



VISUAL AND PERFORMING ARTS STUDIES
ACADEMIC YEAR 2023-2024
CINEMA AND GENDER STUDIES

General information	
Year of the course	I 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	
Name and Surname	Federico Zecca
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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: ugqmulr
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 module aims to explore the ways in which film and audiovisual media represent sexual and gender identities.
Course prerequisites	

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 become familiar with the main theoretical paradigms that characterize today's gender studies, and will be able to apply these paradigms to the analysis of films and audiovisual texts.



<p>DD2 Applying knowledge and understanding on:</p> <p>DD3-5 Soft skills;</p>	<p>Students will have acquired the theoretical and methodological tools necessary to appropriately analyze the gender representations conveyed by cinema and audiovisual media.</p> <ul style="list-style-type: none"> • <i>Making informed judgments and choices</i> Students will have developed independent, critical and informed judgements on the gender representations conveyed by films and audiovisual texts; they will also be able to relate the texts to the historical, social and cultural contexts of reference. • <i>Communicating knowledge and understanding</i> Students will have acquired the ability to describe and analyze issues and problems related to the relationship between cinema, audiovisual media and gender studies, with logical correctness and employing the appropriate terminology. • <i>Capacities to continue learning</i> Students will have developed the ability to autonomously deepen their skills in the area of gender studies as applied to film and audiovisual media.
<p>Content knowledge</p>	<p>Beginning with an articulated explanation of the key concepts in gender studies, the module aims to provide students with the critical and methodological tools necessary to examine the ways in which cinema and audiovisual media represent sexual and gender identities. More specifically, the module will focus on the following topics:</p> <p>Second wave feminism and the emergence of the concept of gender Outlines of psychoanalysis: from Sigmund Freud to Jacques Lacan Psychoanalysis and film semiotics: theoretical paradigms and tools for the analysis Feminist Film Theory and its evolution Laura Mulvey and visual pleasure The progressive text: musicals and family melodrama Popular culture and the slasher genre Michel Foucault: the history of sexuality and the idea of perversion Cultural studies and the ethnography of film consumption The New Cinema History: Rodolfo Valentino and the new woman Italian erotic cinema: female unruliness and male ineptitude Beyond the inept: plural masculinities in Italian cinema Queer theory and heteronormativity Intersectionality and black feminism Post-feminism and new identity politics</p>
<p>Texts and readings</p>	<p>Mandatory readings:</p> <ul style="list-style-type: none"> • C. Rinaldi, <i>Sesso, sé e società. Per una sociologia delle sessualità</i>, Mondadori, Milano, 2016 (chapter 1). • N. Richardson, C. Smith, A. Werndly, <i>Studying Sexualities: Theories, Representations, Cultures</i>, Palgrave Macmillan, Basingstoke, 2013 (chapters 1, 2, 3). • S. Chaudhuri, <i>Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed</i>, Routledge, London, 2006 (chapters 1 and 2).



	<ul style="list-style-type: none">• Lorenzo Bernini, <i>Le teorie queer. Un'introduzione</i>, Mimesis, Milano-Udine, 2017 (chapter 2). <p>A reading of your choosing from the following list:</p> <ul style="list-style-type: none">• T. Krijnen, S. Van Bauwel, <i>Gender and Media. Representing, Producing, Consuming</i>, Routledge, London, 2015 (chapters 1, 2, 3).• S. Paasonen, F. Attwood, A. McKee, J. Mercer, C. Smith, <i>Objectification. On the Difference between Sex and Sexism</i>, Routledge, London, 2021 (chapters 6, 7, 8). <p>A reading of your choosing from the following list:</p> <ul style="list-style-type: none">• S. Rigoletto, <i>Le norme traviate. Saggi sul genere e sulla sessualità nel cinema e nella televisione italiana</i>, Meltemi, Milano, 2020 (chapters 1, 3, 6).• J. Reich, <i>Beyond the Latin Lover: Marcello Mastroianni, Masculinity, and Italian Cinema</i>, Indiana University Press, Indianapolis, 2004 (chapters 1, 5).• B. Saponari, F. Zecca (a cura di), <i>Oltre l'inetto. Rappresentazioni plurali della mascolinità nel cinema italiano</i>, Meltemi, Milano, 2021 (chapters 1, 2, 3).
Notes, additional materials	Mandatory texts in English can be replaced with: <ul style="list-style-type: none">• C. Demaria, <i>Teorie di genere. Femminismi e semiotica</i>, Milano, Bompiani, 2019 (chapters 1, 2 e 3)• J. Reich, C. O'Rawe, <i>Divi. La mascolinità nel cinema italiano</i>, Donzelli, Roma, 2015 (part 1).
Repository	The teaching material is available in the module's Teams class, accessible via the code: ugqmulr.

Repository	
Assessment methods	In order to ascertain the achievement of the expected learning outcomes, the examination will consist of an oral interview aimed at assessing: 1. the students acquired knowledge of the issues learnt in class; 2. the students acquired ability to critically rework and actualize the topics investigated during the module.
Assessment criteria	<ul style="list-style-type: none">• <i>Knowledge and understanding</i> The students' ability to make coherent use of the teaching material, as well as the knowledge and methodologies acquired, will be assessed.• <i>Applying knowledge and understanding</i> The student's ability to analyze gender representations conveyed by films and audiovisual media will be assessed.• <i>Autonomy of judgment</i> The student's ability to articulate autonomous judgments and to critically discuss issues discussed during the module will be assessed.• <i>Communication skills</i> The student's ability to use correct language and terminology, with particular regard to gender studies, will be assessed.

	<ul style="list-style-type: none"> • <i>Capacities to continue learning</i> <p>The student's ability to use critically and productively the bibliographic tools and methodologies learnt during the module will be assessed.</p>
Final exam and grading criteria	<p>The final exam consists in an oral interview with passing grades from 18 to 30 cum laude. The interview is divided in two parts: in the first part, students present a topic of their choice from those discussed in class; in the second part, students answer at least two questions: one on the theoretical issues and concepts addressed during the module; the other on the modes of gender representation in film and media. Both parts are aimed at ascertaining the student's: knowledge of the topics; understanding of the contexts; mastery of the specific language; and critical-interpretive ability. A test in which students relate to the topics inaccurately, cannot reconstruct the contexts, express themselves with common and non-specific language, and 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>
Dissertation	<p>As an indication, the recommended areas of research are:</p> <ul style="list-style-type: none"> Forms and patterns of masculinity in film and media Hegemonic and counter-hegemonic sexualities in film and media Film theory and sexuality Film stardom and sexuality Film adaptations and gender representations Film genres and sexual genders Identity politics in film and television Ethnographies of film and television consumption Film history and censorship Representations of gender and world cinema