



University of Oklahoma
Department of Modern Languages, Literatures, and Linguistics
MLLL 3373 Italian Cinema
Spring 2017

Professor: Dr. Daniela Busciglio
Email: busciglio@ou.edu
Office: Kaufman Hall 116
Office Hours: MR 4:30-5:30pm & by appointment

Class Time: MW 3:00 - 4:15pm
Location: Gould Hall (GH) 155
Screenings: M 6:00-8:00, GH 155

Course Texts

Required: Wood, Mary. *Italian Cinema*. London: Bloomsbury Academic, 2005.
(Used copies on Amazon for \$5.00 + shipping.)

Additional readings posted on Canvas.

Films (see program of study at end of syllabus), all available to stream on llc.ou.edu. You must use your 4x4 to log into the LLC website to stream films.

Course Description

This course explores the rich tradition of Italian cinema in the twentieth and twenty-first centuries. Beginning with the silent films of the early 1900s we will investigate the most salient points of Italy's cinematic history, such as neorealism, the great auteurs of the mid-twentieth century, genre film like the spaghetti western, historical dramas and more. We will consider formations of national identity on and through film, while also paying attention to Italy's influence on and responsiveness to global cinematic traditions. We will consider gender, class and cultural identities, as well as authorship, spectatorship and production.

We will screen one full film every Monday evening, as well as related clips during class time. Wednesday classes will follow a more traditional lecture format, to followed by a general discussion, analysis and critique of films watched. This requires careful viewing, advance preparation and active engagement on the part of all students.

Objectives

By the end of the semester students should be able to:

- convey an understanding of trends and developments in Italian film from its beginnings to the current day.
- comfortably employ a basic film studies vocabulary.
- draw connections between Italian and inter/transnational film.
- critically analyze a film in light of its particular cultural and historical context.

- write a concise 4-5 page analysis of a film sequence, considering both technical and narrative elements.

Requirements

Preparation and participation	10%
Presentation (1)	10%
Film evaluation sheets (5)	20%
Sequence analyses (2)	20%
Midterm exam	20%
Final exam	20%

Preparation and Participation (10%)

You will be expected to complete all assigned reading and required viewing *before class*, and to *actively participate* in weekly discussion. Bodily presence alone does not constitute active participation. The film evaluation sheets are a helpful tool for guiding your involvement in class discussion. If you are not sure what to say you can always refer to the comments you have already written down.

Your participation will be graded throughout the semester based on the following criteria:

A: An ‘A’ student is well prepared for each class meeting, having completed and reflected upon all assigned reading and viewing. This student actively participates in class discussion, regularly volunteering to speak and making comments that help further the discussion. This student engages thoughtfully in conversation with fellow classmates and the teacher, as both a clear speaker and an attentive listener. This student takes an active role in small group work. This student is respectful of all others in the classroom community and remains on task.

B: A ‘B’ student is also very well prepared for class, having completed and reflected upon all assigned reading and viewing. This student is an attentive listener and makes some contribution to class discussion. His or her comments may be less frequent or less critically engaged with course material than those of ‘A’ students, but s/he may participate more fully in small group work. This student is respectful of all others in the classroom community and remains on task.

C: A ‘C’ student does not always come prepared for class, whether this may mean not having completed the day’s reading or viewing. This student does not volunteer to speak during class discussion and takes a passive role in small group work. This student is not an attentive listener when others speak.

D/F: A ‘D’ or ‘F’ student shows disrespect toward others in the classroom community by talking over other speakers or responding to them dismissively or hurtfully. This student does not come prepared to class or participate in small group work.

Cell phones must be on silent mode and put away for the duration of class. Laptops and readers may be used only to access readings posted on Canvas, as needed. If you must use your cell phone to text or call someone, please briefly exit the classroom.

Presentation (10%)

Each student will be asked to give a 20-minute presentation on a director not otherwise studied in class. The presentation should include a general introduction to the director and her/his work, as well as the screening and analysis of a brief clip (2-3 minutes) from one of her/his films. This assignment is intended to introduce the class to a greater number of directors and films than would be otherwise possible throughout the course of one semester, as well as provide students the opportunity to practice their skills of information synthesis and presentation. Students are asked to a PowerPoint, Prezi, Keynote or similar presentation format but not read from this. You must consult and cite two outside academic sources. Presentations will be graded on clarity, depth of information, appropriate citation, thoroughness of clip analysis, and connection back to general course content. You will be graded according a rubric that will be uploaded to Canvas.

Film Evaluation Sheets (20%)

You will complete five film evaluation sheets throughout the course of the semester. It is up to you to decide which films you will evaluate. The evaluation sheet can be found on Canvas. You must complete the evaluation in full, thoughtful sentences after having viewed the film and uploaded to Canvas each Wednesday by 11.59pm. The evaluation sheets ask you to consider: your response to the film and understanding of its aim; the function of the film's technical aspects including sound, photography and editing; the efficacy and effects of the film's narrative. No late assignments will be accepted. A grade of zero will be given if you have not submitted your assignment by the due date and time.

Sequence Analyses (20%)

This paper must offer a close reading of one sequence of your choice from one of the films we have watched so far this semester. The point of a sequence analysis is to examine the way in which a film's visuals and its narrative work together to produce meaning. A successful sequence analysis focuses on one or two formal elements of a film clip and discusses the way these formal elements combine with the narrative content of the film. Full instructions can be found on Canvas. We will conduct an in-class sequence analysis workshop before your first SA is due. Each SA must be 4-5 pages in length. No late assignments will be accepted. A grade of zero will be given if you have not submitted your assignment by the due date and time.

Midterm Exam (20%)

The midterm exam will test your knowledge of significant concepts, questions and texts considered in the first half of the semester. It will consist of textual identifications, shorts answer questions and 1-2 short essay questions.

Final Exam (20%)

The final exam will test your knowledge of significant concepts, questions and texts considered in the second half of the semester. It will consist of textual identifications, shorts answer questions and 1-2 short essay questions.

Policies

Monitoring Your Grade

It is up to students to monitor their own grades on Canvas, which will be updated regularly with your grades. Concerns or queries about a grade should be made immediately. Your professor will not entertain queries or petitions for missed work at the end of the semester unless they are related to work immediately prior to the end of the semester. Your professor will also not entertain petitions for excused absences for attendance. Please be mindful of your own progress in class.

Attendance Policy

Course attendance is mandatory and will be recorded every day. You are allowed a maximum of 3 absences over the course of the semester. Each absence beyond these first 3 will result in the deduction of 1 point from your final grade. If you accrue more than 5 absences, you will be asked to withdraw from the course or a grade of F will be assigned as your grade for the course. Please note that attendance and participation grade does not simply depend on regular attendance but active daily participation. If you do miss class it is your responsibility to check Canvas and contact a classmate for missed materials and assignments. Be aware that missing class due to illness still counts as an absence, even with a doctor's note. In the case of a documented extenuating circumstance that may cause you to exceed your allotted number of absences, please contact your instructor immediately. Should you have personal emergency circumstances that require extended or frequent absences, it may be appropriate in some cases to drop that course and consider re-enrolling in a future semester. Athletes are expected to provide documentation of sports-related activities that may conflict with class to their instructor within the first two weeks of the semester. Please consult with your academic advisor concerning enrollment options. If you must miss class one day, it is your responsibility to find out from a classmate what exactly you missed, obtain any notes or updates.

Please be on time to avoid disrupting your classmates. Three late arrivals will count as one unexcused absence.

Emailing Your Instructor

Please use your OU email account when emailing your instructor. If you use a personal e-mail account (e.g., gmail, yahoo, etc), your message may end up in your instructor's junk mail folder or s/he will not know whether the message is junk mail, and therefore may not respond. OU email is considered by the university to be official communication, and you should therefore address your instructor appropriately (e.g., Dear Ms., Mr., Dr., etc.), and use a respectful tone. Instructors may not respond to emails that do not address them directly.

Recommendation Letters

As you go through your college career, which might eventually involve asking professors to recommend you for scholarships, graduate programs, jobs, or internships, please be

aware that professors are not obligated to write references for any student who asks us. I will not write a reference for a student unless I can write a very positive and specific one. Therefore, your job as a college student is to become the kind of student professors can rave about in recommendations-- hardworking, collegial, and intellectually inquisitive and honest. Consider maintaining relationships over time with professors, so that they know you well enough to write for you.

Religious Observances

It is the policy of the University to excuse absences of students that result from religious observances and to provide without penalty for the rescheduling of examinations and additional required class work that may fall on religious holidays. Please inform your instructor as early as possible (preferably at the beginning of the semester) of any religious holidays you anticipate observing during the semester that might conflict with class requirements. Prior to being absent for religious observances, please remind your instructor in advance, and please take the initiative in making appropriate arrangements for making up class work and/or rescheduling exams if applicable.

Disability Statement

If you have a disability that may prevent the full demonstration of your abilities in this course, please contact me personally as soon as possible so I can provide an appropriate contact to discuss accommodations necessary to ensure full participation and facilitate your educational opportunities. Please contact the Disability Resource Center, Goddard Health Center, Room 166, (405) 325-3852 to make a formal request for accommodation. email drc@ou.edu. For further information, please visit: <http://www.ou.edu/drc/home.html>.

Statement of Inclusivity

Pivotal to OU's educational mission is the need to embrace and value the diversity of the OU community. Acknowledging the uniqueness of each individual, in this course and on campus we seek to cultivate an environment that encourages freedom of expression. Because the University is a community where inquiry is nurtured and theories are tested, every individual has the right to feel safe to express ideas that differ from those held by other members of the community. However, all persons who aspire to be part of our campus community must accept the responsibility to demonstrate civility and respect for the dignity of others. Recognizing that the proper balance between freedom of expression and respect for others is not always apparent or easy to achieve, we must continually challenge ourselves and each other in an atmosphere of mutual concern, good will and respect. Therefore, expressions or actions that disparage an individual's or group's ethnicity, gender, religion, sexual orientation, marital status, age or disability are contrary to the mission of OU.

Title IX Resources and Reporting Requirement

For any concerns regarding gender-based discrimination, sexual harassment, sexual assault, dating/domestic violence, or stalking, the University offers a variety of resources. To learn more or to report an incident, please contact the Sexual Misconduct Office at (405) 325-2215 (8am to 5pm, M-F) or smo@ou.edu. Incidents can also be reported

confidentially to OU Advocates at (405) 615-0013 (phones are answered 24 hours a day, 7 days a week). Please be advised that an instructor is required to report instances of sexual harassment, sexual assault, or discrimination to the Sexual Misconduct Office. Inquiries regarding non-discrimination policies may be directed to: Bobby J. Mason, University Equal Opportunity Officer and Title IX Coordinator at (405) 325-3546 or bjm@ou.edu. For more information, please visit <http://www.ou.edu/eoo.html>.

Adjustments for Pregnancy/Childbirth Related Issues

Should you need modifications or adjustments to your course requirements because of documented pregnancy-related or childbirth-related issues, please contact your instructor or the Disability Resource Center at (405) 325-3852 as soon as possible. Please visit <http://www.ou.edu/eoo/faqs/pregnancy-faqs.html> for answers to commonly asked questions.

Auditors

Auditors are expected to do the same work as required of other students; no grades assigned but all assignments must be completed on time and active, and prepared participation is expected.

Academic Integrity

Academic misconduct is any act that improperly affects the evaluation of a student's academic performance or achievement or fails to give appropriate credit to authorship. All students in attendance are expected to be honorable and to observe standards of conduct appropriate to a community of scholars. The University of Oklahoma expects from its students a higher standard of conduct than the minimum requires to avoid discipline. Academic misconduct includes all acts of dishonesty in any academically related matter and any knowing or intentional help or attempt to help, or conspiracy to help, another student. The Academic Misconduct Disciplinary Policy will be followed in the event of academic misconduct. Cheating is strictly prohibited at the University of Oklahoma, because it devalues the degree you are working hard to get. As a member of the OU community it is your responsibility to protect your educational investment by knowing and following the rules. For specific definitions on what constitutes cheating, review the Student's Guide to Academic Integrity at http://integrity.ou.edu/students_guide.html. Any instance of academic misconduct will be handled in accordance with the University policy and procedures. Please refer to the website maintained by the OU Integrity Council and Office of Academic Integrity Programs at <http://integrity.ou.edu/index.html>.

Tutors are best used as guides. In order to improve your Italian skills, you must be able to identify and learn from your own mistakes and this is impossible if someone else is making the corrections.

What kind of help is acceptable?

- ✓ Point out errors and help you understand them, but allow you to correct them.
- ✓ Explanation of troublesome concepts or material
- ✓ Aid in identifying problem areas and resolving them

- ✓ Help with exam preparation

What kind of help is unacceptable?

- ✗ Correcting or doing your written assignments
- ✗ Help to cut corners or producing last-minute work

Examples of academic misconduct in this class include but are not limited to:

- Using unauthorized material (cheat sheets, answer keys, etc.) on examinations and other assignments
- Improper collaboration (for example working with a partner to divide the work in half and copying each other's half)
- Submitting the same assignment for different classes
- Having someone else do or write your assignments for you
- Submitting plagiarized work (i.e., cutting and pasting from another paper or the internet without proper citation or paraphrasing from the web or other sources without crediting the source or using another person's words, ideas, or research and presenting it as one's own)
- Fabricating, forging, or altering documents or lying in order to obtain academic advantage
- Using an electronic translator such as Google Translate for full sentences and/or paragraphs.

For full descriptions, please refer to the academic integrity website. When in doubt about whether something constitutes academic misconduct, please consult with your instructor who can help clarify any gray areas.

Program of Study

The course calendar may be subject to changes in the event of class cancellations due to inclement weather, instructor illness, etc.

All writing assignments must be in Times New Roman font size 12 double-spaced and must follow this format: LastNameFirstNameAssignment.doc(x).

(e.g.: "SmithJaneSequenceAnalysis.doc")

All assignments will be uploaded to Canvas.

An automatic deduction of 3 points will occur if format not followed.

Week 1 Course Introduction / Early Cinema

NO SCREENING

Wednesday 1/18	Course Introduction; National Cinema Studies: Italian Cinema
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Week 2 Cinema Under Fascism

MONDAY SCREENING: *Cabiria* (1914, dir. Giovanni Pastrone)

1/23 & 1/25	<p>From early Cinema to White Telephone Films</p> <p>Readings: Wood, pp. 1-34 Crofts, “Reconceptualising National Cinema” (Canvas) Corrigan – Short Guide to Writing About Film (Canvas)</p> <p>In class screening: <i>What Scoundrels Men Are!</i> (1932, dir. Mario Camerini)</p>
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Week 3 Neorealism I

MONDAY SCREENING: *Ossessione* (1943, dir. Luchino Visconti)

1/30 & 2/1	<p>Early Neorealism</p> <p>Readings: Forgacs & Gundle, “Film Production” (Canvas) Celli & Cottino-Jones, from <i>A New Guide to Italian Cinema</i> pp. 34-45 (Canvas)</p>
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Week 4 Neorealism II

MONDAY SCREENING: *Bicycle Thieves* (1948, dir. Vittorio De Sica)

2/6 & 2/8	<p>Neorealism Proper</p> <p>Reading: Wood, pp. 82-109</p>
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Week 5 Transitional Years & Comedy Italian Style

MONDAY SCREENING: *Big Deal on Madonna Street* (1958, dir. Mario Monicelli)

2/13 & 2/15	<p>Post-war Italy, Italian Comedy</p> <p>Readings: Celli & Cottino-Jones, from <i>A New Guide to Italian Cinema</i> pp. 88-93 (Canvas) Bordwell & Thompson, “Film Criticism: Sample Analyses” (Canvas)</p> <p>Sequence Analysis Workshop</p>
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Week 6 Auteur Cinema I

MONDAY SCREENING: *La Dolce Vita* (1960, dir. Federico Fellini)

2/20 & 2/22	<p>Auteur cinema</p> <p>Readings: Morandini, "Italy: Auteurs and After" (Canvas) Reading: Wood, pp. 110-135</p> <p>DUE: SEQUENCE ANALYSIS 1</p>
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Week 7 Auteur Cinema II

MONDAY SCREENING: *Blow Up* (1966, dir. Michelangelo Antonioni)

2/27 & 3/1	<p>Auteur cinema / Midterm Review</p> <p>Reading: Wood, pp. 182-201</p>
	MIDTERM EXAM

Week 8 Genre Cinema

MONDAY SCREENING: *The Good, the Bad and the Ugly* (1966, dir. Sergio Leone)

3/6 & 3/8	<p>Genre cinema and the Spaghetti Western</p> <p>Reading: Wood, pp. 35-62</p>
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Week 9 SPRING BREAK – NO CLASSES

Week 10 Genre Cinema: Horror, Thrillers & Cop Films

MONDAY SCREENING: *Suspiria* (1977, dir. Dario Argento)

3/20 & 3/22	<p>Popular cinema & the "filone"</p> <p>Reading: Brunetta, from <i>The History of Italian Cinema</i> pp. 199-212 (Canvas)</p>
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Week 11 Gender Roles, Gender Relations

MONDAY SCREENING: *Love and Anarchy* (1973, dir. Lina Wertmuller)

3/27 & 3/29	<p>Gender, production and representation</p> <p>Reading: Wood, pp. 155-181</p> <p>Sequence Analysis Check-in</p>
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Week 12 Italianness & Otherness

MONDAY SCREENING: *18 Ius Soli: The Right to Be Italian* (dir. Fred Kuwornu)

4/3 & 4/5	<p>Italianness & Others in Italian Film, Blaxploitation, and beyond</p> <p>Readings:</p> <p>Caponetto, Blaxploitation Italian Style: Exhuming and Consuming the Colonial Black Venus in 1970s Cinema in Italy (Canvas)</p> <p>O’Healy, Screening Intimacy and Racial Difference in Post-Colonial Italy, (Canvas)</p> <p>Reading: Angelone & Clò, “Other Visions: Contemporary Italian Documentary Cinema as Counter-Discourse” (Canvas)</p> <p>Suggested: Wood, pp. 136-154</p>
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Week 13 Self-reflective filmmaking

MONDAY SCREENING: *Dear Diary* (1993, dir. Nanni Moretti)

4/10 & 4/12	<p>The 1980s & the “crisis” of Italian film</p> <p>DUE: SEQUENCE ANALYSIS II</p> <p>Reading:</p> <p>Diffrient, “Autobiography, Corporeality, Seriality [...]” (Canvas)</p>
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Week 14 History, Memory & Narrative

MONDAY SCREENING: *Life is Beautiful* (1997, dir. Roberto Benigni)

4/17 & 4/19	<p>Representing History</p> <p>Reading:</p> <p>Marcus, “The Seriousness and Humor in Roberto Benigni’s <i>Life is Beautiful</i>” (Canvas)</p>
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Week 15 Contemporary Realities

MONDAY SCREENING: *Gomorra* (2008, dir. Matteo Garrone)

4/24 & 4/26	<p>Italian Film in the New Millennium</p> <p>Reading:</p>
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	Antonello, “Dispatches from Hell: Matteo Garrone’s <i>Gomorra</i> ” (Canvas)
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Week 16 Italian Pluralities

MONDAY SCREENING: *Shun Li and the Poet* (2010, dir. Andrea Segre)

5/1 & 5/3	Italian Film in the New Millennium Reading: Wood pp. 136-154
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FINAL EXAM: Tuesday, May 9th, 4:30-6:30pm Gould Hall 155