1. **Title of the module**

ITAL5770 (IT577) – Italian Regional Cinema

1. **School or partner institution which will be responsible for management of the module**

School of European Culture and Languages

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 6

1. **The number of credits and the ECTS value which the module represents**

15 Credits (7.5 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

Prerequisite: ITAL5080 (Italian Intermediate B1-B2 (Intensive) or ITAL5630 (Italian Upper Intermediate B2) or demonstrable equivalent Italian language proficiency

1. **The programmes of study to which the module contributes**

Optional for BA Italian (Single and Joint Honours); BA Italian Studies (Single and Joint Honours)

Also available as a ‘Wild’ module

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**

8.1 Demonstrate critical understanding that the idea of a ‘national cinema’ is an artificial construct, determined by industrial, cultural and economic factors;

8.2 Demonstrate critical understanding that regional differences have had a significant impact on Italian identities and on Italian cinematic and cultural production;

8.3 Demonstrate in depth knowledge of film production outside of Rome (e.g. Turin and Naples);

8.4 Analyse in depth the differences between several different regional cinemas, both in terms of their mode of production and of style or content;

8.5 Critically engage with a number of films and critical texts in their original language.

1. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**

9.1 Deploy systematic knowledge and understanding of the subject matter in cogently argued written essays;

9.2 Undertake advanced, independent and specialised research in the Library and on the Web, engaging critically with relevant scholarship;

9.3 Take responsibility for personal and professional learning and development.

1. **A synopsis of the curriculum**

This course complicates the notion that there is a unifying concept of an Italian national cinema. Specifically, it will examine particular instances of filmic production operating outside of the national and cinematic capital of Rome, examining both the factors determining and constraining the emergence of such filmmaking practices, and the ways in which the films they produce may differ from those produced in the capital and associated with an Italian national cinema.

To achieve this, the module will focus on a number of case studies, such as:

* The cinema of Naples, analysed in relation to the question of Neapolitan identity and cultural difference.
* The cinema of Turin, as a product of deliberate regional funding and cultural heritage strategies.
* The cinema of Sicily, seen in relation to the problematising of cultural stereotypes.
* How certain ‘national’ film productions have dealt with the problematic notion of Italian national/regional identity.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Bertellini, G. (2013) ‘Southern (and Southernist) Italian Cinema’, *Italian Silent Cinema: A Reader*, John Libbey Publishing, pp. 123-134.

Bonaria Urban, M. (2013) *Sardinia on Screen: The Construction of the Sardinian Character in Italian Cinema*. Amsterdam/ New York: Rodopi.

Cucco, M. (2013) ‘The State to the Regions: The Devolution of Italian Cinema’, *Journal of Italian Cinema and Media Studies*, 1:3, pp. 253-277.

Ferrero-Regis, T. (2009) *Recent Italian Cinema: Spaces, Contexts, Experiences*. Leicester: Troubador.

Marlow-Mann, A. (2011) *The New Neapolitan Cinema*. Edinburgh: Edinburgh University Press.

Sorlin, P. (1996) *Italian National Cinema*. London/ New York: Routledge.

Vitali, V. and Willemen, P. (2006) *Theorising National Cinema*. London: BFI.

1. **Learning and teaching methods**

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

1. **Assessment methods**
   1. Main assessment methods

* Essay 1 (1,500 words) – 50%
* Essay 2 (1,500 words) – 50%

13.2 Reassessment methods

* Reassessment Instrument: 100% Coursework

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 8.5 | 9.1 | 9.2 | 9.3 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** |
| Lecture | **x** | **x** | **x** | **x** |  |  |  |  |
| Seminar | **x** | **x** | **x** | **x** |  | **x** |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |
| Essay 1 | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Essay 2 | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

The subject matter of this module focuses on a range of different regional cinematic traditions in Italy, but also considers the way in which Italian cinemas operate transnationally, in particular through co-productions with other European countries, and through global distribution strategies. The reading list references scholars from a wide-range of contexts, including French, Italian and Anglo-American American scholars. Students are required to study films in the original language and to make use of secondary reading in Italian.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 01/12/19 | Major | September 2020 | 6, 9, 13, 14 | No |
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| Revised FSO Feb 2020 |