

1	<b>DIGITAL VIDEO</b>
2	COMPULSORY
3	EQF 6
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5	5+6
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7	MARCO JEANNIN
8	<p>The course in question has the purpose of introducing students to the learning of the steps necessary for the creation of an audiovisual product. The course, divided into different modules, aims to provide students with sufficient skills to be able to analyze and deal with the problems inherent in the conception, realization and post-production of various types of product: advertising or social spot, short film, video clips. Through the experimentation of each of the production phases, the ultimate aim is to provide students with the tools necessary for coding the film language, as well as to carry out a real work with each of them. The elaboration and realization of an audiovisual is the result of different fields that interacting with each other make possible the production of a complex product. The course aims to introduce students to all these areas of interest and also aims to let each of them experience the individual workers who are at work. This on the one hand, in order to get them used to teamwork, on the other to understand the problems that each specificity brings with it. The course will be divided essentially into five modules. The first module will give a purely theoretical framework on filmic language: shooting styles and writing techniques also in relation to project planning. In this phase, numerous examples will be used, also in video, to bring the students to have the necessary bases to be able to undertake their own work path. The other modules of the course will be extremely practical instead. Each student will have to develop his own audiovisual product as a director, but at the same time he will have to collaborate in all the works of all the comrades, each time with a different role: producer, assistant director, DOP (director of photography), operator, engineer, electrician, edition secretary, sound engineer, runner, set designer, editor. The aim is to let each student experience the different areas that contribute to the creation of an audiovisual product. In this second part of the course the lessons, compatibly with the provisions of the academy, should have a longer duration. Ideally, they should be intensive lessons, from morning to night, also to ensure that each director takes care of the break and the catering (catering) of his crew. The essential reason for this choice is to immerse the students in a situation as similar as possible to that of a normal set. The last phase of the course will be the part dedicated to editing and post-production. After theoretically introducing and explaining the principles of editing and the main digital editing techniques, students will have to assemble the work of their classmates Finally do the post production / color correction, if necessary, and finalize all the projects in the different formats normally required.</p> <p>PURPOSE OF THE COURSE Students at the end of the course must possess the necessary tools to design, implement and assemble an audiovisual product as well as to know how to decode the language. Realization of as many short films as there are course students.</p>
9	FACE TO FACE
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11	<p><b>1 - CINEMA AND CINEMATOGRAPHIC LANGUAGE</b>  The figure of the director and the management of a scene.  The frame: types of framing  The machine by hand, the stand and the movements  The shot list The directing style: the "track" of the director</p> <p><b>2 - SUBJECT, SCREENPLAY AND CREATIVE WRITING</b>  The ideation: the subject, the treatment and the script  The screenplay as a technical text  The structure in three acts  The arc of transformation of the character  The screenplay for the short film  The counting of the script  Storyboard and work plan</p> <p><b>3 - DIRECTION AND SHOOTING TECHNIQUE</b>  Types of frames  MDP movements (in practice)  The composition of the frame  The objective, subjective and pseudo-subjective frames  The construction of a story by images  The direction, and its basic rules: visual continuity, room positioning and behavior on set  The tasks of cinema: DOP, edition secretary, electrician etc ...  The electronic image and the camera  The photography in the cinema / video  The technologies for digital video today</p> <p><b>4 - PRODUCTION</b>  Students will have to carry out their work.</p> <p><b>5 - EDITING/ POST PRODUCTION (audio / video)</b>  The functions of video editing</p>
12	<ul style="list-style-type: none"> <li>- <b>LA GRAMMATICA DELL'INQUADRATURA</b> Christopher J. Bowen, Roy Thompson (DINO AUDINO, 2014)</li> <li>- <b>L'ARCO DI TRASFORMAZIONE DEL PERSONAGGIO</b> Dara Marks (DINO AUDINO, 2007)</li> <li>- <b>MANUALE DI REGIA CINEMATOGRAFICA</b> G. Chiesa (UTET, 2011)</li> <li>- <b>IL CINEMA SECONDO HITCHCOCK</b> F. Truffaut (IL SAGGIATORE, 2009)</li> <li>- <b>GLI STRUMENTI DELLO SCENEGGIATORE</b> D.Howard / E. Mabley (DINO AUDINO, 1999)</li> </ul>
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14	<p>ATTENDING STUDENTS: PRESENTATION OF WORKS, SUBJECT AND SCREENPLAY.  NOT ATTENDING: ORAL WITH THEORY AND RELATIVE BIBLIOGRAPHY, DELIVERY EXERCISES IF EXPECTED.</p>
15	ITALIAN