

## SCENE ANALYSIS

### Purpose

Enlighten the class!

- 1) Explain key elements/observations/techniques the spectator should reflect on
- 2) Illustrate how these elements/observations/techniques correspond with overarching themes addressed in class (i.e. masculinity/masculinities, “male crises”)
- 3) Pose an open-ended question that sparks discussion

### Requirements

- Your presentation should be between five and seven minutes
- You will not be showing the clip – but you must have media (film stills, images, text) to reference during your presentation
- You must use appropriate film language – in addition to pointing out a film technique (i.e. high and low camera angles), explain what purpose they serve in this particular scene
- You must provide context – historical and/or filmic (please specify)\*
- You must connect your observations/ analysis to overarching themes addressed in class (i.e. masculinity/masculinities, “male crises”)

*\*Historical context deals with the ‘real.’ Provide some facts that help situate this scene in the appropriate historical, social, political context(s). Filmic context deals with the ‘reel’.*

### Preparation:

- Reflect & Connect
  - Two to three students will present during the same lesson. You are responsible for connecting with the other presenters to ensure that the same scene is not presented multiple times
  - Why have you chosen this scene?
  - What connections can you make between this scene and class discussions on Italian cinema and representations of masculinity/ masculinities/ ‘male crises’?
- Re-watch scene (with & without sound)
  - What film elements do you find most striking (i.e. sound, color, *mise-en-scene*)?
  - Which film techniques to you observe? What purpose do they serve?
- Read/ review class notes, readings, viewing guide.
  - Do these resources provide adequate historical/filmic context?
  - Do these resources adequately inform your understanding of representations of masculinity/masculinities in this scene?
  - Is more research required?
- Complete additional research
  - Consider searching for interviews, podcasts, film reviews.
- Prepare your presentation
  - Remember, you will not play a clip of the scene for the class. Think of a way to frame the scene you analyze in a way that will help your classmates recall it (i.e. When does this scene occur in the broader film narrative?)
  - Organize supporting media (film stills, images, key text). You can either ‘share your screen’ with the class or email these materials to me **before** your presentation (note: I cannot open ‘Pages’). If you utilize PowerPoint/ Google Slides I suggest that you include no more than 3 slides.
  - Provide a bibliography of sources (including class readings/ notes) referenced. Use MLA format.
  - Devise an open-ended question to pose to the class after your presentation. This question should prompt

- discussion, and it should be connected to course content.
- You must submit all of these materials (supporting media, bibliography, open-ended question) on Blackboard by the day of your presentation.

## Grading

35% Following directions

- respects time limit, uses supporting media, creates bibliography in MLA format, submits materials on time

20% Use of film language

35% Insights

- connection to historical/filmic context & conceptions of masculinity/masculinities

10% Engagement

- (facilitates class discussion with an open-ended question)

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Thursday, February 11: *Ladri di biciclette* / Bicycle Thieves (Vittorio De Sica, 1948)

Thursday, February 18: *Ieri, oggi, domani* / Yesterday, Today, and Tomorrow (Vittorio De Sica, 1963)

Thursday, February 25: *Sedotta e abbandonata* / Seduced and Abandoned (Pietro Germi, 1964)

Thursday, March 4: *I cento passi* / One Hundred Steps (Marco Tullio Giordana, 2000)

Thursday, March 18: *Teorema* / Theorem (Pier Paolo Pasolini, 1968)

Thursday, March 25: *Città delle donne* / City of Women (Federico Fellini, 1980)

Thursday, April 1: *Posti in piedi in paradiso* / A Flat for Three (Carlo Verdone, 2012)

Thursday, April 8: *Ali ha gli occhi azzurri* / Ali Blue Eyes (Claudio Giovannesi, 2012)

Monday, April 19: *La grande bellezza* / The Great Beauty (Paolo Sorrentino, 2012)