
ITALIAN CINEMA in Fall 2019 (FM3074)

Course Code	FM3074	Professor(s)	Valerio Coladonato
Prerequisites	None	Office Number	G-L20
Class Schedule	R: 16:55-19:50 in G-L21	Office Hours	Monday, 15:15-17:30 (by email appointment)
Credits	4	Email	vcoladonato@aup.edu
Semester	Fall 2019	Office Tel. Ext.	621

Course Description

This course focuses on the historical periods when Italian film was at the cutting edge of world cinema. We will analyze several neorealist films, including Rossellini's 'Rome, Open City' and De Sica's 'Shoeshine', and explore the importance of Rome as location and symbol. The second half of the course features a number of leading Italian filmmakers including Fellini, Visconti, Pasolini, Antonioni, Leone, Petri, the Taviani brothers, Wertmuller, and Cavani. Finally, we will discuss how this cinematic tradition shapes recent Italian films, such as the ones by Garrone and Sorrentino.

Course Learning Outcomes

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- Students will be able to trace the rise and development of Italian cinema in its artistic, industrial and cultural aspects.
 - Students will be able to observe, analyse and discuss different cinematic codes and relate them to the work of key directors in Italian cinema.
 - Students will be able to distinguish aesthetic techniques and approaches of selected directors and place their work in context with global cinema history and aesthetics.
 - Students will be able to analyze representative of different key aspects in the Italian cinematic tradition, including themes, genres, and directors' approaches.
 - Students will be able to relate films to the historical context in which they were produced and distributed, within the larger framework of Italy's societal and cultural transformations

General Education

GLACC LEARNING OBJECTIVES

Local and Global Perspectives: Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate.

Aesthetic Inquiry and Creative Expression: Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions.

Exploring and Engaging Difference: Students will think critically about cultural and social difference; they will identify and understand power structures that determine hierarchies and inequalities that can relate to race, ethnicity, gender, nationhood, religion, or class.

Course Outline

September

Week 1 – Thursday 5

TOPICS INTRODUCTION. SILENT CINEMA AND THE FASCIST PERIOD

SCREENINGS

Excerpts from Istituto Luce newsreels (1925) and *Maciste alpino* (Borgnetto and Maggi, 1916); screening of *Men, What Rascals!* (Camerini, 1932)

READINGS

- BONDANELLA pp. 23-31; 35-40; 43-48; 55-61.

- HANDOUT 1. Umberto Eco, *Ur-fascism* (1995)

- HANDOUT 2. M. Landy, *Men What Rascals!*, in G. Bertellini (ed.), *The cinema of Italy*, Wallflower Press, London, 2007

September 8th – last day to drop/add courses online

Week II – Thursday 12

TOPICS NEOREALISM (1) ROSSELLINI, THE ETHICS AND THE AESTHETICS

SCREENINGS

Rome, Open City (Rossellini)

READINGS

- BONDANELLA pp. 63-86

- HANDOUT 3. S. Gottlieb, 'Rossellini, Open City, and Neorealism', in Roberto Rossellini's *Rome Open City*, Cambridge UP, Cambridge, 2004 pp. 31-43'

- Assignment: bring in notes/visual maps summarizing readings

Week III – Thursday 19

TOPICS NEOREALISM (2): DE SICA AND ZAVATTINI AND FRENCH CRITICISM

SCREENINGS

Shoeshine (De Sica)

READINGS

- BONDANELLA pp. 87-94.
- SITNEY chapter 4 'De Sica and Zavattini's Neopopulism', pp. 75-83
- HANDOUT 4. André Bazin on De Sica (excerpts)
- Assignment: short response text on *Shoeshine* (acting and mise-en-scène)

Week IV –Thursday 26

TOPICS: ITALIAN AUTEURS: FELLINI AND PASOLINI I.

SCREENINGS

Excerpts from *La dolce vita* and *Roma* (Fellini) and *Mamma Roma* (Pasolini)

READINGS

- BONDANELLA pp. 249-260.
- HANDOUT 5. D. Rhodes, *Stupendous, Miserable City. Pasolini's Rome*, Minnesota University Press, 2007, chapter 5 (selected passages)
- HANDOUT 6. P. Bondanella on *La dolce vita*

October

Week V – Thursday 3

TOPICS ITALIAN AUTEURS: FELLINI AND PASOLINI II.

SCREENINGS

La ricotta (Pasolini); excerpts from *Eight and a Half* (Fellini)

READINGS

- BONDANELLA pp. 289-96.

You can choose either Handout 7 or Handout 8

- HANDOUT 7. J. Reich, *Eight and a Half*, in G. Bertellini (ed.), *The cinema of Italy*, Wallflower Press, London, 2007.

- HANDOUT 8. . P. Bondanella on *Eight and a Half*.

Week VI – Thursday 10

- In-class review for midterm exam

TOPICS AUTEURS (2) ANTONIONI

SCREENINGS

Excerpts from *L'avventura* (Antonioni) and *L'eclisse* (Antonioni)

READINGS

- BONDANELLA pp. 268-283

-SITNEY chapter 6 (paragraph on *L'Avventura*) & chapter 7 (intro + paragraph on *L'eclisse*)

Week VII –Thursday 17

Midterm exam

Week VIII – Thursday 24

- experiential learning?

TOPICS PASOLINI AND THE 'CINEMA OF POETRY'

SCREENINGS

La ricotta (Pasolini) and excerpts from *Accattone* (Pasolini)

READINGS

- SITNEY (chapter 8, intro + paragraph on Accattone)

Week IX - Thursday 31 - NO CLASSES (Fall break)

November

November 4th, last day to withdraw from a course /no credit option

Week X - Thursday 7

TOPICS LEONE, HOLLYWOOD, AND THE SPAGHETTI WESTERN

SCREENINGS

For a Fistful of Dollars (Leone)

READINGS

- BONDANELLA, pp. 338-371

- HANDOUT 9. M. Gunsberg, 'The Man with no Name: Masculinity as Style in the Spaghetti Western', in *Italian Cinema. Gender and Genre*, Palgrave Macmillan, New York, 2005

Week XI – Thursday 14

TOPICS POLITICAL CINEMA IN THE 'LEADEN YEARS'

SCREENINGS

Excerpts from *Investigation of a Citizen Above Suspicion* (Petri) and *The Night Porter* (Cavani)

READINGS

- BONDANELLA pp. 193-200 237-256.

- HANDOUT 10. Gaetana Marrone on *The Night Porter*, in G. Bertellini (ed.), *The cinema of Italy*, Wallflower Press, London, 2007

Week XII – Thursday 21

TOPICS REALISM: YESTERDAY AND TODAY

Excerpts from *Gomorra* (Garrone)

- Student presentations

READINGS

- HANDOUT 11. F. Cilento, 'Saviano, Garrone, *Gomorra*: Neorealism and Noir in the Land of the Camorra', *Fast Capitalism*, issue 8 vol. 1, 2011: available at https://www.uta.edu/huma/agger/fastcapitalism/8_1/cilento8_1.html

Week XIII – Thursday 28

TOPICS CONTEMPORARY ITALIAN CINEMA AND ITS GLOBAL RECEPTION

SCREENINGS

The Great Beauty (Sorrentino)

READINGS

- HANDOUT 12. Iannone on *The Great Beauty*.

December

Week XIV – Thursday 5

- Student presentations
- Final review

December 7th - 11th, reading days

Final Exam: Thursday, December 12, 2019 - 19:00

Textbooks

Title	Author	Publisher	ISBN	Required
History of Italian Cinema, second edition	Bondanella Peter, Pacchioni Federico	Bloomsbury	9781501307638	Yes
History of Italian	Bondanella Peter,	Bloomsbury	9781501307638	Yes

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

Attendance and participation in class account for 10% of the student's class grade. There will be one Q&A session and discussion, based on class lectures, film screenings and home assignment, which will help to prepare students for the final exam (to be scheduled during the course, accounts for 15% of the grade). One mid-term paper (25%); one final paper (25%). The final exam accounts for 25% of the class grade.

Other
