

## Italian

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Module descriptors for Inbound Students.

<b>Name</b>	Gender and Sexuality in Italian Cinema
<b>Code</b>	ITU44222
<b>Semester</b>	2
<b>ECTS credits</b>	5
<b>Pre-requisite</b>	

## Module Content

This module explores gender and sexuality post-war Italian cinema and is made up of two strands, or parts.

Strand 1: In front of the camera: We will explore how cinema constructs our ideas of what it means to be a man and a woman, and how these are performed on screen in post-war Italian cinema. We will analyse, in other words, how gender, but also sexuality are constructed on screen. We will look at normativity and its subversion, ranging from the performances of Sophia Loren to the filmmaking of Ferzan Ozpetek. This part of the module is underpinned by deepening learning through theories of gender and sexuality, including Judith Butler, feminist film theorists, theories of masculinity, and queer theory.

Strand 2: Behind the scenes: This module then challenges an account of Italian film history as born from the creative spark of a few male auteurs, underpinned by the business acumen of the male producers who supported them. We will do this by teasing out accounts of women filmmakers (from Lina Wertmüller and Liliana Cavani to Alice Rohrwacher) and women working in the industry in key screenwriting and other roles, as well as feminist activists, the sexual liberation and Me Too movements. In other words, we will discuss an alternative history of Italian cinema, in which women have played a more significant role as directors, screenwriters, producers, activists and so on. Who are these women? How did they break through in an industry so dominated by men? Questions of inclusion and exclusion in cinema production are key to the second part of the module, which looks at how whole industries can be gendered, and what that means.

## Learning Outcomes

1. Knowledge and understanding of the contribution of women to post-war Italian film history.
2. Knowledge, understanding, and ability to apply feminist film theory, gender theory, queer theory.

3. An understanding of how gender and sexuality are constructed on screen, and how the film industry works behind the scenes.
4. Ability to evaluate and analyse relevant material from secondary sources in Italian and English.
5. Ability to respond to questions or problems by presenting their independent judgements in an appropriate style and at a high level of complexity;
6. Advanced academic writing skills;
7. Advanced skills in oral presentation;

## Assessment

One 3000 word essay (80%)

One presentation X15 minutes (20%). Presentations will be delivered during the seminar class in weeks 5-11 and will introduce the topic of the sessionn