

**COURSE OF STUDY HISTORY OF ART, LM-89**

**ACADEMIC YEAR 2023-24**

**ACADEMIC SUBJECT Film History**

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):	6
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
150	42		108
CFU/ETCS			
6	6		

<b>Learning objectives</b>	The module aims to explore the ways in which film and audiovisual media represent sexual and gender identities.
<b>Course prerequisites</b>	

<b>Teaching methods</b>	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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<b>Expected learning outcomes in terms of</b>	
<b>DD1 Knowledge and understanding on:</b>	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><i>Teresa de Lauretis, Barbara Creed</i>, Routledge, London, 2006 (chapters 1 and 2).</p> <ul style="list-style-type: none"> <li>• Lorenzo Bernini, <i>Le teorie queer. Un'introduzione</i>, Mimesis, Milano-Udine, 2017 (chapter 2).</li> <li>• 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).</li> <li>• 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).</li> </ul>
<b>Notes, additional materials</b>	<p>Mandatory texts in English can be replaced with:</p> <ul style="list-style-type: none"> <li>• C. Demaria, <i>Teorie di genere. Femminismi e semiotica</i>, Milano, Bompiani, 2019 (chapters 1, 2 e 3)</li> <li>• J. Reich, C. O'Rawe, <i>Divi. La mascolinità nel cinema italiano</i>, Donzelli, Roma, 2015 (part 1).</li> </ul>
<b>Repository</b>	<p>The teaching material is available in the module's Teams class, accessible via the code: ugqmulr.</p>

<b>Repository</b>	
Assessment methods	<p>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.</p>
Assessment criteria	<ul style="list-style-type: none"> <li>• <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.</li> <li>• <i>Applying knowledge and understanding</i> The student's ability to analyze gender representations conveyed by films and audiovisual media will be assessed.</li> <li>• <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.</li> <li>• <i>Communication skills</i> The student's ability to use correct language and terminology, with particular regard to gender studies, will be assessed.</li> <li>• <i>Capacities to continue learning</i> The student's ability to use critically and productively the bibliographic tools and methodologies learnt during the module will be assessed.</li> </ul>
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</p>

	<p>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>
<b>Further information</b>	
Office Hours	<p>Office hours are posted on the Professor's page on the Department's website: <a href="http://www.uniba.it/docenti/zecca-federico">http://www.uniba.it/docenti/zecca-federico</a> Lecturer's email address: <a href="mailto:federico.zecca@uniba.it">federico.zecca@uniba.it</a></p>
Dissertation	<p>As an indication, the recommended areas of research are:</p> <ul style="list-style-type: none"> <li>Forms and patterns of masculinity in film and media</li> <li>Hegemonic and counter-hegemonic sexualities in film and media</li> <li>Film theory and sexuality</li> <li>Film stardom and sexuality</li> <li>Film adaptations and gender representations</li> <li>Film genres and sexual genders</li> <li>Identity politics in film and television</li> <li>Ethnographies of film and television consumption</li> <li>Film history and censorship</li> <li>Representations of gender and world cinema</li> </ul>