

## **LALI 4442 (#20205)**

**Dr. C. Gaudenzi**

Spring 2019

FIT 227, MW 2:20-3:45 pm

Office hours: Jones Hall 108J; MW 3:45-4:45, F 9:20-10:20, and by appointment

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### **Views of Italy in *la commedia all'italiana***

#### **Course Description and Goals**

When you think of Italy, what images do you see? Do you picture a beautiful and romantic land with superb art, delicious food, excellent music, and elegant clothing? Or do you think of Italy as the home of the mafia and unstable governments? These are some of the stereotypes popularized by Hollywood. But the Italian reality presents a more complex picture, where even the idea of an Italian nation may be questioned. Although Italy was unified as a country in 1860, regional differences still persist, most obviously in the problematic relationship between the wealthy, industrial North and the more rural South. Furthermore, the issue of Italian identity is becoming increasingly complex because of the growing number of immigrants from Eastern Europe, North Africa, and China. Using Italian movies as a base, this course will introduce students to various facets of contemporary Italian culture and explore issues of politics, gender, religion, and immigration. By viewing films of different periods, students will also learn about Italian cinema, with an emphasis on *la commedia all'italiana* and its development. Screenings will include masterpieces such as Fellini's *Amarcord*, Monicelli's *I soliti ignoti*, and Germi's *Divorzio all'italiana*. The course fulfills five competencies associated with career readiness by NACE (The National Association of Colleges and Employers): Critical Thinking/Problem Solving, Oral and Written Communications, Teamwork/Collaboration, Digital Technology, and Global/Intercultural Fluency.

The main goal of this course is to encourage students to consider a culture beyond their own and to question common beliefs about that culture. Students will begin with their own "knowledge" of Italy – popular American clichés about Italians – and will then gradually be encouraged to enlarge their point of view and knowledge of that country. This course, *Views of Italy in Cinema*, is interdisciplinary in that it not only teaches students how to become wiser observers of another culture but also better readers of films in general. Students will learn to read films and to appreciate the development of postwar Italian cinema. Class activities will be devoted to developing skills such as engaging in productive discussion, giving effective oral presentations, and revising one's own written work. Students will compose short essays on the films viewed, write a final paper, and take five quizzes and a final quiz in readings and lectures.

#### **Required Material:**

Powerpoint presentations and articles uploaded in Ecourseware

#### **Recommended Textbooks:**

Mary P. Wood, *Italian Cinema*

Timothy Corrigan, *A Short Guide to Writing About Film*

#### **Technology and Software Requirements:**

The minimum hardware requirements for this course can be found at this site: <http://www.memphis.edu/uofmonline/technical.php>. The software requirements are Microsoft Office Word and Power Point, Adobe Acrobat Reader, and VLC. If you do not have MS Word, then you can access it for free at [www.memphis.edu/getoffice](http://www.memphis.edu/getoffice). Students are strongly encouraged to back up all their

electronic files on a USB Flash Drive, external hard drive, or a cloud storage website, such as UMDrive. Students are strongly advised first to create and save all coursework with a word processor, and then to paste it into Ecourseware, in case of a glitch with the browser or on-line connection! Students will need ready access to a reliable computer with high speed internet service. This is widely available (from home, hot-spots, libraries, computers on campus, etc.), so lack of internet access is not an acceptable excuse for missing course deadlines. A wired connection is generally better than WiFi, especially for quizzes/tests. For technical difficulties with electronic submissions or viewing, consult the UM Help Desk by filling out a form at <http://umhelpdesk.memphis.edu> or call 901-678-8888.

**Recommended Readings:**

Albert Ascoli, and Krystyna von Henneberg, eds, *Making and Remaking Italy* (DG 568.5.M35)  
 Christopher Duggan, *A Concise History of Italy* (DG 467.D84)  
 David Forgacs and Robert Lumley, eds, *Italian Cultural Studies* (DG 450.1795)  
 Frank Burke and Marguerite Waller, eds, *Federico Fellini: Contemporary Perspectives* (PN 1998.3 F65)  
 Jacqueline Reich and Piero Garofalo, eds, *Re-Viewing Fascism: Italian Cinema 1922-1943* (PN 1993.5.188 R45)  
 Louis Giannetti, *Understanding Movies* (PN 1994. G47 1982)  
 Millicent Marcus, *Italian Film in the Light of Neorealism* (PN 1993 5.188 M28)  
 Millicent Marcus, *After Fellini* (PN 1993.5.I88 M283)  
 Peter Bondanella, *The Cinema of Federico Fellini* (PN 1998.3.F45 B66)  
 Peter Bondanella, *Italian Cinema* (PN 1993.5.I88 B58)  
 Gino Moliterno, *Encyclopedia of Contemporary Italian Culture* (DG 450.E53)  
 Dana Renga, *Mafia Movies: A Reader*. Toronto: U of Toronto P, 2011.

**Films**

Federico Fellini, <i>Amarcord</i> (1973)	Gabriele Muccino, <i>L'ultimo bacio (The Last Kiss)</i> (2001)
Mario Monicelli, <i>I soliti ignoti (Big Deal on Madonna Street)</i> (1958)	Massimiliano Bruno, <i>Nessuno mi può giudicare</i> (2011)
Pietro Germi, <i>Divorzio all'italiana (Divorce Italian Style)</i> (1961)	Manetti Brothers, <i>Ammore e malavita</i> (2017)
	Gennaro Nunziante, <i>Quo vado</i> (2016)

**Grading**

A+= 100-99; A= 98-93; A-=92-90; B+= 89-87; B= 86-83; B-= 82-80; C+= 79-77; C= 76-73; C-= 72-70; D+= 69-67; D= 66-60; F= below 60

- One short paper (at least 2 full pages, presented and discussed in class)\* 5%
- One final paper (at least 8 full pages, written in stages, beginning with proposal, proceeding to outline, then to first draft), or one final video & reaction paper\* 15%
- Five quizzes on films, readings and lectures 30%
- Class preparation/discussion/homework 40%
- Final quiz on films, readings and lectures 10%

\* Students counting this course for their minor in Italian have to meet special language requirements (e.g., write part of their papers in Italian and discuss films partly in Italian).

## Requirements

**HOMEWORK.** For each meeting time you will write a critical essay of at least twenty sentences on the section of the film watched in class.

**QUIZZES (5).** Quizzes will include essay questions and identifications. They will cover the readings and the material presented during lectures.

**SHORT PAPER.** Short papers are presented in class and should be at least 2 full pages long (use the font Times New Roman, 12 point, double-spaced, with one-inch margins). They should analyze sequences of the film viewed in class, or discuss what the film communicates to you about Italian culture.

**THE FINAL PAPER (A) or FINAL VIDEO AND REACTION PAPER (B).**

(A) The final paper is a research paper and it should be at least 8 full pages long (use the font Times New Roman, 12 point, double-spaced, with one-inch margins). Students must choose either a major director, analyzing and comparing two of this director's films within their cultural and historical perspective (e.g., the representation of women in Germi); or an aspect of Italian culture as exemplified in two *commedie all'italiana*, one of which will be seen in class (e.g., the Italians and the mafia, the Italians and the family, the Italians and multiculturalism). Criticism and evaluation must be grounded on specific sequences or scenes of the film. If you have problems finding a topic, I will help you. As soon as students have decided their topic, they must submit a one-page outline and discuss it with me. You should use at least 5 secondary sources. Remember that Wikipedia is not an acceptable source for academic essays. Also, "imdb.com" or "rottentomatoes.com" can be used as extra sources (e.g., to check factual information such as actors' names or to find reviews), but they will not count toward your 5 required sources. A good bibliography includes varied sources, for instance, a monographic book, an academic essay, two newspaper articles, and one encyclopedia entry (do not use more than one encyclopedia entry). If you have doubts, do not hesitate to ask me. Make sure that all the sources included in your bibliography are quoted in your paper. All topics must be approved by me, all outlines are due April 8, and all draft papers are due April 24. The final copy of the paper is due the day of the final exam.

(B) The video which you will create for your Final video & reaction paper project should be a short documentary related to the film directors studied in this course. Be creative! (But let me know what you intend to do in advance.) Your video could be for example a documentary which compares the city of Rimini as presented in *Amarcord* to the Rimini familiar to modern tourists, and then draw conclusions from their differences and similarities. On *Youtube* there are several videos on Rimini. You could use your own voiceover and comment on some of those videos. Your videos should be about 10 minutes long and should be submitted on DVD. In addition, to the video you should turn in a 3-page paper in which you describe/explain the rationale beyond your video. This is probably the best part to use your bibliographical sources (at least 5), although you may insert quotes or references anywhere else. Video projects can be conducted as a team of (2-4 people). The final work will be evaluated as a group effort. You must feel comfortable with receiving the same grade. It is highly recommended that you supervise one another's work. The final reaction paper, however, must be an individual writing. Each member of the team will submit his/her own essay, describing and analyzing in details his/her part in the work, but also discussing the entire video and experience. All topics must be approved by me, all outlines are due April 8, and all draft papers are due April 24. The final copy of your project is due the day of the final quiz.

## Course Policies

- ❖ Late homework will not be accepted for credit.

- ❖ 3 tardies = 1 absence.
- ❖ **DEPARTMENT POLICY:** Absences in excess of **4** will negatively affect the grade in the course. For each additional absence, four points will be deducted from your performance grade. In other words, if the average of your weekly performance is 80% and you were absent 6 times, 8% will be deducted from 80%.
- ❖ You must take tests and exams the days they are scheduled. No make-up tests will be given except in case of documented medical or family emergencies.
- ❖ Films viewed in class are on reserve at the Learning Media Center (Jones Hall 220). Please call to make sure the Center is open (tel. 901-678-3157).
- ❖ Some films screened might contain violence and sex; if you think you might have a problem with adult content, do not take this class. Please be aware that Italian sensitivities to such issues are different than American.
- ❖ **UNIVERSITY POLICY:** Students' **cell phones must be turned off** in class.
- ❖ **You can leave the classroom only for emergencies.**
- ❖ If you encounter difficulties with the material please contact me immediately!
- ❖ Students with a disability who seek accommodations should inform me at the beginning of the semester.
- ❖ Students are not allowed to receive or attempt to receive assistance in the preparation of any assignment, exam or essay to be submitted for a grade. **If you have any doubts, see the university's web-site on academic honesty** (<http://saweb.memphis.edu/judicialaffairs/>) or ask me (e-mail is an easy way to reach your instructor).
- ❖ To comply with the government's **FERPA** regulations, I will not reply to emails from non-university email accounts and I will not send emails to non-university email accounts.
- ❖ The University is committed to ensuring equality in education and eliminating any and all acts of sexual misconduct from its campus. Sexual misconduct includes sexual harassment, sexual assault, dating violence, domestic violence and stalking. If you or someone you know has been harassed or assaulted, you can make a report to the Office for Institutional Equity at oie@memphis.edu (mailto: oie@memphis.edu) or 901-678-2713. Please note that if you make a report to me I am required to report it. If you want to make a confidential report you can contact the University Counseling Center, 214 Wilder Tower, 901-678-2068.

### **Circolo Italiano**

There will be a **Carnival party** on February 22 in Jones Hall 241, 12:30-1:30 (student lounge). In March, at the Buckman Performing Arts Center, students will be able to view the Italian group *Newpoli* perform **Tarantella music and dance**. Students will have the opportunity to view three contemporary Italian Films at the UC Theatre (**Italian Film Festival USA**) in April 2019. (Film titles and exact dates will be announced later in the semester). Finally, **the Tavola Italiana** meets at the coffee shop of the Fedex Institute of Technology each Friday at 12:30 starting from January 25 to April 19. Follow us on Facebook! [www.facebook.com/Italianprogramedu](http://www.facebook.com/Italianprogramedu)

## LALI 4442 ATTIVITÀ E COMPITI

Calendario	In Classe	Compito
14 gennaio	<b>Introduzione al corso</b>	
16	Fascismo e seconda guerra mondiale: Fellini, <i>Amarcord</i>	Composizione (almeno 20 frasi)
21	<b>Vacanza (MLK)</b>	
23	Fellini, <i>Amarcord</i>	Composizione
28	Fellini, <i>Amarcord</i>	Composizione
30	Fellini, <i>Amarcord</i>	Composizione
4 febbraio	<b>QUIZ 1</b> Dopoguerra: Monicelli, <i>I soliti ignoti</i>	Lettura articolo Gaudenzi on <i>Amarcord</i>
6	Monicelli, <i>I soliti ignoti</i>	Composizione
11	Monicelli, <i>I soliti ignoti</i>	Composizione
13	Monicelli, <i>I soliti ignoti</i>	Composizione
18	<b>QUIZ 2</b> <u>Boom economico e la famiglia italiana:</u> Germi, <i>Divorzio all'italiana</i>	Lettura articolo Bondanella on <i>Commedia all'italiana</i>
20	Germi, <i>Divorzio all'italiana</i>	Composizione
25	Germi, <i>Divorzio all'italiana</i>	Composizione
27	Germi, <i>Divorzio all'italiana</i>	Composizione
4 – 10 marzo	<b>Vacanze (Springbreak)</b>	
11	<u>Crisi di identità nel secondo millennio:</u> Muccino, <i>L'ultimo bacio</i>	Composizione
13	<b>QUIZ 3</b> Muccino, <i>L'ultimo bacio</i>	Lettura articolo Reich on <i>Divorzio all'italiana</i>
15	<b>Last day to drop a class with a grade of "W"</b>	
18	Muccino, <i>L'ultimo bacio</i>	Composizione
20	Muccino, <i>L'ultimo bacio</i>	Composizione
25	<b>QUIZ 4</b> <u>Questioni di razza e genere:</u>	Lettura articolo Gaudenzi on <i>L'ultimo bacio</i>

	Bruno, <i>Nessuno mi può giudicare</i>	
27	Bruno, <i>Nessuno mi può giudicare</i>	Composizione
1 aprile	Bruno, <i>Nessuno mi può giudicare</i>	Composizione
3	<b>QUIZ 5</b> <u>Crimine organizzato:</u> Manetti Brothers, <i>Ammore e malavita</i>	
8	Manetti Brothers, <i>Ammore e malavita</i>	Composizione
10	Manetti Brothers, <i>Ammore e malavita</i>	Composizione
15	Manetti Brothers, <i>Ammore e malavita</i>	Composizione
17	<u>Ridefinizione del lavoro nel secondo millennio:</u> Nunziante, <i>Quo vado</i> con Checco Zalone	Composizione
22	Nunziante, <i>Quo vado</i>	Composizione
24	Nunziante, <i>Quo vado</i>	<b>Final draft composizione</b>
1 maggio	<b><u>Quiz FINALE 1:00 pm – 3:00 pm</u></b>	