



**MEDIA, MUSIC AND PERFORMANCE STUDIES (DAMS)**  
**ACADEMIC YEAR 2023-2024**  
**CULTURAL HISTORY OF ITALIAN CINEMA**

General information	
Year of the course	II Year
Academic calendar (starting and ending date)	I Semester (25/09/2023 – 13/12/2023)
Credits (CFU/ETCS):	9
SSD	L-ART/06
Language	Italian
Mode of attendance	Attendance is regulated by Article 4(2) of the Study Course Regulations

Professor/ Lecturer	
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Department and address	Faculty of Languages, IV floor, Garruba 6 street
Virtual room	Teams: 1rxn8w9
Office Hours (and modalities: e.g., by appointment, on line, etc.)	Prof. Saponari receives on Teams or in person on Tuesday and Thursday from 11 to 13 by reservation via email

Work schedule			
Hours			
Total	Lectures	Hands-on (laboratory, workshops, working groups, seminars, field trips)	Out-of-class study hours/ Self-study hours
225	63		162
CFU/ETCS			
9	9		

<b>Learning Objectives</b>	The course aims to study the aesthetic and cultural specificities of Italian cinema from its origins to today.
<b>Course prerequisites</b>	Knowledge of the basic features of the film history and contemporary Italian history are required.

<b>Teaching strategie</b>	Lectures with the support of video materials. Lessons will be held exclusively in presence, as required by the University guidelines.
<b>Expected learning outcomes in terms of</b>	
<b>Knowledge and understanding on:</b>	The student will have to adequately know the salient moments in the history of Italian cinema and its economic, linguistic and socio-cultural specificities.
<b>Applying knowledge and understanding on:</b>	The student will have to be able to appropriately identify the main authors, genres, styles, movements that characterize the history of Italian cinema.
<b>Soft skills</b>	<ul style="list-style-type: none"> <li><i>Making informed judgments and choices</i></li> </ul>



	<p>The student must be able to autonomously evaluate the characteristics and specificities of the history of Italian cinema, critically applying the methods of analysis discussed in class.</p> <ul style="list-style-type: none"><li>• <i>Communicating knowledge and understanding</i></li></ul> <p>The student must have acquired the ability to describe, with terminological richness and argumentative rigour, in oral and written form, the main issues relating to the history of Italian cinema.</p> <ul style="list-style-type: none"><li>• <i>Capacities to continue learning</i></li></ul> <p>The student must have developed the necessary tools to broaden their education and autonomously deepen their knowledge of the history and aesthetics of Italian cinema.</p>
<b>Content knowledge</b>	<p>The course focuses on the study of linguistic forms, modes of representation, industrial structures and institutional practices that have characterized the development of Italian cinema during the twentieth century up to the present day. Particular attention will be devoted to the following topics: Italian silent cinema between divas, strongmen and "cretinetti"; the cinema of the "white telephones" between escapism and modernization; the cinema of the forties between propaganda and move to Salò; neorealism and its derivatives; genres and censorship in the 1950s; the Italian cinematographic modernism of the Sixties and the cinema of the "crisis"; the genres of the seventies; the "new Italian cinema" of the eighties and nineties; Italian cinema of the 2000s. The course includes a monographic part about the season of the Italian Comedy as a crossroads of creative experiences and social discourses.</p>
<b>Texts and readings</b>	<p><u>Mandatory texts:</u></p> <p>M. Comand, A. Sainati (a cura di), <i>Storia del cinema italiano</i>, Pearson, Milano 2022.</p> <p>S. Parigi, <i>Neorealismo. Il nuovo cinema del dopoguerra</i>, Marsilio, Venezia 2014 (prima e seconda parte).</p> <p>V. Zagarrì, <i>Nouvelle vague italiana. Il cinema del nuovo millennio</i>, Marsilio, Venezia, 2022, da pag. 172 a 465.</p> <p>M. Comand, <i>Commedia all'italiana</i>, Il Castoro Cinema, Milano, 2011.</p> <p><u>Recommended texts:</u></p> <p>G.P. Brunetta, <i>Guida alla storia del cinema italiano (1905-2003)</i>, Einaudi, Torino 2003.</p> <p>A. Costa, <i>Il cinema italiano. Generi, figure, e film dalle origini alle piattaforme streaming</i>, Il Mulino, Bologna, 2021.</p> <p>C. Jandelli, <i>Le dive italiane del cinema muto</i>, Bologna, CUE Press, 2019.</p> <p>D. Bruni, <i>La commedia degli anni Trenta</i>, Milano, Il castoro, 2013.</p> <p>A. Faccioli (a cura di), <i>Schermi di regime. Cinema italiano degli anni Trenta: la produzione e i generi</i>, Venezia, Marsilio, 2010.</p> <p>L. Cardone, <i>Il melodramma</i>, Milano, Il castoro, 2012.</p> <p>M. D'amico, <i>La commedia all'italiana. Il cinema comico in Italia dal 1945 al 1975</i>, il Saggiatore, Milano, 2009.</p> <p>E. Morreale, <i>Il cinema d'autore degli anni Sessanta</i>, Milano, Il castoro, 2011.</p> <p>G. Manzoli, <i>Da Ercole a Fantozzi. Cinema popolare e società italiana dal boom economico alla neotelevisione (1958-1973)</i>, Roma, Carocci, 2012.</p> <p>I. De Pascalis, <i>Commedia nell'Italia contemporanea</i>, Milano, Il castoro, 2012.</p> <p>C. Uva (a cura di), <i>Matteo Garrone</i>, Venezia, Marsilio, 2020.</p> <p><u>The viewing of the following films is also an integral part of the exam</u></p> <p><b>Film of the institutional part:</b></p>



	<p><i>Cabiria</i> (G. Pastrone, 1914)  <i>Gli uomini, che mascazzoni...</i> (M. Camerini, 1932)  <i>Ossessione</i> (L. Visconti, 1943)  <i>Roma città aperta</i> (R. Rossellini, 1945)  <i>Riso Amaro</i> (G. De Santis, 1949)  <i>Stromboli</i> (R. Rossellini, 1950)  <i>Anna</i> (A. Lattuada, 1951)  <i>Pane, amore e fantasia</i> (L. Comencini, 1953)  <i>Senso</i> (L. Visconti, 1954)  <i>L'avventura</i> (M. Antonioni, 1960)  <i>La dolce vita</i> (F. Fellini, 1960)  <i>Mamma Roma</i> (P.P Pasolini, 1963)  <i>I pugni in tasca</i> (M. Bellocchio, 1965)  <i>Il buono, il brutto, il cattivo</i> (S. Leone, 1966)  <i>La vendetta di Ercole</i> (V. Cottafavi, 1960)  <i>Le mani sulla città</i> (F. Rosi, 1963)  <i>Indagine su un cittadino al di sopra di ogni sospetto</i> (E. Petri, 1970)  <i>Milano calibro 9</i> (F. Di Leo, 1972)  <i>La grande abbuffata</i> (M. Ferreri, 1973)  <i>Novecento</i> (B. Bertolucci, 1976)  <i>La terrazza</i> (E. Scola, 1980)  <i>Mediterraneo</i> (G. Salvatores, 1991)  <i>Così ridevano</i> (G. Amelio, 1998)  <i>Gomorra</i> (M. Garrone, 2008)  <i>La grande bellezza</i> (P. Sorrentino, 2013)  <i>Sacro Gra</i> (G. Rosi, 2013)  <i>Favolacce</i> (D. D'Innocenzo, F. D'Innocenzo, 2020)</p> <p><b>Film of the monographic course:</b>  <i>La grande guerra</i> (M. Monicelli, 1959)  <i>Tutti a casa</i> (L. Comencini, 1960)  <i>Divorzio all'italiana</i> (P. Germi, 1961)  <i>La visita</i> (A. Pietrangeli, 1963)  <i>Il sorpasso</i> (D. Risi, 1962)  <i>Lo scopone scientifico</i> (L. Comencini, 1972)  <i>C'eravamo tanto amanti</i> (E. Scola, 1974)</p>
<b>Notes, additional materials</b>	The study of the slides of the lessons that the teacher will make available to the students on the Teams page of the course is also an integral part of the exam.
<b>Repository</b>	Power point presentations; film screenings; analysis of specific film sequences; reading and interpretation of specific documents.

<b>Assessment</b>	
Assessment methods	<p>To ascertain the achievement of the expected learning outcomes, the exam will take place in the following ways:</p> <ul style="list-style-type: none"> <li>- Oral form: The assessment of learning will take place through an individual oral interview based on the reference texts for the exam, aimed at assessing both the student's understanding of the contents and his ability to re-elaborate and argue.</li> <li>- Written form: The verification of learning will take place through a written work divided into two parts. The first part includes 10 closed-answer questions on the institutional part of the course; in the second part the elaboration of a written text dedicated to the monographic section is foreseen. The exam will be evaluated as sufficient if at least half of the closed-ended questions are correct and the thesis dedicated to the monographic course is adequate to demonstrate the</li> </ul>



	<p>achievement of the learning outcomes learned. The estimated duration for this test is 90 minutes.</p> <p>It will be the teacher's responsibility to communicate to the students, before each session, the form of exam that will be used (oral or written).</p>
Assessment criteria	<ul style="list-style-type: none"> <li>• <i>Knowledge and understanding</i> The ability to implement the key passages relating to the evolution of the history of Italian cinema on the historical-cultural side will be evaluated.</li> <li>• <i>Applying knowledge and understanding</i> The ability to assimilate information relating to historical-production dynamics will be evaluated in order to apply them to the study of authors, works and genres that characterize the history of Italian cinema.</li> <li>• <i>Autonomy of judgment</i> The student's ability to articulate autonomous judgments and to critically discuss the issues covered in class and in textbooks will be assessed.</li> <li>• <i>Communicating skills</i> The possession of technical language and the ability to build will be evaluated relevant reasoning through effective communication.</li> <li>• <i>Capacities to continue learning</i> The degree of acquisition of the notions provided during the course and through self-study will be measured.</li> </ul>
Final exam and grading criteria	<p>The final vote is expressed in thirtieths.</p> <p>A test in which the students relate to the topics in an approximate manner, do not reconstruct the contexts, express themselves in common and non-specific language and are not able to argue the reasons for what they claim is considered insufficient. A test in which the students describe the concepts, contexts and protagonists in an imprecise manner, by means of a correct but simple exposition and with adequate language, even if limited in the use of specific terms, is considered sufficient (18-21); is considered discrete (22-24) the test in which the students construct the argument with few inaccuracies with reference to the concepts, the protagonists and the cultural and social contexts, through correct language and with the use of specific terms; good (25-27) is the test in which the students substantiate their answers in a circumstantiated manner, citing protagonists and theoretical-critical references, using accurate and specific language, showing that they are transversally oriented in the topics tackled during the course; excellent (28-30) is the test in which the students systematically discuss the topics addressed during the course of the course with references to the historical and theoretical context, with punctual references, demonstrating mastery of the critical language, nonchalance in coherently arguing the reasons for what they claim. Laude is awarded when students demonstrate excellent acquisition of the transversal competences set out in the learning outcomes.</p>
<b>Further information</b>	
Office hours	<p>Office hours are published on the professor's page on the Department website: <a href="http://www.uniba.it/docenti/saponari-angelabianca">http://www.uniba.it/docenti/saponari-angelabianca</a></p> <p>Teacher email address: <a href="mailto:angelabianca.saponari@uniba.it">angelabianca.saponari@uniba.it</a></p>
Thesis	<p>As an indication, the recommended research areas are:</p> <p>Models and forms of Italian cinema. Theories and aesthetics of Italian cinema. Italian cinematographic modernity: authors and styles. Italian popular cinema: genres and authors.</p>



	<p>Relations between Italian cinema, television and other media. Italian cinema and national identity. National actors and stars. Italian cinema and film criticism. History and theory of cinematographic genres. Forms and strategies of film production. History and culture of film festivals. Photojournalism and cinema of reality. Cinema and paratexts.</p>
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