
ITALIAN CINEMA in Spring 2021 (FM3074)

Course Code	FM3074	Professor(s)	Valerio Coladonato
Prerequisites	None	Office Number	G-L20
Class Schedule	M: 10:35-11:55 in G-L21 R: 15:20-16:40 in G-L21	Office Hours	Monday, 15:15-16:40 (by email appointment)
Credits	4	Email	vcoladonato@aup.edu
Semester	Spring 2021	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

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

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 (CCI LO1)

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

(CCI LO2)

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

January

Week I – 18th – 21st

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

- 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

Week II – 25th – 28th

January 24th – last day to drop/add courses online

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 last week's readings

February

Week III – 1st – 4th

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)

Week IV – 11th

REVIEW + PRESENTATIONS

February 8th – 10th, Mini break 1, (no classes)

Week V – 15th – 18th

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*

ASSIGNMENT: group presentations on representations of Rome in auteur cinema

Week VI – 22nd

February 24th – 28th, Mini break 2, (no classes)

March

Week VII – 1st – 5th

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.

ASSIGNMENT: prepare review for midterm exam

Week VIII – 8th –12th

MIDTERM EXAM

Week IX – 15th – 19th

TOPICS AUTEURS (2) ANTONIONI

SCREENINGS

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

READINGS

- BONDANELLA pp. 232-239.

- HANDOUT from SITNEY book (chapters 6 and 7: either paragraph on L'Avventura or paragraphs on L'eclisse)

March 17th, Mid-semester

March 19th, Mid-semester grades due

Week X – 22nd – 25th

ASSIGNMENT:

Watch one of the films from the list I provide and do research on its international reception (in the U.S., France or another country whose language you are fluent in). See prompt sent by email.

READING: HANDOUT: Coladonato, "Realism for the Elites, Revolution for the People: The Reception of Rome, Open City in France (1945-1968)"

Week XI–29th – 2nd

TOPICS BETWEEN CINECITTA' AND HOLLYWOOD: LEONE AND THE SPAGHETTI WESTERN

SCREENINGS

For a Fistful of Dollars (Leone)

READINGS

- BONDANELLA, pp. 395-406.

- 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

April 2nd, last day to withdraw from a course.

Last day to choose the CR/NC grading option.

April

Week XII – 5th – 8th

- Presentations on international reception - part I

TOPICS POLITICAL CINEMA IN THE 'LEADEN YEARS'

SCREENINGS

Investigation of a Citizen Above Suspicion (Petri)

READINGS

- BONDANELLA pp. 198-206; 300-305.
- HANDOUT: L. Portis, "The Director Who Must (Not?) Be Forgotten"

April 5th, Easter Monday (no classes)

April 6th, Faculty retreat (no classes)

Week XIII – 12th – 16th

- Presentations on international reception - part II
- In-class quiz

TOPICS REALISM: YESTERDAY AND TODAY

Excerpts from Gomorrah (Garrone)

- Student presentations

READINGS

- HANDOUT 11. F. Cilento, 'Saviano, Garrone, Gomorrah: 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 XIV – 19th – 23rd

- Presentations on international reception - part III

TOPICS CONTEMPORARY ITALIAN CINEMA AND ITS GLOBAL RECEPTION

SCREENINGS

The Great Beauty (Sorrentino)

READINGS

- HANDOUT 12. Iannone on The Great Beauty.

Week XV – 26th – 30th

REVIEW + PRESENTATIONS

April 28th, Last day of classes,

April 29th, – May 2nd, Reading days (May 1st, holiday)

May 3rd – 12th, Final Exam

May 26th, all grades due

Textbooks

This course doesn't have any textbook.

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
