

ITA 375- “The ‘Primal Scene’: Memory, Redemption, and ‘Woman’ in the Films of Paolo Sorrentino” Discussion Questions

1. How does Kilbourn define the ‘primal scene’? What is the relation between ‘primal scenes’ (onscreen fiction) and the formation of a collective identity (socio-cultural reality)? (p. 379)
2. What are the qualities/characteristics of the ‘Sorrentinian subject’? What is the complement to this figure? What impact might these ‘types’ have on understandings of gender/ gender identity? (p. 381).
3. How do Mulvey’s and Doane’s concepts of [women’s] visual presence? Please review Mulvey’s concept of the ‘[male] gaze’. (p. 382-83)
4. List the similarities/differences in [the function of] women’s visual presence in *La grande bellezza*/The Great Beauty (2012) and *Youth* (2015) (p. 383-84)

ITA 375- “The ‘Primal Scene’: Memory, Redemption, and ‘Woman’ in the Films of Paolo Sorrentino” Discussion Questions

5. Why can we characterize the episode of Pina’s death in *Roma città aperta*/Rome Open City (Rossellini, 1945) a ‘primal scene’? Is there a connection between this scene and episodes in Sorrentino’s *The Young Pope* (Sorrentino, 2016-)? (p. 384-6)