# Forms and Genres of Film and Audio-Visual Culture (with Module on Audience Intelligence and Audience Development)

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***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The aim of the course is to provide the tools to recognise and analyse, using a composite methodology, the formal aspects and genre formulas of cinematographic and audio-visual texts and to identify the most appropriate strategies to facilitate their meeting with the users. The students will be able to analyse audio-visual texts; evaluate their communicative, aesthetic and cultural reach; identify their target audiences and put in place adequate strategies reach them.

The course will be divided into two modules:

*Module A - Forms and genres of film and audio-visual content*: This module will provide theoretical knowledge and methodological skills to recognise and classify audio-visual texts on the basis of criteria related to the market and to social and cultural policies, with particular reference to inclusivity and transcultural dialogue, and the relative logic of public financing.

*Module B – Audience intelligence and audience development*: This module will provide theoretical knowledge and methodological skills for assessing the social and cultural impact of cinematographic and audio-visual products, profile their audiences, identify the most effective strategies for promoting the works, maximising their dissemination, through different channels, traditional and new, at a national and international level.

By the end of the course, students will:

*Module A:*

- be able to develop skills on the critical and theoretical debate around forms and genres of film and audio-visuals;

- recognise and understand specific cinematographic and audio-visual formulas;

- be able to analyse an audio-visual text in depth;

- assess the ability of a text to be inclusive and facilitate dialogue between cultures.

*Module B:*

- be able to follow the audience-related theoretical debate and research paradigms;

- recognise and understand the social and cultural implications of the audience experience;

- be able to assess, including through appropriate measuring instruments, the social and cultural impacts of an audio-visual or film genre;

- be able to assess public, national and transnational instruments (e.g. European programmes) that support cinematographic and audio-visual works.

***COURSE CONTENT***

The syllabus will cover the following topics:

*Module A - Forms and genres of cinema and audio-visual media*

The module concentrates on the forms and genres of *national and transnational film and audio-visuals*. Starting with the recognition of the theoretical debate and main thematic points which characterise Italian and European audio-visual production, the course will focus on the concept of national and transnational films in specific relation to the circulation and reception of films which highlight the issues of migration, globalisation, hybridisation and post-colonialism. Through critical analysis of the debate and case studies, the course will consider cultural values, contemporary strategies and techniques which shape the narration and style of films, making them more sensitive to emerging geo-political situations and transnational structures. The course also considers crucial problems such as the crisis of traditional authorial cinema, the recognition of new global and migrant identities, the positioning of narration and *other* styles compared to the dominant Anglo and Euro-centric model.

*Module B* – *Audience intelligence and audience development*:

The module will focus on the forms and impacts of audiovisual exprience, examined from a cultural, social and economic approach. After analysing the main audience study paradigms, the course will then focus on contemporary audiences: their profiles, trends and habits, and on the new ways of encountering and experiencing cinematographic and audio-visual media. Through the analysis of exemplary cases, the module will also identify strategies to support the dissemination and maximise the impact of European film heritage, as an economic driver and as a strategic tool for inclusion and the enhancement of cultural pluralism.

***READING LIST***

The course reading list will be provided at the beginning of lectures. Course materials will be indicated and made available within legal limits on Blackboard. For non-attending students (see “NOTES”), an alternative syllabus will be arranged and communicated on Blackboard.

***TEACHING METHOD***

The course will be delivered by means of: frontal lectures; the analysis of applications and case studies; projects developed in partnership with companies and institutions; series of screenings and meetings.

***ASSESSMENT METHOD AND CRITERIA***

Students will be assessed by means of

* an exam and a critical analysis on their understanding and knowledge of: the contents discussed in class for both modules; the materials supporting the course (80%);
* a project (20%) a project dedicated to the deepening of a case study according to the methodological tools provided during the lectures.

Assessment criteria include the following:

- Completeness of knowledge and practical skills.

- Ability to apply what has been learned to project work.

- Ability to communicate project objectives and results.

The following will also contribute to the final mark:

* Participation in the activities presented during lectures.
* Participation in recommended initiatives aimed at strengthening complementary skills (e.g. creative-productive or soft skills).
* Participation in initiatives in partnership with companies within the framework of vocational guidance, in the specific areas of the course.

***NOTES AND PREREQUISITES***

In order to benefit from the course, students require:

1. Basic knowledge of cinema and audio-visual history;
2. Basic knowledge of cinematographic and audio-visual language (shots, editing etc.)
3. Basic knowledge of the semiotics of audio-visual media;
4. Knowledge of advanced models of psycho-social research.

The prerequisites for advanced knowledge (i.e. master’s level, advanced psycho-social research models) will be acquired in the first semester.

The prerequisites for basic knowledge (pre-master’s level), if not already acquired during the three-year degree, must be acquired as follows:

1. Basic knowledge of cinema and audio-visual history: D. Bordwell-K. Thompson, *Storia del cinema. Un’introduzione*, ed. By D. Bruni-E. Mosconi, 5th, McGraw Hill, Milan, 2018 (chaps. 1-10) or another textbook on the history of cinema.
2. Knowledge of the key elements cinematographic and audio-visual language (shots, camera movements, editing techniques etc.) G. Alonge, *Il cinema. Tecnica e linguaggio. Un’introduzione*, Kaplan, Turin, 2017 or an alternative film and audio-visual language textbook;
3. Basic knowledge of the semiotics of audio-visuals: A. Cati, R. Eugeni, M. Locatelli, *Le forme dell'audiovisivo. Cinema, televisione, digital media*, Carocci, Rome 2024 or an alternative textbook on the language and semiotics of film and audio-visuals. Students must read these texts before the start of the course.

Students who, for curricular reasons (such as curricular traineeships, international mobility, etc.), are unable to attend the course must contact the lecturers at the beginning of the semester to agree on an alternative syllabus.

Enrolment on the course Blackboard page is mandatory for all students. Information about any initiatives, meetings, workshops and other activities related to the course will shared using the Blackboard mailing list.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.