

 FLORIDA ATLANTIC UNIVERSITY	COURSE CHANGE REQUEST Undergraduate Programs		UUPC Approval <u>1/30/23</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	Department LLCL College A&L		
Current Course Prefix and Number <u>ITT 3521</u>		Current Course Title <u>Italian Film Classics</u>	
<i>Syllabus must be attached for ANY changes to current course details. See Template. Please consult and list departments that may be affected by the changes; attach documentation.</i>			
Change title to: Change prefix From: _____ To: _____		Change description to:	
Change course number From: _____ To: _____			
Change credits* From: _____ To: _____		Change prerequisites/minimum grades to:	
Change grading From: _____ To: _____		Change corequisites to:	
Change WAC/Gordon Rule status** Add <input checked="" type="checkbox"/> Remove <input type="checkbox"/>		Change registration controls to: Please list existing and new pre/corequisites, specify AND or OR and include minimum passing grade (default is D-).	
Change General Education Requirements*** Add <input type="checkbox"/> Remove <input type="checkbox"/>			
<small>*See Definition of a Credit Hour.</small> <small>**WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to this form. See WAC Guidelines.</small> <small>***GE criteria must be indicated in syllabus and approval attached to this form. See Intellectual Foundations Guidelines.</small>			
Effective Term/Year for Changes: Fall 2023		Terminate course? Effective Term/Year for Termination:	
Faculty Contact/Email/Phone Ilaria Serra, iserra1@fau.edu / 7-0286			
Approved by Department Chair <u>MEC</u> College Curriculum Chair <u>MEC</u> College Dean <u>RJ</u> UUPC Chair <u>Phlyn Williams</u> Undergraduate Studies Dean <u>Dan Meeroff</u> UFS President _____ Provost _____		Date 1/13/2023 1.23.23 01/24/2023 1/30/23 1/30/23	

Email this form and syllabus to mjenning@fau.edu seven business days before the UUPC meeting.

Florida Atlantic University
Department of Languages Linguistics, and Comparative Literature

ITT 3521 # 21237/21238

**ITALIAN FILM CLASSICS:
FROM NEOREALISM TO THE PRESENT
(3 CREDITS)**



Syllabus
Fall 2023

Ilaria Serra
E-mail: iserra1@fau.edu - Office: CU 242
Office hours: T 11:30am -2:30pm
Class meetings: M 11:00 am- 1:50 pm
Classroom: GS208 and Living Room Theaters-Theater 2, CU110

This course has no prerequisites

This course is a writing-intensive course, a WAC course (Writing Across the Curriculum at FAU). If passed with a C or better, this course fulfills the state-mandated Gordon Rule requirement. If this class is selected to participate in the university-wide WAC assessment program, you will be required to access the online assessment server, complete the consent form and survey, and submit electronically a first and final draft of a near-end-of-term-paper.

Course description:

“Italian Film Classics: from Neorealism to the Present” provides an overview of Italy’s rich cinematic tradition starting from the groundbreaking years of Neorealism until the present. Thanks to the poetics of Neorealism and to many national *auteurs*, Italian cinema has become a point of reference for world cinema. In this course we will watch several masterpieces – must-see for students of Italian and Film History - by authors such as Roberto Rossellini, Federico Fellini, Pier Paolo Pasolini and Michelangelo Antonioni. The course is taught in English, and all movies have subtitles. Since the choice of the movies will vary, this course may be repeated for credit.

We will watch films in class: you will be asked to “actively” watch them, as part of your training as visual interpreters. You will need to take accurate notes, and formulate questions and hypotheses for decoding such texts. These notes will be re-ordered in a one/two-page response to the viewing and discussed at the next class meeting.

Besides being a privileged learning experience, this class gives you a unique chance to view these masterpieces on the silver screen in a real movie theater (the FAU Living Room Theater), as they were meant to be enjoyed.

Course objectives:

The course simultaneously aims at explaining Italian cinema in the context of its intellectual, political, social and economic circumstances, in the course of the second part of the Twentieth century.

This course provides students with the tools with which to “read” film beyond the surface. The course’s purpose is also to stimulate students’ critical and analytical skills through a visual medium.

Intensive writing exercises will improve the students’ writing skills. Students will receive specific feedback from both the professor and student peers. The textbook by Ed Sikov includes specific sections dedicated to writing an academic paper about film.

Readings

- Bondanella, Peter and Federico Pachioni. *A History of Italian Cinema*. New York: Bloomsbury, 2017 (2nd edition).
- Ed Sikov. *Film Studies: An Introduction*. New York, Columbia UP, 2010.

Assignments

Participation: Since your oral participation through class discussion is an important component of the final grade you are expected to bring as much **relevant** input to class as possible. (10% of the grade)

Viewing responses: every week students are asked to write a 2-page (max) single-spaced paper in which you choose a specific scene from the movie and analyze it as representative of the movie message, as expressed through film technique.

In any order, students need to

- Contextualize the movie referring to Bondanella’s chapters in *History of Italian Cinema*;
- Explain why you chose that specific scene;
- Describe the scene following the example provided in Sikov’s chapter of the week;
- Apply Sikov’s technical descriptions to a specific scene of the movie of the week;
- Add an image if possible;
- Clearly refer to the readings with short quotes and page numbers;
- You need to be concise and clear.

Grading will take into account the elements above.

This will be peer-reviewed and it will serve as the base for the following week’s discussion.

You’ll notice how watching a movie and “seeing” a movie are two very different things.

You will be given weekly feedback by the teacher as well.

Due on Wednesdays.

Peer Review: Each student will be automatically assigned a paper to read and comment on. Please comment on style, clarity and content, and the specific theme touched in “Focus on Writing,” in a kind and helpful manner. **Due on Thursdays.**

Final paper: your “final paper” — ten pages — is on a topic of your choice among the themes covered in class (a list of possible topics is below). It is due no later than the date indicated below. This paper will be handed in a week before the end of the semester. After the instructor’s feedback you will have to re-write and revise it for the final grade (a revision may be a substantial reworking of a draft, much more than editing and correction of surface errors). This final essay should be

logically constructed and smoothly written. It should *demonstrate knowledge of the bibliography* dedicated to the filmmaker in question. It should be written according to the latest guidelines of the *MLA Handbook*. You can use the Purdue Owl Guide to the MLA Style online. 10 double-spaced pages, excluding notes and works cited; minimum 5 items in “works cited”.

Italian Majors and Minors at the advanced level are encouraged to write the final paper in Italian. They will be graded on clarity and content (not style or grammar as long as they are readable).

First draft: the draft should be complete, that means it has a title, a thesis, it uses proper citations, and includes a Works Cited page. You should use the comments and feed-back provided for the previous papers as guidelines.

Teacher's response: after the essays are turned, I will look at them and give you a clear feedback on possible revisions (titles, clear thesis statement, citations). If you have any doubt, you are welcome to speak to me in my office. If I am not clear enough, just ask for a clarification!

Final version: Each student will turn in a final version incorporating stylistic and content suggestions.

REMEMBER: When in doubt, footnote! *Plagiarism* will not be tolerated.

GUIDELINES FOR WRITING PAPERS AND RESPONSES

Formatting requirements:

All work for this class must be formatted as follows to receive full credit:

- 12 point Times New Roman font
- 1 inch margins
- Title and name
- Quotes longer than 3 lines must be indented, single spaced, and font reduced to 10 point size.
- Every quote and every source must be referenced using MLA Style.
- If you have a paragraph that discusses an idea related to a source, put a footnote or a parenthetical reference at the end of the paragraph telling me where the ideas come from.
- Never use the first person (I/me/my). Replace “I think” with “the movie suggests...” or “according to this source...”. Limit the personal reading to a few lines, if necessary.
- Do not use contractions (“Don’t use contractions”) because they give a different feel, are less formal and have less impact.

Primary Source Analysis:

If you are sincere and objective in analyzing your quotation and your scenes, you are not probably wrong. Look at the context of the quotation and scenes to find the correct meaning.

Primary source is the movie itself (and other movies if you need). You should plan on watching the movie more than once.

Secondary Source Analysis:

You have to approach the analysis of a secondary source in the same critical manner in which you work on primary sources. The source you find must be from JSTOR, PROJECT MUSE, or some other FAU library database.

Secondary source is the critical work on your movie. At least 5 works for an 10-page paper.

Thesis-Driven Paper

A “thesis-driven essay” makes an argument or tries to prove a point. You should clarify your thesis (or the claim) in the very first paragraph and anticipate it in your title. The rest of the paper is devoted to supporting your claim with evidence from the films and the readings.

Possible titles that point to a thesis

Comedy Italian-Style as a Cultural Comment on National Troubles
Satire in Italian Film through Music and Sound
Visual Metaphors of Culture in Three-Italian Movies
Technique as Message in Federico Fellini’s Imagination
Reading the Neorealist season through Childhood
Framing Culture: Construing Italy in Film Images
Acting Out: Acting and the Italian Theater Tradition
Editing Meaning in ...
The Long Influence of Neorealism in Italian Cinema
Settings and Props: Finding Meaning in the Smallest Details

HOW PAPERS WILL BE GRADED: All papers require critical thinking, not just a summary of the assignments and the viewing. An A-paper is smoothly written, well argued, well-structured and free from serious grammatical or spelling errors. It clarifies your point since the beginning and avoids smoky wording. It follows an ordered reasoning and gives adequate conclusions. It is documented with references to the readings and class discussion.

The short response papers will also respond to these requirements, and your main point will be expressed by your title.

Use this as a guide for grading criteria and writing expectations.

An “A” paper has:

- An explicit thesis statement that clearly answers or addresses the prompt
- an interesting introduction that gives context and establishes credibility
- strong topic sentences that reflect the content and order of the thesis
- strong transitions between paragraphs to maintain order of essay
- credible sources acting as support to main ideas
- discusses text(s) with conviction and authority
- clearly and explicitly states ideas without being repetitive
- has a solid conclusion with a restated thesis, review of main points, and a clever ending
- few to no grammatical errors, maintains an academic and formal tone
- adheres almost perfectly to MLA standards via formatting and documentation of sources

A “B” Paper has:

- a fairly clear thesis; may still require some “hammering out” of ideas, yet it addresses the prompt
- a basic introduction stating at least the work(s) being discussed and the author(s)
- leading topic sentences
- rather basic transitions between paragraphs
- inclusion of sources and support for main ideas, but may seem “reaching” at times

- discusses text(s) passionately, but may leave reader with questions
- may seem repetitive with ideas at times
- develops conclusion “roundly”—tries to cover thesis, main points, but leaves reader with questions (or may introduce new material at ending)
- a few grammatical errors or moments of informality, but does not impede on comprehension
- adheres to most of MLA standards, but needs work, like works cited page or in-text citations

A “C” Paper:

- contains a vague thesis, or hints at a thesis, but does not clearly state one
- has an introduction that somewhat “adequately” covers the topics/themes, but seems to do so haphazardly
- has vague or unclear topic sentences that may or may not reflect back to thesis
- has weak transitions between paragraphs, so at times they may seem unrelated
- discusses text as if regurgitating class discussion; adds few “new” ideas to material
- conclusion seems glued together or like a rewrite of the introductory paragraph; conclusion does not fully “conclude” essay
- contains grammatical errors that impede on understanding of essay, such as run-ons, misuse of punctuation, informal tone, unclear or awkward words or phrases, etc.
- fails to completely or properly document sources according to MLA requirements

A “C-”, “D”, or “F” paper (not passing):

- vaguely addresses the prompt, if at all, and contains no clear thesis or argument
- is poorly introduced, vaguely referencing authors, works discussed, or any contextual notes
- does not have topic sentences, so ideas and organization are lacking
- fails to properly support any ideas pertinent to prompt or themes
- fails to incorporate outside sources, whether correctly or at all
- is rife with grammatical errors and informalities; shows a lack of care
- does not adhere to MLA formatting in the least, be it heading, documentation, or citation

Grading

Participation (active class participation): 10%

Viewing responses (500-1000 words) + Peer Review: 50%

Final paper outline, bibliography and presentation paragraph: 15%

Final paper (5000 words): 25%

Grading Scale

A 93-100	B+ 88-89	C+ 78-79	D+ 68-69	F 0-63
A- 90-92	B 82-87	C 72-77	D 66-67	
	B- 80-81	C- 70-71	D- 64-65	

Attendance Policy

Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is

determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

Attendance is mandatory, even if you have seen some of these films. Inside an academic context you will not view them in the same light.

You are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. It is the student's responsibility to give the instructor notice prior to any anticipated absence and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting.

If you accumulate more than three unexcused absences, your grade will be lowered. In other words, suppose your final grade point average is B+. If you are absent for the fourth time (without a proper justification), either for the discussion or for the screening of the films shown your B+ will turn into B; after the fifth absence it becomes B- etc.

Classroom Etiquette

In order to enhance and maintain a productive atmosphere for education, personal communication devices, such as cellular telephones and pagers, are to be disabled in class sessions.

If you e-mail your instructor and/or other students, be polite in your letters. Start with "dear" and add a proper introduction and greetings. Use FAU email to avoid being blocked as spam.

Disability Policy Statement

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Code of Academic Integrity Policy Statement

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic

dishonesty. For more information, see the Code of Academic Integrity in the University Regulations: http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf

Warning: Some films show sexually explicit scenes or contain violent scenes and/or language. Please keep an open mind or tell your instructor if it is a problem.

The syllabus may be subject to slight revisions at the discretion of the instructor and with sufficient advance warning.

Course Itinerary

WEEK	DATE	SCREENING	DISCUSSION	READINGS
1	August 23	Giuseppe Tornatore, <i>Nuovo Cinema Paradiso</i> (<i>Cinema Paradiso</i>), 1988, 120'	Visual Pleasure and Italian Cinema A film about film Focus on Writing: Thesis Statement	Answer this question after watching the movie in the big theater: How are films and film-watching right at the centre of Italian life in this film? Compare to today's film viewing experiences. In your paper, refer to this paragraph: Bondanella, <i>History</i> , "Giuseppe Tornatore" in Ch. 16, pp. 558-566 Response Paper– Peer Review due
2	August 30	Segments from Giovanni Pastrone, <i>Cabiria</i> (1914); https://www.youtube.com/watch?v=gOWicOwtHa8 Luchino Visconti, <i>Ossessione</i> (1943) Roberto Rossellini, <i>Roma Citta' aperta</i> (<i>Open City</i> , 1945) (Amazon prime)	Introduction and History Film Language	Sikov, Ch. 1 Mise-en-scene: <i>Within the Image</i> , pp. 1-23 Bondanella, "The Historical Epic" from Ch. 1, pp. 8-15. Bondanella, "Visconti's <i>Obsession</i> " from Ch. 2, pp. 36-61 Bondanella, Ch. 3 "Neorealism" pp. 63-83 Response Paper– Peer Review due
3	September 6 Labor Day	Watch on your own: Vittorio De Sica, <i>Ladri di biciclette</i> (<i>Bicycle Thief</i> , 1948)	Italian Neorealism and Poetry Focus on Writing: The paper title	Sikov, Ch 2 Mise-en-scene: <i>Camera movement</i> , pp. 24-37 Bondanella, Ch. 3 "Neoralism" pp. 83-100

		Complete movie with subtitles here: https://www.youtube.com/watch?v=YD-IAH3XEmQ		Response Paper– Peer Review due
4	September 13	Giuseppe De Santis, <i>Riso amaro (Bitter Rice)</i> , 1949 (vhs)	Shades of Pink on Neorealism	Sikov, Ch. 3 Cinematography, pp.8-54 Bondanella, Ch. 4 “Neorealism’s many Faces” pp. 101-132 Response Paper– Peer Review due
5	September 20	Federico Fellini, <i>La Strada (The Road)</i> , 1956	Young Fellini on the Road of Italian Reconstruction	Sikov, Ch. 4 Editing, pp. 55-73 Bondanella, Ch. 5 “The Cinema of Reconstruction” pp 133-162 Response Paper– Peer Review due
6	September 27	Pietro Germi, <i>Divorzio all’italiana (Divorce Italian Style</i> , 1962)	“Commedia all’italiana” Focus on Writing: Paragraph Breakdown	Sikov, Ch. 5 Sound, pp. 74-88 Bondanella, Ch. 7 “Commedia all’italiana” pp. 185-198 Response Paper– Peer Review due
7	October 2	Lina Wertmuller, <i>Travolti da un insolito destino nell’azzurro mare d’agosto (Swept Away)</i> , 1974	The Political Comedy of a Woman Filmmaker	Sikov, Ch. 6 Narrative, pp. 89-102 Bondanella, Ch. 7 “Commedia all’italiana” pp. 198-221 Response Paper– Peer Review due
8	October 11	Michelangelo Antonioni, <i>Deserto rosso (Red Desert)</i> , 1964 (Kanopy)	Painting Industrial Italy Excerpt from Antonioni’s <i>Blow Up</i> (1966) Focus on Writing: The conclusion	Sikov, Ch. 7 From Screenplay to Film, pp. 103-115 Bondanella, Ch. 8 “The Italian Art Film” pp. 223-249 Response Paper– Peer Review due
9	October 18	Federico Fellini, <i>La dolce vita</i> (1960)	Fellini’s Dream and the Economic Boom. Excerpts from <i>8 1/2</i> (1963)	Sikov, Ch. 8 Filmmakers, pp. 116-128 Bondanella, Ch. 8 “The Italian Art Film” pp. 249-269

				Response Paper– Peer Review due
10	October 25	Pier Paolo Pasolini, <i>Mamma Roma</i> (1962) (Kanopy)	“Cinema of Poetry” and Neorealism Focus on Writing: Clarity	Sikov, Ch. 9 Performance, pp. 129-142 Bondanella, Ch. 9 “Neorealism’s Legacy” pp. 271-324 Response Paper– Peer Review due
11	November 1	Sergio Leone, <i>Per un pugno di dollari</i> (<i>A Fistful of Dollars</i>), 1964	The Spaghetti Western Focus on Writing: Adding Emphasis	Sikov, Ch. 10 Genre, pp. 143-157 Bondanella, Ch. 12 “A Fistful of Pasta” pp. 395-429 Response Paper– Peer Review due
12	November 8	Dario Argento, <i>Deep Red</i> (<i>Profondo rosso</i>), 1975	<i>Auteur</i> Horror Film Focus on Writing: Writing an Outline	Sikov, Ch. 11 Special Effects, pp. 158-168 Bondanella, Ch. 13 “Mystery, Gore and Mayhem,” 431-474 Response Paper– Peer Review due Start thinking about your final paper. Come prepared to speak about your idea: “One scene to speak of one Italian classic film” (choose one movie from the class or a film we have not watched but is mentioned in Bondanella’s book) Response Paper– Peer Review due
13	November 15	Roberto Benigni, <i>La vita e' bella</i> (<i>Life is beautiful</i>), 1997	How Can We Laugh? When Imagination Re-Reads Reality	Sikov, Ch 12 Writing a paper, pp. 169-185 Bondanella, Ch. 15 “Italy’s Truly popular Genre”, pp. 515-534 Response Paper– Peer Review due Prepare a bibliography to support your research paper (at least 5 items). You can use JStor, ProjectMuse, GoogleScholar databases, and InterLibrary Loan if the books are not available at FAU Library. Ask for them this week, or they will not arrive on time. Final paper outline and presentation paragraph due for instructor’s

				feedback on Saturday.
14	Novembe r 22 Nov. 25: Thanksgivi ng	Gabriele Salvatores, <i>Mediterraneo</i> (1991)	Escape from Italy	Response Paper– Peer Review due Bondanella, Ch. 15 “Italy’s Truly popular Genre”, pp. 535-545
15	Novembe r 29	Presentation of your final’s idea, before finishing to write the paper.	This will help you put into words your ideas, test it with the class, and receive feedback.	The presentation should use a 1-minute clip (8/10 minutes in total). Start writing your papers. Remember you need to let your paper “rest” two days after you finish it before re-reading it and turning it in. Final paper first draft due.

Final version of paper due: M (Dec 13) 10:30am - 1:00pm (we will meet)