

General Information	
Academic subject	Film History
Academic year	2020 - 2021
Degree course	L-5 Filosofia
ECTS credits	6
Department	Studi Umanistici DISUM Università degli Studi di Bari Aldo Moro
Attendance	Compulsory attendance is regulated by the University's Teaching Guidelines (Regolamento Didattico, art. 9 <a href="http://www.uniba.it/corsi/iscrivarsi/presentazione-del-corso/regolamento-del-corso">http://www.uniba.it/corsi/iscrivarsi/presentazione-del-corso/regolamento-del-corso</a> )
Language	Italian

Subject teacher	Name Surname	Mail Address
	Federico Zecca	federico.zecca@uniba.it

Class Schedule	
Period	Second Semester
Time management	Third
Type of class	Lecture – Workshops – Screenings
Time management	
Hours	Total: 150
In-class study hours	48
Out-of-class study hours	102
Academic calendar	
Class begins	1st March 2021
Class ends	31 May 2022
Room and schedule	Link: <a href="https://manageweb.ict.uniba.it/ricerca/dipartimenti/lelia/calendario-lezioni">https://manageweb.ict.uniba.it/ricerca/dipartimenti/lelia/calendario-lezioni</a>
Syllabus	
Prerequisites/requirements	Basic knowledge of film language is preferable, but not compulsory.
Expected learning outcomes (according to Dublin Descriptors) (it is recommended that they are congruent with the learning outcomes contained in A4a, A4b, A4c tables of the SUA-CdS)	At the end of the module: <ul style="list-style-type: none"> <li>• <i>Knowledge and comprehension skills</i> Students shall demonstrate adequate knowledge of the most relevant moments of the history of Italian cinema and its economic, linguistic, and socio-cultural specificities.</li> <li>• <i>Knowledge and applied comprehension skills</i> Students shall be able to identify the main authors, genres, styles and movements of Italian cinema.</li> </ul>

	<ul style="list-style-type: none"> <li>• <i>Autonomous assessment</i> Students shall be able to apply the analysis methodologies discussed in class in order to autonomously assess the features and specificities of the history of Italian cinema.</li> <li>• <i>Communication skills</i> Students shall be able to describe the main questions concerning the history of Italian cinema, in the right terms and with the proper argumentation, in oral and written form.</li> <li>• <i>Learning skills</i> Students shall develop the necessary tools in order to broaden their education and expand their knowledge of the history of Italian cinema independently.</li> </ul>
Contents	<p>The module will focus on the study of the linguistic forms, modes of representation, industrial structures, and institutional practices that have characterized the development of Italian cinema during the twentieth century. Specific attention will be dedicated to the following themes: Italian silent cinema, its divas, strongmen, and “foolsheads”; “white telephone” cinema, between escapism and modernization; 1940s cinema, between propaganda and the relocation to Salò; neorealism and its developments; genres and censorship in the 1950s; 1960s Italian film modernism and the crisis of cinema; 1970s genres; 1980s “new Italian cinema”.</p>
Course program	
Bibliography	<ul style="list-style-type: none"> <li>• G.P. Brunetta, <i>Guida alla storia del cinema italiano (1905-2003)</i>, Einaudi, Torino, 2003.</li> <li>• G. Manzoli, <i>Da Ercole a Fantozzi: cinema popolare e società italiana dal boom economico alla neotelevisione (1958-1976)</i>, Carocci, Roma, 2012.</li> <li>• Emiliano Morreale, <i>Il cinema d'autore degli anni Sessanta</i>, Il Castoro, Milano, 2011.</li> </ul> <p>Students who will not be able to attend the classes shall choose one of the following books in addition to the previous ones:</p> <ul style="list-style-type: none"> <li>• S. Parigi, <i>Neorealismo: il nuovo cinema del dopoguerra</i>, Marsilio, Venezia, 2014.</li> <li>• F. Di Chiara, <i>Generi e industria cinematografica in Italia: il caso Titanus (1949-1964)</i>, Lindau, Torino, 2013.</li> </ul> <p>The study of the slides presented during the module is considered integral part of the exam. The slides will be available at the end of the module on Dr Zecca’s webpage</p> <p>Students shall also choose to watch at least ten films among</p>

the following:

Come fu che l'ingordigia rovinò il Natale a Cretinetti (Itala Film, 1910)  
Quo vadis? (E. Guazzoni, 1913)  
Gli ultimi giorni di Pompei (M. Caserini, 1913)  
Cabiria (G. Pastrone, 1914)  
Assunta Spina (G. Serena, 1915)  
Rapsodia Satanica (Nino Oxilia, 1917)  
Sole (A. Blasetti, 1929)  
Rotaie (M. Camerini, 1929)  
La segretaria privata (G. Alessandrini, 1931)  
Gli uomini, che mascalzoni... (M. Camerini, 1932)  
Camicia nera (G. Forzano, 1933)  
Lo squadrone bianco (A. Genina, 1936).  
Il signor Max (M. Camerini, 1937)  
Scipione l'Africano (C. Gallone, 1937).  
Luciano Serra pilota (G. Alessandrini, 1938)  
Abuna Messias (G. Alessandrini, 1939)  
Grandi magazzini (M. Camerini, 1939)  
Maddalena... zero in condotta (V. De Sica, 1940)  
Piccolo mondo antico (M. Soldati, 1941)  
Uomini sul fondo (F. De Robertis, 1941)  
La corona di ferro (A. Blasetti, 1941)  
Quattro passi fra le nuvole (A. Blasetti, 1942)  
La freccia nel fianco (A. Lattuada, 1943)  
Campo de' fiori (M. Bonnard, 1943)  
I bambini ci guardano (V. De Sica, 1943)  
Obsessione (L. Visconti, 1943)  
Roma città aperta (R. Rossellini, 1945)  
Paisà (R. Rossellini, 1946)  
O Sole mio! (G. Gentilomo, 1946)  
Come persi la guerra (C. Borghesio, 1947)  
Germania anno zero (R. Rossellini, 1947)  
Ladri di biciclette (V. De Sica, 1948)  
Anni difficili (L. Zampa, 1948)  
Catene (R. Matarazzo, 1949)  
Riso amaro (G. De Santis, 1949)  
Una domenica d'agosto (L. Emmer, 1950)  
Il cammino della speranza (P. Germi, 1950)  
Miracolo a Milano (V. De Sica, 1951)  
Roma ore 11 (G. De Santis, 1952)  
Viaggio in Italia (R. Rossellini, 1952)  
Umberto D. (V. De Sica, 1952)  
Pane, amore e fantasia (L. Comencini, 1953)  
Lo sceicco bianco (F. Fellini, 1953)  
La lupa (A. Lattuada, 1953)  
L'arte di arrangiarsi (L. Zampa, 1953)  
Senso (L. Visconti, 1954)  
Peccato che sia una canaglia (A. Blasetti, 1954)  
Le amiche (M. Antonioni, 1955)  
Totò, Peppino e la... malafemmina (C. Mastrocinque, 1956)  
I vampiri (R. Freda, 1957)

	<p>Poveri ma belli (D. Risi, 1957)  Le fatiche di Ercole (P. Francisci, 1958)  I soliti ignoti (M. Monicelli, 1958)  La grande guerra (M. Monicelli, 1959)  Il vedovo (D. Risi, 1959)  La dolce vita (F. Fellini, 1960)  La vendetta di Ercole (V. Cottafavi, 1960)  Rocco e i suoi fratelli (L. Visconti, 1960)  L'avventura (M. Antonioni, 1960)  La maschera del demonio è (M. Bava, 1960)  Divorzio all'italiana (P. Germi, 1961)  Accattone (P.P Pasolini, 1961)  Il posto (E. Olmi, 1961)  Il sorpasso (D. Risi, 1962)  La ragazza con la valigia (V. Zurlini, 1962)  8 ½ (F. Fellini, 1963)  Le mani sulla città (F. Rosi, 1963)  Il gattopardo (L. Visconti, 1963)  Il maestro di Vigevano (E. Petri, 1963)  Ro.Go.Pa.G. (AAVV, 1963).  La visita (A. Pietrangeli, 1963)  Deserto rosso (M. Antonioni, 1964)  I pugni in tasca (M. Bellocchio, 1965)  Io la conoscevo bene (A. Pietrangeli, 1965)  Blow-Up (M. Antonioni, 1966)  Il buono, il brutto, il cattivo (S. Leone, 1966)  Django (S. Corbucci, 1966)  La bambolona (F. Giraldi, 1969)  Indagine su un cittadino al di sopra di ogni sospetto (E. Petri, 1970)  L'uccello dalle piume di cristallo (D. Argento, 1970)  Milano calibro 9 (F. Di Leo, 1972)  Mimi metallurgico ferito nell'onore (L. Wertmüller, 1972)  La grande abbuffata (M. Ferreri, 1973)  Romanzo popolare (M. Monicelli, 1974)  C'eravamo tanto amati (E. Scola, 1974)  Il fiore delle Mille e una notte (P.P. Pasolini, 1974)  Profondo rosso (D. Argento, 1975)  La poliziotta fa carriera (M.M Tarantini, 1976)  Novecento (B. Bertolucci, 1976)  Suspiria (D. Argento, 1977)  La terrazza (E. Scola, 1980)</p>
Teaching methods	Power point presentations; film screenings; analysis of specific film sequences; reading and interpretation of specific documents.
Assessment methods	<p>Oral exam.  The calendar of the exams is published on the Course's website and on Esse3.  Students can register to the exam only via Esse3.</p>
Evaluation criteria (Explain for each expected learning	At the end of the Module, students will be evaluated taking into account:

<p>outcome what a student has to know, or is able to do, and how many levels of achievement there are).</p>	<ul style="list-style-type: none"> <li>• Their knowledge of the specific historical and cultural features of Italian cinema.</li> <li>• Their knowledge of the most distinctive authors, styles, works, and genres of Italian cinema.</li> <li>• Their ability to form independent assessments and to critically debate the issues discussed in class or in the textbooks.</li> <li>• Their ability to employ the proper linguistic and terminological tools.</li> <li>• Their capability to develop a critical approach employing the bibliographic tools and methodologies acquired in class.</li> </ul>
<p>Office hours</p>	<p>Office hours are published on Dr Zecca's page on the Department's website: <a href="http://www.uniba.it/docenti/zecca-federico">http://www.uniba.it/docenti/zecca-federico</a> Hours might change. Students must check Dr Zecca's webpage for possible changes and other notices.</p>