

New Course Request

New Course Request

Academic Organization and Curriculum Handbook

College HUM

Course Bulletin Listing ITALIAN - ITALIAN

Course Prefix Course Number 734 Generic course or decimal subdivision?

Full Course Title Seminar in Italian Film

Transcript Title Ital Film Seminar

Level Undergraduate Graduate Professional Credit Hours 05

Proposed Effective Year 09 Proposed Effective Term Winter Quarter

Course Bulletin

Course Description Detailed exploration and analysis of selected topics in Italian cinema. Topic varies.

Terms Offered Quarter(s)
 Autumn
 Winter
 Spring
 Summer
 Summer 1
 Summer 2

Offering Pattern This year Every other year

Distribution of Class Time 2 2.5 hr cl

Omit distribution of class time from printing?

New Course Request

Prerequisites MA candidates in italian, qualified undergrads with permission of instructor

Electronic enforcement of prerequisites?

Exclusion or Limiting Clause

Repeatable?

Max Repeatable Credit Hours 15

Cross Listed?

Course part of a sequence?

Grade Option Letter S/U Progress

GEC Course

General Course Information Statement

Off Campus/Field Experience?

EM Credit?

Admission Condition Course?

Offered in Distance Learning Format?

Service Learning?

General Information

Subject (CIP) Code

Subsidy Level

If you have questions, please contact Jed Dickhaut @ dickhaut.1@osu.edu.

Expected Section Size 25

Proposed Number of Sections Per Year 1

Course time less than 1 full term or Workshop

Off-campus offering?

New Course Request

Required on Major(s)

Required on Minor(s)

Elective within Major(s)

Elective within Minor(s)

Choice of Major(s)

Choice of Minor(s)

A General Elective

State the need and purpose of the course. Indicate how the course relates to the primary goals of the academic unit/school/college/university.

Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course. Evidence must be given of whether the budget support will come from reallocation of existing resources or from new program funds.

Is approval of this request contingent upon the approval of other course or curricular requests? Yes No

Course Contact Information

Faculty Name Dana Renga

Faculty Email renga.1@osu.edu

Contact Name Marlyn Price

Contact Dept Department of French and Italian

Contact Email price.16@osu.edu

New Course Request

Contact Phone 292-4938

Save

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Handwritten:
Contact: Dana Renga
Disability Services: MSP

Contact: Dana Renga (Renga.1@osu.edu)

Rationale for the new course proposal: Italian 734: Seminar in Italian Film

In fall of 2007, the French and Italian department began offering a graduate level film course under the rubric of Italian 694: Group Studies. The course was a success overall, and the department decided to add another graduate level seminar to be able to offer at least one film course per year at the 700 level. This will be a 5 unit variable topics course, will be taught in Italian and will meet twice a week, once for 2 hours and 18 minutes and once for 1 hour and 48 minutes. We believe that this is a topic that will benefit our students and attract students who are proficient in Italian from outside of the Italian section. This course will also benefit the undergraduate Film Studies program and (upon approval) count towards the Graduate Interdisciplinary Specialization in Film Studies. This course introduces students to an important aspect of Italian culture that is offered in comparable programs. The course will be rigorous and will combine film screenings with theoretical and literary readings and in depth film analysis (both technical and thematic) in both verbal and written forms. The topic for the seminar is variable, and potential offerings might include the following: Gender in Italian Film, Mafia Movies, Italian Holocaust Cinema, Rome in the Movies, Sex and Politics in Italian Film, Italian Neorealism, Italian Immigration Cinema, New Italian Cinema, A Seminar on Pier Paolo Pasolini or Silence and the City.

➔ 1) the rationale should be enhanced, including link to the undergraduate film studies program and the Graduate Interdisciplinary Specialisation in Film and 2) the Disability services statement needs to be in a larger font (16 point?).

determined by the university and cannot be changed. There should be no conflicts with exams in other courses.

In Class Scene Analysis

Scenes will be made available through Carmen. Pick a scene with NO MORE THAN 20 shots. You will have 10 minutes (and no more, I will warn you when you have 2 minutes left and then cut you off at 10 minutes) to present the scene to the class and point out its most salient features. Please prepare a breakdown of the scene for the class (making adequate copies) that includes a list of each shot in the scene and a list of techniques in each shot. You will do this on your own (not in groups). Also, please prepare a list of at least three well thought out questions for the group that relate directly and concisely to your scene. Avoid platitudes like: "what does the scene mean?" and instead ask something that relates directly to technique, dialogue, larger considerations of plot, or issues raised in the course. Scene analyses will begin during week three.

First Writing Assignment: 2-page (500-600 word max) scene analysis. Scenes will be made available through Carmen. Please be sure to write no more than 600 words. All essays over 600 words will be penalized one full grade without exception. Please begin your essay with succinct and evocative one or two sentence thesis statement. Be as concise as possible in your discussion. I.e., do not spend time describing scenes, protagonists or plot. Instead, go straight into technical and thematic analysis. Please refer the writing guide for helpful writing tips. For help, please reference the writing guide.

Second Writing Assignment

8-10 pages. Analytical paper. Topic of your choice, but must focus on only one film. You are expected to purchase the film upon which you plan to write. This paper has three components, all of which will be graded:

- 1) 100 word Abstract (including thesis statement) and initial bibliography due:
- 2) First version (5-6 pp) due: Note this is not a "rough draft."
- 3) Final version (8-10 pp) due:

A Note on Taking Notes

Please take notes on all films! This is especially important due to the rapid pace of the course and the large amount of material covered. See the section in the reader "Preparing to Watch and Preparing to Write" on helpful hints regarding what to watch out for, abbreviating terms etc.

Internet Resources

Italian - Italian dictionary: <http://www.demauroparavia.it/index>

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 The Internet Movie Data Base: <http://www.imdb.com>
 Cinematographer.com: <http://www.uemedia.com/CPC/cinematographer>
 Cinecittà: <http://www.cinecitta.com/index.asp>

Grading scale:

A 93-100	B+ 88-89	B- 80-82	C 73-77	D+ 68-69	E 64-0
A- 90-92	B 83-87	C+ 78-79	C- 70-72	D 65-67	

Academic Misconduct:

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Disability Services

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Please note that this schedule is flexible and subject to change.

SYLLABUS

WEEK ONE: 'Superomismo' and the First World War

Day 1 Introduction to the course. Key terms, figures, movements.

Film screening: Mio dio, come sono caduta in basso! [Till Marriage do us Part] (Luigi Comencini, 1974, 94m)

Reading: Memorize: Starred technical terms from Film Art (pp: 477-481) and Italian translations in Dizionario dei termini cinematografici (pp: 246-272); "Learning to Watch and Learning to Write" (pp: 20-35)

Day 2 Discussion of Mio dio

Reading: One novella from Giovanni Boccaccio, Il Decameron (pp: 317-321); Gabriella Parca, from I sultani: mentalità e comportamento del maschio italiano (pp: 12-36); Seymour Chatman, Coming to Terms (pp: 473-486)

WEEK TWO: Fascist Gender Politics: Masculinity, Authoritarianism and Conformity

Day 1 Film Screening: Il conformista [The Conformist] (Bernardo Bertolucci, 1971 115m)

Reading: S. Sharff, The Elements of Cinema, "On Cinematic Structures" and "On Cinematic Syntax" (pp: 5-35); V. Della Grazia, How Fascism Ruled Women: Italy 1922-1943, "Motherhood," "Fascist Fatherhood" (pp: 41-45; 69-71)

Day 2 Discussion of Il conformista

Reading: L. Mulvey, "Visual Pleasure and Narrative Cinema" (pp: 833-847)

WEEK THREE: The Art of Resistance: Woman, Partisan or Collaborator?

Day 1 Film Screening: Roma, città aperta [Open City] (Roberto Rossellini, 1945, 100m)

Reading: John Dickie, "The Notion of Italy" (pp: 17-33); Millicent Marcus: Italian Film in Light of Neorealism, "Introduction" (pp: 3-29)

Day 2 Discussion of Roma, città aperta

Reading: Nothing, first written assignment due.

WEEK FOUR: Il pater familias in post-war Italy

Day 1 Film Screening: Ladri di Bicicletta [Bicycle Thieves] (Vittorio De Sica, 1948, 93m)

Reading: André Bazin, What is Cinema? (pp: 195-209)

Day 2 Discussion of Ladri di bicicletta; Scenes from Ladri di Saponette (Maurizio Nichetti, 1989)

Reading: W. Benjamin, "The Work of Art in the Age of Mechanical Reproduction" (pp: 731- 751)

WEEK FIVE: Rewriting the Holocaust in Terms of Collaboration and Transgression

Day 1 Discussion of Portiere di notte [The Night Porter] (Liliana Cavani, 1974, 124m to be watched outside of class)

Reading: T. De Lauretis, "Cavani's Night Porter: A Woman's Film?" (pp: 34-38); Paola Melchiori, "Women's Cinema: A Look at Female Identity" (pp: 25-35)

Day 2 Midterm

WEEK SIX: The not-so "Dolce vita"

Day 1 Film screening: La dolce vita (Federico Fellini, 1960, 180m* one hour to be watched outside class)

Reading: Nothing, turn in your abstract and bibliography.

Day 2 Discussion of La dolce vita

Reading: C. Metz, "Film Language" (pp: 68-75)

WEEK SEVEN: The 'latin lover' and the "questione meridionale"

Day 1 Film Screening: Divorzio all'italiana [Divorce Italian Style] (Pietro Germi, 1961, 108m)

Reading: J. Reich, "In the Beginning: Mastroianni, Masculinity and Italian Cinema" (pp: 1-20)

Day 2 Discussion of Divorzio all'italiana

Reading: Nothing, turn in the first version of your final paper (5-6pp).

WEEK EIGHT: Linguistic and Sexual Difference

Day 1 Screening of Il Decameron [The Decameron] (Pier Paolo Pasolini, 1971, 112m)

Reading: N. Green, "The Many Faces of Eros" (pp: 173-185)

Day 2 Discussion of Il Decameron

Reading: G. Boccaccio, Stories from Il Decameron (pp: 32-46; 120-134; 227-234)

WEEK NINE: Honor and Machismo

Day 1 Screening of Mimi metallurgico, ferito nell'onore [The Seduction of Mimi] (Lina Wertmuller, 1972, 108m)

Reading: Christopher Duggan, "The Sicilian Origins of the Mafia" (pp: 1-21); Renate Siebert, "Mafia and Anti-mafia" (pp: 39-54)

Day 2 Discussion of Mimi

Reading: T. de Lauretis, "The Technology of Gender" (pp: 1-27); Principato e Dino, "Famalismo morale" (pp: 150-157)

WEEK TEN: Il Mafioso: Engendered Rebellion and Oedipal Conflicts

Day 1 Screening of I cento passi [The Hundred Steps] (Marco Tullio Giordana, 2000, 114m)

Reading: P. Pasolini, "Supplica a mia madre" (pp: 1-2); R. Seibert, from Le donne, la mafia; (pp: 25-46; 101-125)

Day 2 Discussion of I cento passi

Reading: Nothing, final paper due.

IT 734: Seminar in Italian Film**Holocaust Cinema**

Prof.

email:

office location:

Office hours:

Date and Time of Final Exam:

This course explore representations of memory and trauma in a selection of Italian films that engage the Holocaust. Italian directors have produced various fiction films engaging the Holocaust centered on the grey areas of survival. This is the case of Kapò, Seven Beauties, The Night Porter and The Damned, in which survival is often connected with sexual deviance. All of these films deal profoundly with staging trauma and memory; that is, they represent protagonists who relive the past event, thereby accentuating the impossible gap between narrative present and past.

In History and Memory after Auschwitz Dominick LaCapra discusses "memory sites" -- Pierre Nora's well known "lieux de mémoire" -- in terms of their connection to trauma. LaCapra contends that memory sites are usually also trauma sites, and the degree that trauma effects the individual is marked by "the extent to which memory has not been effective in coming to terms with [trauma], notably through modes of mourning" (10). This course proposes that remembering the Holocaust recalls the original trauma, as the wound is by no means healed. Trauma does not belong exclusively to the past, and these films make explicit how trauma perpetually re-represents itself in the present.

Course conducted in Italian.

Requirements

- Midterm and final exam. (20% each, 40% total)
- Oral presentation/scene analysis. (10%)
- First paper, 2-page scene analysis (500-600 word max). Assigned film clips made available on Carmen. (15%)
- Final paper 8-10 pages. (35%)

Readings (Available at SBX)

Marcus, Millicent. Italian Film in the Shadow of Auschwitz.

** In reader as IMSA

Levi, Primo. Se questo è un uomo.

All other readings are available online through the eReserves system. You will also be responsible for purchasing one film that will be the main focus of your final paper. Many course films are readily available online at discounted prices. If you run into trouble, please let me know and I can help you locate them.

Film Screenings

Most films will be screened during class hours.

Participation (attendance, quality of classroom interaction)

Regular attendance and participation in class are essential.

Therefore, students should prepare carefully for class by completing

all readings and film viewings in advance and thinking critically about all weekly discussion questions.

Days missed (unexcused:) 3 grade lowered one whole grade (A becomes B)

Days missed (unexcused:) 5 grade lowered two whole grades (B becomes D)

Days missed (unexcused:) 7 grade lowered three whole grades (B becomes F)

Midterm and Final Exam

The midterm exam and the final exam will include scene analyses, short answer and composition questions. Students should note the date and time of the final exam. The date and time of the final exam are determined by the university and cannot be changed. There should be no conflicts with exams in other courses.

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Day 1 Introduction to the course. Key terms, figures, movements.

Film screening: La caduta degli dei [The Damned] (Luchino Visconti, 1969, 157m)

Reading: Memorize: Starred technical terms from Film Art (pp: 477-481) and Italian translations in Dizionario dei termini cinematografici (pp: 246-272); "Learning to Watch and Learning to Write" (pp: 20-35)

Day 2 Discussion of La caduta degli dei

Reading: A Concise History of Italy (pp:195-245); Holocaust: A History CH. 11 "Holocaust" (pp: 285-315); IFSA (pp: 1-10)

WEEK TWO:

Day 1 Film Screening: Il giardino dei Finzi-Contini [The Garden of the Finzi-Continis] (Vittorio De Sica, 1970, 94m)

Reading: The Italians and the Holocaust (pp: 3-51); Primo Levi Se questo è un uomo (pp: 1-30);

Day 2 Discussion of Il giardino dei Finzi-Contini

Reading: S. Sharff, The Elements of Cinema, "On Cinematic Structures" and "On Cinematic Syntax" (pp: 5-35); IFSA (pp: 13-27)

WEEK THREE:

Day 1 Film Screening: Pasqualino settebellezze [Seven Beauties] (Lina Wertmuller, 1974, 116m)

Reading: Holocaust: A History CH. 14 "The Concentration Camp World" (pp: 356-374)

Day 2 Discussion of Pasqualino settebellezze

Reading: Nothing, first written assignment due.

WEEK FOUR:

Day 1 Film Screening: Il portiere di notte [The Night Porter] (Liliana Cavani, 1974, 124m) Reading: "History Beyond the Pleasure Principle: Some Thoughts on the Representation of Trauma" (pp: 143-154);

Primo Levi Se questo è un uomo (pp: 30-60).

Day 2 Discussion of Il portiere di notte

Reading: "Representing the Holocaust, Some Thoughts on the Historian's Debate" (pp: 108- 127)

WEEK FIVE:

Day 1 Film Screening: La vita è bella [Life is Beautiful] (Roberto Benigni, 1997, 116m; outside class)

Reading: Primo Levi Se questo è un uomo (pp: 60-90); IFSA (pp: 28-81)

Day 2 Midterm

WEEK SIX:

Day 1 Film screening: Kapò (Gillo Pontecorvo, 1959, 116m)

Reading: Nothing, turn in your abstract and bibliography.

Day 2 Discussion of Kapò

Reading: Writing History, Writing Trauma "Holocaust Testimonies: Attending to the Victim's Voice" 86-113; Primo Levi Se questo è un uomo (pp: 90-120)

WEEK SEVEN:

Day 1 Film Screening: Canone inverso [Making Love] (Ricky Tognazzi, 2000, 107m)

Reading: Testimony: Crisis of Witnessing in Literature, Psychoanalysis and History "Bearing Witness, or the Vicissitudes of Listening" (pp: 57-74); IFSA (pp: 85-98)

Day 2 Discussion of Canone inverso

Reading: Nothing, turn in the first version of your final paper (5-6pp).

WEEK EIGHT:

Day 1 Film Screening: Il cielo cade [The Sky is Falling] (Andrea and Antonio Frazzi, 2000, 102m)

Reading: Testimony: Crisis of Witnessing in Literature, Psychoanalysis and History "An Event Without Witness: Truth, Testimony and Survival" (pp: 75-92)

Day 2 Discussion of Il cielo cade

Reading: Primo Levi Se questo è un uomo (pp: 120-150); IFSA 99-110

WEEK NINE:

Day 1 Screening of La finestra di fronte [Facing Windows] (Ferzan Ozpetek, 2003, 102m)

Reading: Between Witness and Testimony: The Holocaust and the Limits of Representation "Film and the Shoah: The Limits of Seeing" (pp: 103-129)

Day 2 Discussion of La finestra di fronte

Reading: IFSA (pp: 140-167)

WEEK TEN:

Day 1 Screening of Concorrenza sleale [Unfair Competition] (Ettore Scola, 2001, 110m)

Reading: Primo Levi Se questo è un uomo (pp: 150-end); IFSA: 111-124

Day 2 Discussion of Concorrenza sleale

Reading: Nothing, final paper due.