1. **Title of the module**

ITAL3120 (IT312) – An Introduction to Italian Cinema: Neorealism and its Legacy

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 4

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**

None

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

Compulsory for BA Italian (Single & 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 knowledge of the core production of neorealism (by Rossellini, De Sica and Visconti), arguably the most influential style of Italian cinema, and the way it diverges from classical Hollywood and films of the Fascist era;

8.2 Demonstrate knowledge and understanding of the connection between neorealism and its social and historical context;

8.3 Demonstrate knowledge of the theoretical notions of realism in the cinema and apply these to the films studied on the course;

8.4 Demonstrate knowledge and understanding of the legacy of neorealism in a range of films from Italy and around the world from the 1950s and beyond.

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

9.1 Demonstrate enhanced communicative skills in class presentations and discussions;

9.2 Write cogent and well-constructed essays;

9.3 Carry out independent and wide-ranging research in the library, in academic databases and on the internet;

9.4 Take responsibility for their personal and professional learning and development;

1. **A synopsis of the curriculum**

In the decade between 1943-1952, Italian cinema produced a series of films that departed dramatically from the traditions of mainstream cinema (both that of Hollywood and that produced under Fascism). These ‘Neorealist’ films were enormously influential around the world and had a lasting impact on film technique and style. This course will introduce students to the study of Italian cinema through an exploration of Neorealism – arguably the most significant ‘movement’ in Italian film history – and the work of several of the major Italian filmmakers involved in the movement (e.g. Rossellini, De Sica, Visconti).

In particular the course will consider:

- How to analyse a film, in terms of narrative, technique and style..

- The ways in which Neorealism constituted an alternative mode of practice to that of mainstream cinema (e.g. Hollywood) and the ways in which it rejected the tenets of the cinema of the Fascist era.

- The notion of realism in the cinema, in particular through the work of theorists such as André Bazin and Cesare Zavattini, and the ways in which this concept can be applied to the films studied.

- The social and political upheavals of wartime and post-war Italy and how these were reflected and negotiated in film.

- How and why Neorealism ended in the early 1950s and the ways in which its legacy is reflected in later Italian films.

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

Bazin, A. (2011). *André Bazin and Italian Neorealism*. New York/London: Continuum.

Bondanella, P, (1989). *Italian Cinema from Neorealism to the Present*, London: Continuum.

Brunette, P. (1996). *Roberto Rossellini*. Berkeley/ Los Angeles/London: University of California Press.

Curle, H. and Snyder, S. (2000). *Vittorio De Sica: Contemporary Perspectives*. Toronto/Buffalo/London: University of Toronto Press.

Ginsborg, P, (1990). *A History of Contemporary Italy. Society and Politics 1943 1988*, London: Penguin.

Haaland, T. (2012). *Italian Neorealist Cinema*. Edinburgh: Edinburgh University Press.

Marcus, M, (1986). *Italian Film in the Light of Neorealism*, Princeton: Princeton University Press

Nowell-Smith, G. (2003). *Luchino Visconti*. London: British Film Institute.

Shiel, M. (2006). *Italian Neorealism: Rebuilding the Cinematic City*. London: Wallflower.

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) – 40%
* Essay 2 (1,500 words) – 40%
* Presentation (20 minutes) – 20%
	1. 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)**

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| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *9.1* | *9.2* | *9.3* | *9.4* |
| **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** |
| Essay 2 | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** |
| Group Presentation | **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 specifically Italian cinematic movement, but also traces its departure from Hollywood norms and its legacy on a range of later cinematic movements around the world. 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 (with English subtitles).

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

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| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 01/02/16 | Major | September 2016 | 1, 8-13 | No |
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| Revised FSO Jan 2018 |