ethical, political and ideological approach that the documentary director must address whenever he faces the real people and the true stories he wants to tell, will be explored.

• **Assessment Methods and Criteria:** For the exam, students will have to analyze some of the films watched during the year, which the teacher will take care to report in time. For the analysis, students will use textbooks and what they have developed in class together with the teacher. In addition, students will present the documentary or the documentaries shot collectively. For the evaluation of documentaries, the starting objective of each individual student will be taken into consideration based on his/ er job, the degree of difficulty encountered during the work and the final result. The final grade will be determined by the average of the tests carried out during the year, the level of participation in the class, the number of presences, the theoretical exam and the practical one.

• **Language of instruction:** English

• **Disciplinary field:** ABTEC43-EN22-10 Film-making 2

• **Course Unit Code:** Film-making 2

• **Type of course unit:** Characterising AF

• **Level of course unit:** Corso accademico di 2° livello (2L-A.CIN-19-EN) Film Arts

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 10 CFA

• **Name of lecturer:** RAFFAELE PASSERINI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** Becoming fully aware of one's identity as a film-maker in the international film and audio-visual arena is an essential element for those aspiring to an authorial career, but also for anyone looking for their own role within visual media. The Film-making 2 RUFA Master course in Film Art is a highly demanding laboratory focusing on highlighting each student's personal and specific authorship, explicating their style, genre, and recurring theme, essential elements to form and understand one's artistic identity in the cinematographic field. The first step will be to analyze the constitutive elements of the previous studies/work of each student. The program will then focus on a practical training of production-reflection-identification around film-making most relevant formats and genres. The goal is to stimulate each student to a personal modulation of their stylistic and narrative tools of making cinema. At the end of the course, each student will be in possession of a large and varied portfolio both written and audio-video, accompanied by a written critical analysis of their work as a whole.

• **Prerequisites and co-requisites:** Film-making 1 RUFA Master course in Film Art

• **Contents of course unit:** In the first module, students will write, shoot, and individually edit three short experimental audio-video works using the techniques of creative writing, camera improvisation, observation, critical analysis, and free re-elaboration. During the second module of the course, each student will have to conceive, produce, shoot, and edit two projects of their choice according to the processing guidelines on the main film genres. Finally, in the third part of the course, each student will focus on the writing of two short film scripts, each of a minimum of four and a maximum of seven pages. At the end of the course, each student will write an independent paper of a maximum of one page of critical analysis of their work.

• **Assessment Methods and Criteria:** List of material to be presented during the examination: Oral exam with the presentation of an individual portfolio containing all the elements listed in "Methods of verification and review of the documents" The entire portfolio of each student must be presented through a single link open to everyone and without a password, to view files and stream videos. All text and image files must be in PDF. All video files must be uploaded for streaming and downloadable as MP4. All material must be collected individually by each student on private file viewing and video streaming links. Material delivery: 10 working days before the exam date, via a link, to the teacher. Evaluation parameters: Each

student will be assessed on the basis of yearly: punctuality, collaboration, technical innovation, experimentation, invoice, the acuity of the message, the acuity of gender and format, originality. Vote: Punctuality of deliveries: 15 out of 30. Variety, originality of the portfolio: 10 out of 30. General Knowledge on the theoretical program and on the bibliography: 5 out of 30.

• **Language of instruction:** English

• **Disciplinary field:** ABTEC44-EN05FILM-06 Sound design 2

• **Course Unit Code:** Sound design 2

• **Type of course unit:** Related or integrative AFs

• **Level of course unit:** Corso accademico di 2° livello (2L-A.CIN-19-EN) Film Arts

• **Year of study:** 2

• **Semester/trimester when the course unit is delivered:** Yearly

• **Number of ECTS credits allocated:** 6 CFA

• **Name of lecturer:** FEDERICO LANDINI

• **Mode of delivery:** Theoretical and practical

• **Learning outcomes of the course unit:** The sound has great emotive impact. It can provoke strong emotions and sensations and stimulate the imagination and the expectations of the audience, especially if accompanied by other forms of visual artistic expression (film, installations, animations…). Also, it is a constant presence in our lives. We are surrounded by sound and noise, and a little bit by silence, too. The course of Sound Design 2, aims to dig deeper into the various themes that have been introduced during the first year of the course, addressing advanced techniques of sound design applied to the audiovisual, from pre-production (concept, design and sound analysis of the project) to production (location sound recording, effects, ADR-dialogue replacement) and finally post-production (editing, mixing and mastering). Students will have to manage in complete autonomy one or more projects, individually or in groups, which present an important use of sound, both in terms of creativity and technical knowledge.

• **Prerequisites and co-requisites:**

• **Contents of course unit:** - Pre-production, i.e. analysis of the project and its purposes, artistic or not. Designing, conceiving and creating sound in a conscious way to create a unique piece of work and to limit common errors due to lack of knowledge of the project. (Inspection and analysis of the environment from an acoustic point of view, choice of recording materials, awareness of dialogues and stage movements ... The relationship with the director, study and analysis of the overall sound project and any special needs) - Recording techniques, from monaural to multichannel and practical applications (video, film, videogames, VR and augmented reality) - Recording techniques on the set (equipment selection, choice and placement of microphones, recording environments ...) - Advanced studio recording techniques (dubbing, foley, effects, musical instruments. Analysis of the different types of useful microphones) - External or studio recording sessions aimed at creating a personal sound effects database / library (Foley). - Spatialization of the sound, both in the shooting phase (stereo, quad and ambisonic recording) and in the post-production phase (stereo panning, surround, ambisonic format A-B) - Pro Tools. Advanced audio editing. Automation of single tracks and automation of plugins. - Effects, digital sound treatment and use of advanced plugins (Delay, Modulation, Harmonic, Pitch shifting, Noise reduction, Sound field ...) - MIDI language overview and use of Virtual Instruments and samplers

• **Assessment Methods and Criteria:** A) During the year: Practical exercises that the student has to resolve, partly by him-/herself, partly followed by the lecturer, that valuates the progress. Movies soundtracks and small sound processing

projects. B) Final project The realization of an interdisciplinary project that gives the student the possibility to confront him-/herself with the creative, organizational and technical difficulties, would be ideal. The final evaluation will be the result of the work and application demonstrated by the individual student during the academic year, and will also take the frequency of participation in the lessons held during the year, into account. The intention is to create an advanced sound project in the audiovisual field, to which the student will have to work in partial autonomy, helped by creative, organizational, productive, technical and implementation guidelines offered by the lecturer. The exam will take place in two parts. Oral examination: question on the theory addressed during the year. Practical test: Presentation of personal and / or group work.

• **Language of instruction:** English