Syllabus

Course Description

Course Title	History and Criticism of Audiovisual Media
Course Code	97101
Course Title Additional	Fear and Loathing at the Movies
Scientific-Disciplinary Sector	PEMM-01/B
Language	Italian
Degree Course	Bachelor in Design and Art - Major in Design
Other Degree Courses (Loaned)	
Lecturers	Prof. Marcello Barison, Marcello.Barison@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/45127
Teaching Assistant	
Semester	Second semester
Course Year/s	2nd, 3rd
CP	6
Teaching Hours	30
Lab Hours	0
Individual Study Hours	120
Planned Office Hours	18
Contents Summary	The course analyses the historical and cultural evolution of the main visual and sound media, from cinema to television to contemporary digital platforms, exploring the aesthetic, technological and social changes that have influenced their production and consumption.
Course Topics	The course is an itinerary of visual theory focused on cinema, organized into six conceptually progressive thematic modules that intertwine films with literary, philosophical, and theoretical texts. It opens with "1. Threshold and shamanic desire", where the myth of Orpheus and the works of Cocteau and Jodorowsky introduce

	the theme of the rite as visual initiation, engaging with certain anthropological studies, including Eliade's classic work on shamanism. It then continues with "2. Eros and Thanatos", where the psychoanalytic link between 'romantic' desire and the death drive is explored, leading to "3. 'Sex & power'", in which the domination of bodies is analyzed as a biopolitical practice, in light of the theories of Foucault and Agamben, which find in Pasolini's final, extreme film perhaps the most accomplished—though unintended—visual transposition. In "4. 'War and war'", cinema takes on the role of a critical lens for interpreting the history of the relationship between war, violence, and colonial domination, delving into the historical cases of the Algerian and Palestinian conflicts, and thus also confronting the most tragic current events, in the light of Edward Said's reflections, while keeping an eye constantly on the connection—both primordial and political—between sacred violence and sovereign power (Girard and Calasso). "5. Technology, metaphysics, and nihilism" addresses two eminent science-fiction cases of the encounter between cinema and philosophy, "2001: A Space Odyssey" and "Solaris", questioning the issue of technology understood as the metaphysical destiny of 'sapiens'. The 'journey' concludes with "6. Apocalypse", a section devoted once again to reflecting cinematographically on the proclamation of the 'end of history' (understood here both as eschatological catastrophe and in cosmic-environmental terms), putting images and thoughts into dialogue to explore the possibility of transforming the human horizon after a hypothetical yet visionary planetary 'catastrophe'. The general approach is comparative and interdisciplinary, aimed at showing cinema as a critical device for questioning the myths, powers, and horizons of the contemporary and its untimely premises.
Keywords	Desire, Eros, War, Technology, Apokalypse
Recommended Prerequisites	No recommended prerequisite.
Propaedeutic Courses	
Teaching Format	Frontal lecture, collective class discussion.
Mandatory Attendance	not compulsory but recommended
Specific Educational Objectives and Learning	Knowledge and understanding - have acquired the basic knowledge to be able to turn a critical

Outcomes	eye to their own work and to deal with contemporary complexity - have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in scientific and theoretical subjects. Applying knowledge and understanding - recognise the main phenomena of contemporary society, to observe them critically, also from an ethical and social point of view, and to elaborate appropriate solutions at the level of a design proposal/response. - make use of the skills acquired during the course of study in the event of continuing studies in a Master's degree programme in the field of design and to develop them further. Transversal competence and soft skills Making judgements - Be able to make independent judgements, both in the critical evaluation of their own work and in their ability to use the right interpretative tools in those contexts in which they will work professionally in design and/or continue their studies, also considering ethical and social aspects. Communication skills - to professionally communicate and substantiate their own decisions and justify them from a theoretical point of view. Learning skills - have acquired basic knowledge in theoretical subjects as well as a study methodology suitable for continuing studies with a Master's degree programme.
Specific Educational Objectives and Learning Outcomes (additional info.)	
Assessment	Oral exam. N.B. ALL THE STUDENTS ATTENDING THE EXAM AS "OPT" OR AS NON-ATTENDING STUDENTS MUST AGREE UPON THE CONTENTS WITH THE TEACHER.

Evaluation Criteria	The final evaluation is based on the following criteria: - Critical knowledge of the film works analyzed in class and listed in the Filmography (see below): Analysis of the works, knowledge of the plot, historical details related to the individual work and its context of production. - Knowledge of the material introduced and presented in class by the lecturer (thus the slides presented during class, which will be made available to students on the course's Teams channel). - Thorough knowledge of the texts indicated as mandatory in the Bibliography (see below). The student, in the exam, will have to demonstrate analytical knowledge of the content of the texts and the ability to discuss them in a conceptually autonomous and appropriate manner (reconstruction of the arguments presented in the book and their critical reworking). - It is essential, in order to pass the exam successfully, to express oneself correctly and appropriately, thus demonstrating an expository ability that is conceptually and rhetorically up to the standards of a university course.
Required Readings	**1)** Soglia e desiderio sciamanico [Threshold and shamanic desire] J. Cocteau, Orphée [Orfeo] (1959) e Le Testament d'Orphée [Il testamento di Orfeo] (1960) Jodorowsky, La montaña sagrada [La montagna sacra] (1973) Reference texts: Virgilio, Ovidio, Poliziano, Rilke, Cocteau, Pavese, Bufalino, Orfeo. Variazioni sul mito, Feltrinelli, Milano 2023. M. Eliade, Le chamanisme et les techniques archaïques de l'extase (1951), tr. it. di J. Evola, riv. e corr. da F. Pintore, Lo sciamanismo e le tecniche dell'estasi, Edizioni Mediterranee, Roma 1974. **2)** Eros e Thanatos [Eros and Thanatos] F. Truffaut, Jules et Jim (1962)

	J. Eustache, La maman et la putain (1973) Reference texts: J. W. von Goethe, Die Wahlverwandtschaften (1809), tr. it. di M. Mila, Le affinità elettive. Con un saggio di Thomas Mann, Einaudi, Torino 2014. W. Benjamin, Wahlverwandtschaften (1922), tr. it. Le affinità elettive, in W. Benjamin, Angelus Novus. Saggi e frammenti, a cura di R. Solmi, Einaudi, Torino 1962, pp. 163-243. **3)** «Sesso & potere» [“Sex & Power”] N. Oshima, ¿¿¿¿¿¿, Ai no korida [Ecco l’impero dei sensi] (1976) P. P. Pasolini, Salò o le 120 giornate di Sodoma (1975) Reference texts: D. A. F. Marquis de Sade, Les Cent Vingt Journées de Sodome, ou l’École du libertinage (1785), tr. it. Le 120 giornate di Sodoma, cura di M. Cavalli, BUR, Milano 2014. M. Foucault, Histoire de la sexualité (1976-1984) [La Volonté de savoir (1976); L’Usage des plaisirs (1984) ; Le Souci de soi (1984)], tr. it. Storia della sessualità (3 voll.): Vol. I: La volontà di sapere, tr. it. di P. Pasquino e G. Procacci, Feltrinelli, Milano 1978; Vol. II: L’uso dei piaceri, tr. it. di L. Guarino, Feltrinelli, Milano 1984; Vol. III: La cura di sé (Le souci de soi, 1984), tr. ti. di L. Guarino, Feltrinelli, Milano 1985. P. P. Pasolini, Empirismo eretico, Garzanti, Milano 1972. J. Tanizaki, ¿ [Kagi] (1976), tr. it. di S. Toguchi, La chiave, Bompiani, Milano 1963. G. Agamben, L’uso dei corpi, Neri Pozza, Vicenza 2014. **4)** «Guerra e guerra» [“War and War”] F. Ford Coppola, Apokalypse Now (1969) G. Pontecorvo, La battaglia di Algeri (1966)

	A. Gitai, ¿¿¿¿ [Kippur] (2000) Reference texts: J. Conrad, Heart of Darkness (1999), tr. it. di Ettore Capriolo, Cuore di tenebra, Feltrinelli, Milano 2013. R. Girard, Le Bouc émissaire (1982), tr. it. di Ch. Leverd, F. Bovoli, Il capro espiatorio, Adelphi, Milano 1999. R. Calasso, La rovina di Kasch, Adelphi, Milano 1983. B. Stora, Histoire de la guerre d'Algérie (1954-1962) (2004), tr. it. La guerra d'Algeria, il Mulino, Bologna 2009. Foa, Il suicidio di Israele, Laterza., Roma-Bari 2024. E. W. Said, The Question of Palestine (1980), tr. it. di S. Chiarini e A. Uselli, La questione palestinese, il Saggiatiore, Milano 2011. **5)** Tecnica, metafisica e nichilismo [Technology, Metaphysics, and Nihilism] S. Kubrick, 2001: A Space Odyssey [2001: Odissea nello spazio] (1968) A. Tarkovskij, Solaris (1972) 2016.
Supplementary Readings	Further readings and teaching materials will be provided in class from time to time.
Further Information	The previously mentioned references to the six thematic sections in which the films making up the core Filmography of the course are mentioned. This means that, in order to take the exam, students are required to have watched, in their entirety, all the listed films, as part of the oral exam will be devoted to their discussion. In addition, each student must delve into at least two of the following thematic areas. For each chosen topic, in addition to the film, they must read in depth (i.e., study) at least two of the listed texts (if more than two are indicated). In essence, the student

	must be prepared not only on all the films in the Filmography, but also on four texts from the bibliography, relating to two of the six indicated thematic areas. It is important to stress from the outset that part of the final oral examination will be expressly dedicated to discussing the four chosen texts, whose reading is mandatory in order to successfully pass the exam. Regarding the edition to be used: while it is preferable, where possible, to read the text in its original language, any complete edition, including translations, is acceptable.
Sustainable Development Goals (SDGs)	Gender equality, Peace, justice and strong institutions, Sustainable cities and communities