



DISCIPLINE DELL'AUDIOVISIVO, DELLA MUSICA E DELLO SPETTACOLO (DAMS)
ACADEMIC YEAR 2023-2024
FILM ANALYSIS

General information	
Year of the course	II Year
Academic calendar (starting and ending date)	II Semester (26/02/2024 - 15/05/2024)
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	Department of Humanities Research and Innovation, Building of Lingue, fourth floor, Italian Studies wing, office 33
Virtual Headquarters	Teams: 14qk7m9
Office Hours	Prof. Zecca receives on Teams or in person on Monday from 10 a.m. to 12 a.m., by e-mail appointment only.

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		

Learning objectives	The training activity aims to provide students with the theoretical and methodological tools needed to understand and analyze audiovisual language.
Course prerequisites	No specific prior knowledge is required. Nevertheless, a basic knowledge of film history is desired.

Teaching methods	Teaching methods alternate between classroom teaching (explanations by the lecturer and use of PowerPoint presentations) and seminar activities (analysis of films and audiovisual products, reading of texts and documents, classroom presentation of papers).
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Expected learning outcomes in terms of	
DD1 Knowledge and understanding on:	Students will have acquired a thorough knowledge of film and audiovisual language, learning to discriminate its main technical, expressive and narrative components.



<p>DD2 Applying knowledge and understanding on:</p> <p>DD3-5 Soft skills;</p>	<p>Students will have developed the ability to analyze a film and audiovisual text in depth, correlating its expressive and thematic characteristics to the production and cultural context of reference.</p> <ul style="list-style-type: none"> • <i>Making informed judgments and choices</i> Students will be able to independently identify and critically evaluate the expressive modes and discursive strategies of a film and audiovisual text. • <i>Communicating knowledge and understanding</i> Students will acquire the ability to describe with terminological appropriateness the main techniques, practices and aesthetics that characterize the language of film and audiovisual. • <i>Capacities to continue learning</i> Students will have acquired the ability to independently develop their critical skills and competencies in the analysis and interpretation of film and audiovisual text.
<p>Content knowledge</p>	<p>Elements of semiology of cinema Codes of film and audiovisual language Cinematic and audiovisual representation Elements of film and audiovisual narratology Forms and aesthetics of cinematic storytelling Image, sound and audio-vision Elements of cinematic enunciation theory Elements of film stylistics The evolution of film language: from postmodern to digital</p>
<p>Texts and readings</p>	<p>G. Rondolino, D. Tomasi, <i>Manuale del film. Linguaggio, racconto, analisi</i>, UTET, Turin, 2023.</p> <p>One book of your choice from:</p> <p>V. Pravadelli, <i>Dal classico al postmoderno al global. Teoria e analisi delle forme filmiche</i>, Marsilio, Venezia, 2019. C. Uva, <i>Cinema digitale. Teorie e pratiche</i>, Le Lettere, Florence, 2012. L. Jullier, <i>Il cinema postmoderno</i>, Kaplan, Turin, 2006.</p> <p>Mandatory films:</p> <p><i>M - Eine Stadt sucht einen Mörder</i>, Fritz Lang, 1931 <i>Stagecoach</i>, John Ford, 1939 <i>Dark Passage</i>, Delmer Daves, 1947 <i>Rashômon</i>, Akira Kurosawa, 1950 <i>The Night of the Hunter</i>, Charles Laughton, 1955 <i>Touch of Evil</i>, Orson Welles, 1958 <i>Pierrot le fou</i>, Jean-Luc Godard, 1965 <i>La collectionneuse</i>, Éric Rohmer, 1967 <i>The Passenger</i>, Michelangelo Antonioni, 1975 <i>Blow Out</i>, Brian De Palma, 1981 <i>Full Metal Jacket</i>, Stanley Kubrick, 1987 <i>Strange Days</i>, Kathryn Bigelow, 1995</p>



	<i>The Blade</i> , Tsui Hark, 1995 <i>Memento</i> , Christopher Nolan, 2001 <i>Avatar</i> , James Cameron, 2009
Notes, additional materials	
Repository	Lecture handouts and other learning materials will be available in the course Teams room, accessible via the following code: 14qk7m9

Repository	
Assessment methods	To ascertain the achievement of the expected learning outcomes, the examination will be conducted as follows: the examination will consist of a written test, divided into three parts (ten cross-marked questions on different topics; an open-ended question on a theoretical aspect; analysis of a fragment of a film). The test has a maximum duration of two hours, while there is no minimum duration. Students also have the option of taking the exam, with the same mode of delivery and evaluation, in a pre-course, in conjunction with the last lecture of the course. Exam results will be communicated through the publication of the results on the Esse3 platform.
Assessment criteria	<ul style="list-style-type: none"> • <i>Knowledge and understanding</i> Students' knowledge of the main technical, expressive, and narrative components of film and audiovisual language will be assessed. • <i>Applying knowledge and understanding</i> Students' ability to analyze a film and audiovisual text in depth, correlating its expressive and thematic characteristics to the production and cultural context of reference will be assessed. • <i>Autonomy of judgment</i> Students' ability to independently identify and critically evaluate the expressive modes and discursive strategies that characterize a filmic and audiovisual text will be assessed. • <i>Communication skills</i> The ability to describe with terminological appropriateness and argumentative rigor the main techniques, practices and aesthetics that characterize the language of film and audiovisuals will be assessed. • <i>Capacities to continue learning</i> Students' ability to independently develop their critical skills and competencies in the analysis and interpretation of film and audiovisual text will be assessed.
Final exam and grading criteria	The final grade is given in thirtieths. The exam is considered passed when the grade is greater than or equal to 18. The written test is divided into three sections: the first consists of an open question (maximum 15 points); the second consists of 10 multiple-choice questions (maximum 10 points - 1 point per question); and the third consists of the analysis of a fragment of a film (maximum 5 points). Each question aims to ascertain the knowledge, skills and competencies (cultural, disciplinary and methodological), as well as the autonomy of judgment and the skills of exposition and argumentation, acquired by the student or student during the course of training. A test in which students relate to the topics inaccurately, cannot reconstruct the contexts, express themselves with common and non-specific language, and

	<p>do not know how to argue the reasons for what they claim is evaluated as insufficient; a test in which the students' understanding of the concepts, contexts and protagonists is not entirely accurate, and expressed by means of a correct but simple exposition, with adequate language but with limited use of specific terms is evaluated as sufficient (18-21); a test in which students express their knowledge of the concepts, protagonists, and cultural and social contexts with only a few inaccuracies, through correct language and with the use of specific terms is evaluated as fair (22-24); a test in which students answer the questions comprehensively, citing protagonists and theoretical-critical references correctly, with accurate and specific language, showing that they have developed a cross-cultural understanding of the topics addressed during the module is evaluated as good (25-27); a test in which students are able to discuss the topics addressed during the module with a systematic approach, making precise references to the historical and theoretical contexts, demonstrating ability to master critical language skills and to develop a coherent and cohesive argumentation is evaluated as excellent (28-30). Laude is awarded when students demonstrate excellent acquisition of the cross-curricular competencies expressed in the learning outcomes.</p>
Further information	
Office Hours	<p>Office hours are posted on the Professor's page on the Department's website: http://www.uniba.it/docenti/zecca-federico Lecturer's email address: federico.zecca@uniba.it</p>