



## ITALIAN CINEMA 2019-20

### TIMETABLE

#### Classes

2019, November 15, 22, 29  
2019, December 6, 13, 20  
12.00 - 16.30, G5

### GENERAL AIMS

The course aims to:

- Provide an introduction to Italian cinema history and film forms through key directors and key films;
- Underline the fundamental importance of historical comparison and the dialogue between tradition and innovation;
- Discuss matters of industry, authorship and spectatorship by connecting the different aspects of film production and distribution.

### METHODOLOGY

Observation, analysis and discussion of historical periods, socio-economical transitions and changes in film style and production through films.

### LESSONS PROGRAM

**Introduction to the study of Italian cinema: historical, geographical, social, political and economical matters**

#### **From the origins to 1945**

- What is Italian cinema
- The realistic and mimetic tradition
- Italian genres/filoni (between spectacularity and artisanship)
- The Fascist Years

**FOCUS on: Analysis of “Rome Open City” by Roberto Rossellini (1945).**

#### **Neorealism**

- A watershed: a new world and a new sensitivity
- Four different “souls”
- Introducing new American features

**FOCUS on: Analysis of “Bitter Rice” by Giuseppe De Santis (1949)**



**The Boom Years, 1950s-1960s. Modern Cinema and Commedia all'italiana**

- New themes and new authors for a new economy: pink Neorealism and interior Neorealism
- The advent of television
- Hollywood on the Tiber
- What is comedy and what is “commedia all'italiana”

FOCUS on: Analysis of “The Easy Life” by Dino Risi (1962).

**1960s-1970s: Modern Cinema and Art Cinema**

- Modernism (Classical films and modern films)
- Author theory, criticism and spectatorship
- Private televisions and new programs
- The political cinema of the 70s

FOCUS on: Analysis of “Amarcord” by Federico Fellini (1973)

**1980s-1990s: The New Italian Cinema part I**

- Television and cinema
- The vanishing of the previous models
- A “nostalgia current”

FOCUS on: Analysis of “Cinema Paradiso” by Giuseppe Tornatore (1988)

**Conclusions and the 2000s: The New Italian Cinema part II**

- A history of transitions
- Italian documentary cinema of the 2000s
- New authors and social issues

FOCUS on: Analysis of “Caterina in the Big City” by Paolo Virzì (2003)

**EXAM**

Written exam: written paper (minimum 2000 words)