

Department: Modern and Classical Languages

Course No: ILCS 3260W [260W]

Credits: 3

Title: Italian Cinema

Contact: Roger Travis Norma Bouchard

Content Area: CA1-Arts and Humanities

Diversity: CA4 International

WQ: Writing

Catalog Copy: ILCS 3260W -(Formerly offered as ITAL 260W.) Either semester. Three credits. Prerequisite: ENGL 105 or 110 or 111 or 250. Two class periods and one 2-hour laboratory period. Lectures in English. Films in Italian with English subtitles. Bouchard. Italian cinema from the silent era to the present. Its genres, such as epic film, melodrama, comedy "Italian-style," "Spaghetti-Westerns," and political cinema. Cinema as a reflection on and comment upon the social and political contexts of Italian history from pre-fascist Italy to modernization and beyond.

Course Information: 1a. ILCS 260W surveys the development of Italian cinema from the fascist era to the present. Films are analyzed historically, that is as a reflection and comment upon the social and political contexts of Italian culture, but also as artistic expressions endowed with a specific, autonomous language. Students become familiar with the historical, political, and cultural background needed to fully understand the film. In addition, they learn the critical vocabulary necessary for the process of film analysis. 1b. Given the format of the class, the course is naturally organized around the film showing. A short lecture by the instructor gives background material on the director of the week. Reading assignments complement the instructor's lecture. To guarantee the formulation of critical responses to the films, students are expected to write several short essays on assigned films. Mid-term and final exams are in the form of short essay questions which address background, factual information, and interpretive material presented in the readings as well as the lectures and class-discussions. 1c. Major themes and issues covered are: * World War II and the rise of Italian "Neorealism": Fascists, Resistance fighters and the Holocaust * Italy's modernization and the advent of "Comedy Italian Style": the rise of the bourgeoisie and the urban masses * Social contexts of "Auteur cinema" * Sexual Politics: the "Woman's Film" * "Minimalist" Cinema and the Age of Terrorism * Cinema and National Identity: Between localism and globalization.

Meets Goals of Gen Ed: This course is based upon a selection of a rich body of Italian films spanning from the post World War II era to the present. Hence, students not only acquire a good understanding of major international developments-- thereby acquiring intellectual breadth and versatility--but become sensitive to the variety of human experiences that they encounter in their

weekly screening (i.e, Fascist and Resistance soldiers, the holocaust, urban working masses and the bourgeois class in the age of modernization, women's struggles, political terrorists and their effects of society, etc.) Moreover, by way of lectures, class-discussions, readings, and writing assignments, students become more articulate while also developing the critical skills that are necessary for the process of film analysis. Because of the primacy of the visual in today's culture, these are skills that extend far beyond the classroom setting and will be most valuable for students' future engagement with the world around them.

CA1 Criteria: This course brings together historical, critical and aesthetic modes of inquiry. All films selected are representative of crucial developments in Italian and European society and students become aware of the intricate relations between specific genres of filmmaking and fundamental historical, social, and cultural developments, such as Neorealism and World War II, Comedy Italian Style and the advent of economic modernization, Woman's Film and the cultural revolution of the 1960's, and so on. Moreover, since film is a specific art form, endowed with its own conventions and languages, students are led to a deeper comprehension of film genres, styles, and techniques (i..e, characterization, narrative, lighting, composition, editing, camera-work, sound track, depth-of-field).

CA4 Criteria: The films selected for this course provide students with many examples of how modern Italian (and European) society is a place of multiple, diverse voices. The early screenings on WW II, for example, center on the different perceptions that brought Italians to support Fascism and the Holocaust or, conversely, join the Resistance and the Allies. Likewise, the topic of modernization includes films where modernization is seen from the perspective of the middle class and those of the urban masses. The Woman and the Minimalist films provide additional case studies of a diversity across gender and political barriers. Since every major historical, cultural, and social development is seen from a variety of perspectives, students become aware that monologic interpretive systems, even though capable of determining people's destiny, are ultimately historical constructs, and therefore subject to further interpretation and redefinition.

W Criteria: Students cannot pass the course without passing the W component. Students are required to write 4 3-page essays on selected films. These assignments enable and enhance learning the content of the course since students are asked to discuss issues of characterization, film techniques, audience response, themes, and so on addressed in the course. Each short essays is worth 5% of the grade, for a total of 20%. A final 6-page essay, which is an expansion of one of the shorter paper, is worth an additional 20% 2. The primary modes of writing instruction in the course are the following: * several sessions of formal instructions to the class describing the main principles of formal writing (i.e, selection of a topic, data gathering, inductive/deductive approaches to argumentation, outline, introduction, body, conclusion, MLA style sheet, process writing, etc.) * Extensive commentary on the short papers * Individual conferences during office hours of by arrangements * Outline sharing, peer-editing 3. Besides the final paper, which is a revision/expansion of one of the shorter assignments, students are encouraged to submit a first and a final draft. The first draft includes extensive comments to promote> more effective writing techniques. The final draft allows students the opportunity to revise following the suggestions of the instructor. The final grade is an average of the grade received for the first and final draft.

Role of Grad Students: All graduate students teaching this course are provided with syllabi, class material, and class lectures. Students are native speaker of English who are already in the doctoral program. As is customary in MCL, all students attend a mandatory Orientation and are closely monitored by a TA Coordinator who visits the classroom and provides guidance.

Supplemental Information: 260W REVISED. As per your request, I am resubmitting a revised copy. Since your only suggestion was to add a line for the "W" component and change enrollment from 20 to 19, this is what I did.