



University of
New Haven

Modern Italian Cinema

SECTION I: Course Overview

Course Code: FLM210FLR

Subject Area(s): Film Studies

Prerequisites: None

Language of Instruction: English

Total Contact Hours: 45

Recommended Credits: 3

COURSE DESCRIPTION

This course aims to provide an overview of the landmarks of Italian cinema from the early 20th century to present. The course explores how Italian cinema reflects the evolution of modern Italy in terms of the changing social, political, economic and cultural developments shaping the 20th and 21st century Italian life.

Beginning with the hugely influential early masterpiece *Cabiria*, the course traces Neo-realism in Italian cinema from its origins to its peak in the anti-Fascist period during and immediately after World War II. The course explores how Italian cinema sought to break away from the Neo-realist traditions to capture the changing realities brought about by the economic miracle of the late 1950s and early 1960s. The course then turns to examine the rediscovery and re-evaluation of the Fascist past by filmmakers in the 1970s and 1980s and the post-modern cinematic production of the late 20th and early 21st centuries. Finally, students are presented with the radical transformation of the cultural hegemony of modern Italy through the phenomena of immigration and the crisis of identity as portrayed in current cinema of Nanni Moretti, Gianni Amelio, and the new emerging directors of recent years.

LEARNING OBJECTIVES

Upon successful completion of this course, you will be able to:

- Analyze the cinematographic and aesthetic elements of movies
- Describe the main features of different cinematic movements
- Discuss Italian history and culture through featured cinematic representations
- Summarize interpretations of movies both orally and in writing

SECTION II: Instructor & Course Details

INSTRUCTOR DETAILS

Name:	TBA
Contact Information:	TBA
Term:	SEMESTER

ATTENDANCE POLICY

This class will meet twice weekly for 80 minutes each session. All students are expected to arrive on time and prepared for the day's class session.

CEA enforces a mandatory attendance policy. You are therefore expected to attend all regularly scheduled class sessions, including any field trips, site visits, guest lectures, etc. that are assigned by the instructor. The table below shows the number of class sessions you may miss before receiving a grade penalty.

ALLOWED ABSENCES – SEMESTER		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at X th absence
Courses meeting 2 day(s) per week	2 Absence	8 th Absence

For every additional absence beyond the allowed number, your final course grade will drop down to the subsequent letter grade (ex: A+ to A). As a student, you should understand that the grade penalties will apply if you are marked absent due to tardiness or leaving class early. In the table below, you will find the grade penalty associated with each excessive absence up to and including automatic course failure.

ATTENDANCE DOCKING PENALTIES								
Absence	1 st	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th
Penalty	No Penalty	No Penalty	0.5 Grade Docked	1 Grade Docked	1.5 Grades Docked	2 Grades Docked	2.5 Grades Docked	Automatic Failure
HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES								
Grade	A+	A+	A	A-	B+	B	B-	F

CEA does not distinguish between excused and unexcused absences. As such, no documentation is required for missing class. Similarly, excessive absences, and the grade penalty associated with each, will not be excused even if you are able to provide documentation that shows the absence was beyond your control. You should therefore only miss class when truly needed as illness or other unavoidable factors may force you to miss a class session later on in the term.

GRADING & ASSESSMENT

The instructor will assess your progress towards the above-listed learning objectives by using the forms of assessment below. Each of these assessments is weighted and will count towards your final grade. The following section (Assessment Overview) will provide further details for each.

The instructor reserves the right to make changes or modifications to this syllabus as needed

Class Participation	10%
Quizzes (5)	15%
Movie Reviews (5)	10%
Oral presentation	20%
Reflection Paper	20%
Final Exam	25%

The instructor will calculate your course grades using the CEA Grading Scale shown below. As a CEA student, you should understand that credit transfer decisions—including earned grades for courses taken abroad—are ultimately made by your home institution.

CEA GRADING SCALE			
Letter Grade	Numerical Grade	Percentage Range	Quality Points
A+	9.70 – 10.0	97.0 – 100%	4.00
A	9.40 – 9.69	94.0 – 96.9%	4.00
A-	9.00 – 9.39	90.0 – 93.9%	3.70
B+	8.70 – 8.99	87.0 – 89.9%	3.30
B	8.40 – 8.69	84.0 – 86.9%	3.00
B-	8.00 – 8.39	80.0 – 83.9%	2.70
C+	7.70 – 7.99	77.0 – 79.9%	2.30
C	7.40 – 7.69	74.0 – 76.9%	2.00
C-	7.00 – 7.39	70.0 – 73.9%	1.70
D	6.00 – 6.99	60.0 – 69.9%	1.00
F	0.00 – 5.99	0.00 – 59.9%	0.00
W	Withdrawal	N/A	0.00
INC	Incomplete	N/A	0.00

ASSESSMENT OVERVIEW

This section provides a brief description of each form of assessment listed above. Your course instructor will provide further details and instructions during class time.

Class Participation (10%): Student participation is mandatory for all courses taken at a CEA Study Center. The instructor will use the rubric below when determining your participation grade. All students should understand that attendance and punctuality are expected and will not count positively toward the participation grade.

CLASS PARTICIPATION GRADING RUBRIC	
Student Participation Level	Grade
You make major & original contributions that spark discussion, offering critical comments clearly based on readings, research, & theoretical course topics.	A+ (10.0 – 9.70)
You make significant contributions that demonstrate insight as well as knowledge of required readings & independent research.	A/A- (9.69 – 9.00)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B+/B (8.99 – 8.40)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	B-/C+ (8.39 – 7.70)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C/C- (7.69 – 7.00)
You very rarely make comments and resist engagement with the subject. You are not prepared for class and/or discussion of course readings.	D (6.99 – 6.00)
You make irrelevant and tangential comments disruptive to class discussion. You are consistently unprepared for class and/or discussion of the course readings.	F (5.99 – 0.00)

Reviews (10%): For each screening students will write a review of 500 words highlighting the main themes and events of the movie in question.

Quizzes (15%): For each movie, there will be a quiz which includes True/False questions, multiple choice questions, and questions relating to stills from the movies. These quizzes test both the understanding of the movies students have seen and their personal interpretation of these movies.

Oral Presentation (20%): Students will be asked to prepare one oral presentation with a partner. Students will focus on one of the movies viewed in class, discuss themes and features and relate the movies to the historical background and the readings done during the semester. In order to avoid excessive repetition, each group will be given clear directions on which theme, feature and reading they should focus their own presentation on, and, to this end, a list will be provided after mid-term.

Reflection Paper (20%): Students will be asked to write one reflection paper of 800-1000 words. This reflection paper will deal with topics based on the films, readings, and themes touched upon in class. The movie selected for the reflection paper must be different from the one analyzed in the oral presentation. The reflection paper should also contain a personal reading/analysis of the movie. instructor will provide further information and guidelines in class.

Final Exam (25%): The final exam will be composed of three parts: 1.) A vocabulary section where you will be asked to define important terminology acquired during the semester, 2.) A short answer section, and 3.) An open-ended section where the students will answer questions about movies, themes and historical facts covered in class, during the semester.

REQUIRED READINGS

Reading assignments for this course will come from the required text(s) and/or the selected reading(s) listed below. All required readings—whether assigned from the text or assigned as a selected reading—must be completed according to the due date assigned by the course instructor.

- I. **SELECTED READING(S):** The selected readings for this course are listed below. You will not need to purchase these readings; the instructor will provide these selected readings to you in class (either in paper or electronic format).

Bondanella, Peter and Federico Pacchioni, *A History of Italian Cinema*, Bloomsbury, New York, 2017

RECOMMENDED READINGS

The recommended reading(s) and/or text(s) for this course are below. These recommended readings are not mandatory, but they will assist you with research and understanding course content.

Ginsborg, P. *A History Of Contemporary Italy: Society and Politics 1943-1988*, Penguin, London, 1990
- *Italy and Its Discontents 1980-2001*, Penguin, London, 2003

ADDITIONAL RESOURCES

In order to ensure your success abroad, CEA has provided the academic resources listed below. In addition to these resources, each CEA Study Center provides students with a physical library and study areas for group work. The Academic Affairs Office at each CEA Study Center also compiles a bank of detailed information regarding libraries, documentation centers, research institutes, and archival materials located in the host city.

- **UNH Online Library:** As a CEA student, you will be given access to the online library of CEA's School of Record, the University of New Haven (UNH). You can use this online library to access databases and additional resources while performing research abroad. You may access the UNH online library [here](#) or through your MyCEA Account. You must comply with UNH Policies regarding library usage.
- **CEAClassroom – Moodle:** CEA instructors use Moodle, an interactive virtual learning environment. This web-based platform provides you with constant and direct access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the learning objectives listed in this syllabus.

During the first week of class, CEA academic staff and/or faculty will help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus, you should always check Moodle for the most up-to-date information regarding this course. The instructor will use Moodle to make announcements and updates to the course and/or syllabus. It is your responsibility to ensure that you have access to all Moodle materials and that you monitor Moodle on a daily basis in case there are any changes made to course assignments or scheduling.

To access Moodle: Please log-in to your MyCEA account using your normal username and password. Click on the "While You're Abroad Tab" and make sure you are under the "Academics" sub-menu. There you will see a link above your schedule that says "View Online Courses" select this link to be taken to your Moodle environment.

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- **Online Reference & Research Tools:** The course instructor has identified the resources below to assist you with understanding course topics. You are encouraged to explore these and other avenues of research including the databases available via the UNH online library.

<http://imdb.com>

http://www.zeroland.co.nz/film_directors.html

<http://www.littlerabbit.com/antonioni.html>

<http://www.federicofellini.it>

<http://www.bfi.org.uk>

<http://www.sensesofcinema.com>

<http://www.davidbordwell.net>

<http://www.mastersofcinema.org>

<http://www.mrqe.com/lookup>

COURSE CALENDAR
Italian Modern Cinema

SESSION	TOPICS	ACTIVITY	READINGS & ASSIGNMENTS
1	<p style="text-align: center;">Course Introduction: Review Syllabus, Classroom Policies</p> <p style="text-align: center;">Presentation Key concepts of Cinema Studies</p> <p style="text-align: center;">General overview Italian Cinema from its beginnings to the present day</p>		<p>Readings: Bondanella Ch 1, p. 1-22 Bondanella Ch 2, p. 23-62</p>
2	<p style="text-align: center;">The origins of Italian Neo-Realism</p> <p style="text-align: center;">The Rossellini War Trilogy. Classic Neo-realism: Close analysis of Roberto Rossellini's <i>Roma, città aperta</i> (1945), <i>Paisa'</i> (1946), and <i>Germania anno zero</i> (1948).</p>	<p style="text-align: center;">Screening 1 (<i>Roma, città aperta</i>), Lecture & Discussion</p>	<p>Readings: Bondanella Ch 3, pp. 63-100</p>
3	<p style="text-align: center;">The origins of Italian Neo-Realism</p> <p style="text-align: center;">The Rossellini War Trilogy. Classic Neo-realism: <i>Paisa'</i> (1946), and <i>Germania anno zero</i> (1948).</p>	<p>Lecture & Discussion Selected scenes from Rossellini's movies</p>	<p>Readings: Bondanella Ch 4, pp. 101-132 *Quiz 1: Roma, città aperta</p>
4	<p style="text-align: center;">'Post-War' Neo-Realism. Vittorio De Sica's social conscience. <i>Sciuscià'</i> (1946), <i>Ladri di biciclette</i> (1948) and <i>Umberto d.</i> (1952)</p>	<p>Lecture & Discussion Selected scenes from De Sica's movies</p>	<p>Readings: Bondanella Ch 5, pp. 133-185 *Movie Review 1: Roma, città aperta</p>
5	<p style="text-align: center;">Modernism: the second vital crisis. 1960, annus mirabilis (1). Urban angst, debauchery and personal and social disintegration in Fellini's explosive Roman epic <i>La dolce vita</i> (1960).</p>	<p style="text-align: center;">Screening 2 (<i>La dolce vita</i>) Lecture & Discussion</p>	<p>Readings: Bondanella Ch 5, pp. 133-185</p>

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6	Modernism. 1960, annus mirabilis (2). Interior Neo-realism?; the importance of framing and composition, social commentary in Antonioni's <i>L'avventura</i> (1960):	Lecture & Discussion Selected scenes from <i>L'avventura</i>	Readings: Bondanella Ch 8, pp. 223-270 *Quiz 2 - La dolce vita
7	Modernism. 1960, annus mirabilis (3): The economic miracle. Migration and Murder: Social realism and operatic melodrama: Visconti's <i>Rocco e i suoi fratelli</i> (1960).	Screening 3 (Rocco e i suoi fratelli) Lecture & discussion	Readings: Bondanella Ch 9, pp. 271-324 *Movie Review 2: La dolce vita
8	Revisiting the Past 1: Rediscovering and reinventing Fascism. Its impact on public and private lives in Bernardo Bertolucci's <i>Il conformista</i> (1970)	Lecture & Discussion Selected scenes from <i>Il Conformista</i>	Readings: Bondanella Ch 9, pp. 271-324 *Quiz 3 - Rocco e i suoi fratelli
9	Revisiting the Past 2: Rediscovering and reinventing Fascism. Revealing the brutal truth through storytelling and imagination in the Taviani brothers' <i>La notte di san lorenzo</i> (1982)	Lecture & Discussion Selected scenes from <i>La notte di San Lorenzo</i>	Readings: Bondanella Ch 9, pp. 271-324 *Movie Review 3: Rocco e i suoi fratelli
10	Nostalgia and transition. Post-modernism. Giuseppe Tornatore's sentimental retrospection in <i>Nuovo Cinema Paradiso</i> (1988) and Nanni Moretti's video diary of modern Italian life <i>Caro diario</i> (1993): the age of transitions	Screening 4 (Caro diario) Lecture & Discussion	Readings: Bondanella Ch 15, pp. 271-324 *Reflection paper
11	The Post-modern take: Immigration/Emigration. Traumatic realism (1). Post-modern retrospection in Emanuele Crialesi's <i>Nuovomondo</i> (2006)	Lecture & Discussion Selected scenes from <i>Nuovomondo</i>	Readings: Bondanella Ch 15, pp. 271-324 *Quiz 4 - Caro diario
12	The Post-modern take: Immigration/Emigration. Traumatic realism (2) Gianni Amelio's dissection of memory and identity in <i>Lamerica</i> (1994) and its issues of immigration.	Screening 5 (Lamerica) Lecture & Discussion	Readings: Bondanella Ch 15, pp. 271-324 *Movie Review 4: Caro diario

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13	<p>New directions and the way forward Critiquing New and Old Social Realities in Paolo Sorrentino's La grande bellezza (2013).</p>	<p>Lecture & Discussion Selected scenes from <i>La grande bellezza</i></p>	<p>Readings: Bondanella Ch 17, pp. 591-630 *Quiz 5 - Lamerica</p>
14	<p>*Oral Presentations</p>		<p>*Move review 5: Lamerica</p>
<p style="text-align: center;">FINAL EXAM</p>			

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SECTION III: CEA Academic Policies

The policies listed in this section outline general expectations for CEA students. You should carefully review these policies to ensure success in your courses and during your time abroad. Furthermore, as a participant in the CEA program, you are expected to review and understand all CEA Student Policies, including the academic policies outlined on our website. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. For the most up to date policies, please review the policies on our website.

Class & Instructor Policies can be found [here](#)

General Academic Policies can be found [here](#)