

Module Title	European Realisms: Italy and France
Programme(s)/Course	BA Film Studies
Level	5
Semester	2
Ref No:	NEW
Credit Value	20 CAT Points
Student Study hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite learning	Level 4 Film Studies modules
Co-requisites	
Excluded combinations	
Module Coordinator	Ricardo Domizio domizior@lsbu.ac.uk
Parent Department	Division of Film and Media, school of Arts and Creative Industries
Parent Course	BA Film Studies
JACS Code	W600
Description	This module will explore the cultural, historical and material factors that contributed to the importance of Neorealist films in post-war Italian cinema – one of the most influential film movements in cinema history. It will go on to reveal the profound connections between this movement and the subsequent cine-revolution in France represented by the French New Wave. Students will analyse a range of Neorealist and New Wave films in relation to their cultural and historical context, and place them within critical debates on film form, national cinema and identities. Students will gain a thorough insight into the relation between theory and practice in these two innovative movements, and go on to discover the lasting legacy for contemporary cinema.
Aims	The aims of this module are to <ul style="list-style-type: none"> • To gain an understanding of the films of this post second-world war period within their cultural and historical context. • To explore their relationship to the changing structure of the Italian and French film industries. • To engage in critical debates about the characteristics of Neorealist and French New Wave films. • To consider the influence of Neorealism and French New Wave cinema on definitions of national cinema and identity. • To gain awareness of the legacy of Neorealism and the French New Wave for subsequent cinematic movements across the world.
Learning outcomes	<p>On successful completion of the module students will have acquired:</p> <p>Knowledge and Understanding:</p> <ul style="list-style-type: none"> • show an awareness of the critical debates pertaining to realism in Italian and French post-war cinema • understand how innovation in cinema is related to politics, culture, and national identity <p>Intellectual Skills:</p> <ul style="list-style-type: none"> • the capacity to select and apply the methods that structure a theoretical and aesthetic inquiry into film including the intermediary research skills of assessment and comparison of scholarly material • the ability to analyse and critically evaluate ideas and arguments using module and independently sourced material

	<p>Practical Skills:</p> <ul style="list-style-type: none"> • the ability to independently locate and extend the range and depth of research material in the library and online resources • the capacity to design and present effective learning materials for group presentations (for group presentation modules) <p>Transferable Skills:</p> <ul style="list-style-type: none"> • advanced oral and written communication skills (including an awareness of audience) • advanced research, critical-analytical, and cognitive skills • collaborative and managed work capabilities in groups
Employability	<p>On successful completion of this module, students should have developed key employability skills to facilitate access to job markets in Media and Creative Industries, Teaching, Marketing and Administration, Journalism and related fields. Specific skills attained build upon those achieved at Level 4 and would include greater independence, adaptability, self-reliance and management of learning. These skills provide individuals with a competitive advantage in the job market.</p>
Teaching & Learning Pattern	<p>This module will be delivered over 12 weeks of classroom teaching. Each week will normally consist of a 4 hour class comprising lecture, screenings, and seminar. Students are expected to prepare for the seminars in advance by reading the relevant material from the weekly reading provided, and will be encouraged to participate in seminar discussions. Learning materials and assessment details will be available on Moodle VLE</p>
Indicative content	<ul style="list-style-type: none"> • Italian Cinema & Society under Fascism and post-Fascism • Critical Debates: Bazin on Neorealism • Rossellini, War and National Identity • <i>Bicycle Thieves</i>, the social agenda and ‘pure’ cinema • Critical Debates: Deleuze and the time-image • The demise of Neorealism and its legacy for the French New Wave • French New Wave Cinema characteristics • Critical debates: aesthetics, realism and politics • Critical debates: gender and sexual revolution • French New Wave, mise-en-scène, and authorship • The legacy of the French New Wave
Assessment method	<p><i>Formative</i></p> <p>Formative assessments will be embedded in the delivery of teaching, providing students with the opportunity to receive feedback on their performance in seminars before the final summative deadlines. Students will be expected to complete formative skills exercises with an emphasis on module knowledge, understanding of concepts and intermediate level essay writing.</p> <p><i>Summative</i></p> <p>CW1: extract analysis (1500 words) Weighting: 40%</p> <p>Students will be provided with a short extract (streamed on Moodle) and required to answer a question.</p> <p>CW2: Essay (1500 words) Weighting: 60%</p>

<p>Indicative Reading</p>	<p>CORE READING Bazin, A. (1971), <i>What is cinema?</i> (vol. 2), University of California Press Bondanella, P. (2001), <i>Italian cinema: from Neorealism to the present</i>, New York: Continuum Curle, H. and Snyder, S. (eds.) (2000) <i>Vittorio De Sica: contemporary perspectives</i>, Toronto: University of Toronto Press Graham, P. (2009) (ed.), <i>The French New Wave: Critical Landmarks</i>, London: BFI/Palgrave MacMillan Tweedie, J. (2013), <i>The Age of New Waves: Art Cinema and the Staging of Globalization</i>, Oxford: Oxford University Press.</p> <p>OPTIONAL READING Bazin, A. (2011), <i>Andre Bazin and Italian Neorealism</i>, Continuum Jobs, R. I. (2007) <i>Riding the New Wave: Youth and the Rejuvenation of France after the Second World War</i>, Stanford: Stanford University Press Ruberto, L E. and Wilson, K. M. (eds.) (2007) <i>Italian neorealism and global cinema</i>. Wayne State University Press Sellier, G. (2008), <i>Masculine Singular: French New Wave Cinema</i>, Durham, NC: Duke University Press</p>
<p>Other Learning Resources</p>	<p>FILMOGRAPHY: <i>Roma, città aperta</i> [<i>Rome, Open City</i>] (Roberto Rossellini, 1945) <i>Paisà</i> (Roberto Rossellini, 1946) <i>Ladri di biciclette</i> [<i>Bicycle Thieves</i>] (Vittorio De Sica, 1948) <i>Riso amaro</i> [<i>Bitter Rice</i>] (Giuseppe De Santis, 1949) <i>Umberto D</i> (De Sica, 1952) <i>Les quatre cents coup</i> (Francois Truffaut, Fr, 1959) <i>Breathless</i> (Godard, Fr, 1959) <i>Pierrot le fou</i> (Jean-Luc Godard, Fr, 1965) <i>Le Bonheur</i> (Agnes Varda, 1965) <i>Ma Nuit Chez Maud</i> (Eric Rohmer, 1969)</p> <p>The Moodle site will contain a weekly schedule of lecture notes, readings, and seminar preparation, along with assessment information, the module guide and other relevant materials.</p>