

## Term Information

Effective Term Autumn 2021

## General Information

Course Bulletin Listing/Subject Area Italian  
Fiscal Unit/Academic Org French & Italian - D0545  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 2056  
Course Title Love on the Italian Screen  
Transcript Abbreviation Love Ital Cinema  
Course Description This course explores the topic of love in Italian Cinema through film fiction and recent television.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? Yes  
Is any section of the course offered  
100% at a distance  
Less than 50% at a distance  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture, Recitation  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites  
Exclusions  
Electronically Enforced No

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 16.0902  
Subsidy Level Baccalaureate Course  
Intended Rank Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

General Education course:

Visual and Performing Arts; Global Studies (International Issues successors)

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### **Course goals or learning objectives/outcomes**

- Students will be able to analyze the topics of love in Italian Cinema, post-unification Italian history, culture, and society, and gender and politics in Italian society.

### **Content Topic List**

- Love in Italian Cinema  
Italian Cinema  
Cinema as a medium  
Post-unification Italian history, culture, and society  
Gender and politics in Italian society

### **Sought Concurrence**

No

## Attachments

- IT 2056 DL Syllabus.docx: DL Syllabus  
*(Syllabus. Owner: Afanasyeva, Sofya)*
- Italian Major Curriculum Map 2-1-21.doc: Italian Major Curriculum Map  
*(Other Supporting Documentation. Owner: Afanasyeva, Sofya)*
- Italian Studies Major Curriculum Map 2-1-21.docx: Italian Studies Major Curriculum Map  
*(Other Supporting Documentation. Owner: Afanasyeva, Sofya)*
- Italian 2056 Tech Checklist.docx: DL Tech Checklist  
*(Other Supporting Documentation. Owner: Afanasyeva, Sofya)*
- Love on the Italian Screen Assessment Plan.docx: GE Assessment Plan  
*(GEC Course Assessment Plan. Owner: Afanasyeva, Sofya)*
- 2056 Love Cinema P syllabus.docx: P Syllabus  
*(Syllabus. Owner: Afanasyeva, Sofya)*

## Comments

- A P syllabus with the updated Academic Misconduct Statement has been attached. *(by Afanasyeva, Sofya on 03/18/2021 12:11 PM)*
- See 3-17-21 feedback email *(by Oldroyd, Shelby Quinn on 03/17/2021 01:37 PM)*
- For this new GE course, please upload a GE rationale & assessment plan for each requested GE category. *(by Vankeerbergen, Bernadette Chantal on 02/03/2021 08:49 PM)*

**COURSE REQUEST**  
2056 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
03/31/2021

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Afanasyeva, Sofya	02/01/2021 03:10 PM	Submitted for Approval
Approved	Renga, Dana	02/01/2021 03:19 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	02/03/2021 08:49 PM	College Approval
Submitted	Afanasyeva, Sofya	02/04/2021 03:00 PM	Submitted for Approval
Approved	Renga, Dana	02/04/2021 03:01 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	02/04/2021 03:48 PM	College Approval
Revision Requested	Oldroyd, Shelby Quinn	03/17/2021 01:37 PM	ASCCAO Approval
Submitted	Afanasyeva, Sofya	03/18/2021 12:11 PM	Submitted for Approval
Approved	Renga, Dana	03/18/2021 12:20 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	03/31/2021 02:26 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Hilty, Michael Vankeerbergen, Bernadette Chantal	03/31/2021 02:26 PM	ASCCAO Approval



# SYLLABUS

## IT 2056

Love on the Italian Screen  
Autumn 2020 (full term)  
3 credit hours  
Online

### COURSE OVERVIEW

#### Instructor

Instructor: Jonathan Mullins  
Email address: Mullins.429@osu.edu  
Office hours: 2-4PM Thursday

#### Prerequisites

None

#### Course description

Why has love had such a long run on Italian cinema screens? This GE course, taught in English, seeks to answer this question through a sustained exploration of representations of eros, romance and friendship through the creative medium of fiction film and recent television. Through study of silent cinema, Neorealism, comedy and melodrama, from both canonical and emerging directors, we will explore how different genres and time periods influence the construction of narratives about love, as well as query how such love stories speak to questions of gender, sex, sexuality, class and race.

Never study cinema before? No worries! A crucial component of the course will be dedicated to studying the aesthetics of narrative cinema, and also understanding it as a complex industrial product with its own systems of production and reception.

#### General education goals and expected learning outcomes

As part of the **Visual Performing Arts** category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

- Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.
  - Students analyze, appreciate, and interpret significant works of art.
  - Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

After taking this course, students will be able to analyze and interpret Italian cinema and will be able to reflect upon cinema as a medium.

As part of the **Diversity: Global Studies** category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

- Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.
  - Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
  - Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Students will have a general understanding of post-unification Italian history, culture, and society and will be able to compare and contrast issues relating to gender and politics in Italian culture with gender and politics in their own country.

## HOW THIS ONLINE COURSE WORKS

**Mode of delivery:** This course is 100% online. You are required to attend synchronous class meetings on CarmenZoom.

**Pace of online activities:** This course is divided into **weekly modules** that are released one week ahead of time. Students are expected to keep pace with weekly deadlines but may schedule their efforts freely within that time frame.

**Credit hours and work expectations:** This is a **3-credit-hour course**. According to Ohio State policy ([go.osu.edu/credithours](http://go.osu.edu/credithours)), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

**Attendance and participation requirements:** Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of students' expected participation:

- **Participating in online activities for attendance: AT LEAST ONCE PER WEEK**  
You are expected to log in to the course in Carmen every week. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.
- **Participating in discussion forums: 1 TIME PER WEEK**  
As part of your participation, each week you can expect to post at least once as part of our substantive class discussion on the week's topics.

## COURSE MATERIALS AND TECHNOLOGIES

### Textbooks

#### Required

- Villarejo, Amy. *Film Studies: the Basics*. New York: Routledge, 2013. 2<sup>nd</sup> edition.

#### Recommended/optional

- Bondanella, Peter and Pacchioni, Federico. *The History of Italian Cinema*. New York: Bloomsburg, 2017. 2<sup>nd</sup> edition.

### Other fees or requirements

- Most film titles will be viewable on the Secured Media Library yet some—as listed below under “course technology”—will require streaming subscriptions, a cost not to exceed \$50.

### Course technology

#### Technology support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at [ocio.osu.edu/help/hours](https://ocio.osu.edu/help/hours), and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** [ocio.osu.edu/help](https://ocio.osu.edu/help)
- **Phone:** 614-688-4357(HELP)
- **Email:** [servicedesk@osu.edu](mailto:servicedesk@osu.edu)
- **TDD:** 614-688-8743

## Technology skills needed for this course

- Basic computer, word processing and web-browsing skills
- Navigating Carmen ([go.osu.edu/canvasstudent](https://go.osu.edu/canvasstudent))
- CarmenZoom virtual meetings ([go.osu.edu/zoom-meetings](https://go.osu.edu/zoom-meetings))

## Required equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

## Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at [go.osu.edu/office365help](https://go.osu.edu/office365help).
- TopHat (<https://tophat.com>) will be used to take attendance and for in class polls. Please also download the application on your mobile device. See <https://teaching.resources.osu.edu/toolsets/top-hat/guides/getting-started-top-hat-students> for instructions.

## Film access and Privacy and Accessibility Policies

Given that this course uses external tools such as Apple and Amazon, you will also find the privacy policies for these required sites.

- Secured Media Library (<https://drm.osu.edu>): *The Consequences of Love, Obsession* (search for its Italian name, *Ossessione*)
- YouTube ([www.Youtube.com](https://www.Youtube.com)): *Assunta Spina*

- Kanopy (<https://osu.kanopy.com>): *Swept Away, Divorce, Italian Style, Shun Li and the Poet*
- Amazon Prime Video (<https://www.amazon.com/Prime-Video/b?ie=UTF8&node=2676882011>) or iTunes (<https://itunes.apple.com/us/genre/movies/id33>): *Call Me By Your Name* (for rental).
  - Amazon privacy policy: [www.amazon.com/privacy](http://www.amazon.com/privacy)
  - Amazon accessibility policy: [www.amazon.com/accessibility](http://www.amazon.com/accessibility)
  - Apple privacy policy: [www.apple.com/privacy](http://www.apple.com/privacy)
  - Apple accessibility policy: [www.apple.com/accessibility](http://www.apple.com/accessibility)
- Criterion Channel (<https://www.criterionchannel.com>): *Le amiche, Stromboli*
- HBO MAX (<https://www.hbomax.com>): *My Brilliant Friend*

## Carmen access

You will need to use BuckeyePass ([buckeyepass.osu.edu](http://buckeyepass.osu.edu)) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions ([go.osu.edu/add-device](http://go.osu.edu/add-device)).
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application ([go.osu.edu/install-duo](http://go.osu.edu/install-duo)) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

# GRADING AND FACULTY RESPONSE

## How your grade is calculated

ASSIGNMENT CATEGORY	POINTS
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<b>Biweekly online quizzes</b>	10
<b>One midterm exam, due Fri 10/16 at 5pm on Carmen</b>	20
<b>Cumulative final exam, due Fri 12/11 at 5pm on Carmen</b>	20
<b>QQTPs (posted on Carmen discussions)</b>	15
<b>Attendance and Participation</b>	15
<b>Short Paper 1</b>	5
<b>Short Paper 2</b>	15
<b>Total</b>	<b>100</b>

*See course schedule below for due dates.*

## Descriptions of major course assignments

### Biweekly quizzes

**Description:** Biweekly short quizzes are due on Mondays at 12:00pm on the day indicated on the syllabus. Quizzes are taken online on Canvas and no late quizzes are possible (remember that quizzes will be available the preceding Wednesday evening, so you will have plenty of time to complete them). You have 20 minutes to complete each quiz, which covers the preceding two weeks of films/tv shows, the readings, technical terms, introduction to the film, and study guide. You may review for the quiz by reviewing the study guides. Quiz grades will be posted on Canvas.

**Academic integrity and collaboration:** You must complete the quizzes yourself, without any external help (such as consulting your notes or readings) or communication.

### QQTPs

**Description:** Every other week, you will submit a QQTP assignment on Canvas discussions. A QQTP (Questions, Quote, and Talking Points) will help you hone your critical thinking skills, engage with both the film and secondary sources (articles and other texts) in order to construct new knowledge about Italian film, its themes and technical properties. A QQTP is an assignment where you submit one question and one quote from any of the week's assigned reading, and one talking point will be woven into class discussion. Ideally the QQTP will speak to both the film under study as well as the weekly readings.

Students also will have the possibility of earning extra credit by responding to their classmates' QQTPs in a thoughtful comment of at least three sentences (see below). All QQTPs are due Tuesday evenings by 9pm.

**Academic integrity and collaboration:** Your written assignments, including discussion posts, should be your own original work.

## Midterm and final exams

**Description:** The midterm exam and the cumulative final exam will include scene analyses, identifications, and short answer questions. These will be taken on Carman/Canvas.

**Academic integrity and collaboration:** Exams are open book, meaning you can consult your readings and notes and re-watch the films as you write it. You are not to communicate about the assignment with your peers.

## Scene analysis essays

**Description:** You will complete two essays in which you analyze a scene from one of the films we have watched (you will be provided with the scene by the instructor; scenes will be available through Canvas). Please be sure to write no more than 250 words for the first essay (late September) and 450 for the November essay. All essays over the word count limit will be penalized one full grade without exception. Please begin your essay with a 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 as your reader knows the film back and forth. Instead, go straight into technical and thematic analysis. Please refer the writing guide for helpful writing tips.

**Academic integrity and collaboration:** Your written assignments, including discussion posts, should be your own original work. In formal assignments such as this, you should follow **MLA or Chicago styles** style to cite the ideas and words of your research sources. You are encouraged to ask a trusted person to proofread your assignments before you turn them in, but no one else should revise or rewrite your work.

## Late assignments

Late submissions will not be accepted. Please refer to Carmen for due dates.

## Grading scale

93-100: A  
 90-92: A-  
 88-89: B+  
 83-87: B  
 80-82: B-  
 78-79: C+

73-77: C  
 70-72: C-  
 68-69: D+  
 65-67: D  
 0-64: E

## Instructor feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-4357(HELP)** at any time if you have a technical problem.)

- **Grading and feedback:** For large weekly assignments, you can generally expect feedback within **7 days**.
- **Email:** I will reply to emails within **24 hours on days when class is in session at the university**.
- **Discussion board:** I will check and reply to messages in the discussion boards every **24 hours on school days**.

## OTHER COURSE POLICIES

### Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
- **Backing up your work:** Consider composing your academic posts in a word processor such as Microsoft Word, where you can save your work, and then copying into the Carmen discussion.

### Academic integrity policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

**If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university’s *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page ([go.osu.edu/coam](http://go.osu.edu/coam))
- Ten Suggestions for Preserving Academic Integrity ([go.osu.edu/ten-suggestions](http://go.osu.edu/ten-suggestions))

## Student Services and Advising

University Student Services can be accessed through BuckeyeLink. More information is available here: <https://contactbuckeyelink.osu.edu/>

Advising resources for students are available here: <http://advising.osu.edu>

## Copyright for instructional materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

## Statement on Title IX

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources. If you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation, you may find information about your rights and options at [titleix.osu.edu](https://titleix.osu.edu) or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu). Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information on OIE, visit [equity.osu.edu](https://equity.osu.edu) or email [equity@osu.edu](mailto:equity@osu.edu).

## **Commitment to a diverse and inclusive learning environment**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

## **Land Acknowledgement**

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

<https://mcc.osu.edu/about-us/land-acknowledgement>

## **Your mental health**

As a student you may experience a range of issues that can cause barriers to learn, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter

where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at [go.osu.edu/ccsondemand](https://go.osu.edu/ccsondemand). You can reach an on-call counselor when CCS is closed at 614- 292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at [suicidepreventionlifeline.org](https://suicidepreventionlifeline.org). The Ohio State Wellness app is also a great resource available at [go.osu.edu/wellnessapp](https://go.osu.edu/wellnessapp).

## ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

### Requesting accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

### Accessibility of course technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- Canvas accessibility ([go.osu.edu/canvas-accessibility](https://go.osu.edu/canvas-accessibility))
- Streaming audio and video
- CarmenZoom accessibility ([go.osu.edu/zoom-accessibility](https://go.osu.edu/zoom-accessibility))
- Collaborative course tools

# COURSE SCHEDULE

Refer to the Carmen course for up-to-date assignment due dates.

Week	Dates	Topics, Readings, Assignments, Deadlines
1	8/26	<p><b>Course Introduction and Discussion (Zoom):</b>  <b>What is Love? What is Cinema?</b>  <b>Readings: none. Reading for next week is listed in Week 2 description.</b>  <b>Assignments: syllabus quiz due 8/31 at 12pm</b></p>
2	8/31	<p><b>Workshop: How to “read” film</b>  <b>Viewings: Dino Risi, Paradise for Three Hours (Paradiso per tre ore), Love in the City (1950) [begins at 40:47]</b>  <b>Reading: Villarejo, Chapter 1</b></p>
	9/2	<p><b>Viewing: none</b>  <b>Reading: Villarejo, Chapter 2</b>  <b>Assignments: QQTP 1 due Tues at 9PM</b></p>
3	9/7	<p><b>Viewing: Gustavo Serena, <i>Assunta Spina</i> (1915)</b>  <b>Reading: Giorgio Bertellini, “Southern (and Southernist) Italian Cinema,” <i>Italian Silent Cinema: A Reader</i>, pp. 123-124</b>  <b>Villarejo, Chapter 3, “The History of Film”</b></p>
	9/9	<p><b>Viewing: Gustavo Serena, <i>Assunta Spina</i> (1915)</b>  <b>Reading: Francesco Pitassio, “Famous Actors, Famous Actresses: Notes on Acting Style in Italian Silent Film”, pp. 252-262</b>  <b>Assignments: Biweekly Quiz 1 due on Canvas 9/14 at 12pm</b></p>
4	9/14	<p><b>Viewing: Luchino Visconti, <i>Obsession</i> (1943)</b>  <b>Reading: Luchino Visconti, “Anthropomorphic Cinema”</b>  <b>Bondanella, “Masters of Neorealism,” pp. 61-66.</b>  <b>Assignment: QQTP 2 due Tues at 9PM</b></p>
	9/16	<p><b>Viewing: Luchino Visconti, <i>Obsession</i> (1943)</b>  <b>Reading: Marcia Landy, “The Family Melodrama in Italian Cinema, 1929-1943”</b></p>

Week	Dates	Topics, Readings, Assignments, Deadlines
		<b>Assignment: none</b>
5	9/21	<p style="text-align: center;"><b>Viewing: Roberto Rossellini, <i>Stromboli</i> (1950)</b></p> <p style="text-align: center;"><b>Reading: Marcia Landy, introduction to Stardom, Italian Style: Screen Performance and Personality in Italian Cinema</b></p> <p style="text-align: center;"><b>Bondanella, "The Break with Neorealism: the Cinema of the Reconstruction, Fellini's Trilogies of Character and Grace, and the Return of Melodrama", pp. 127-132</b></p> <p style="text-align: center;"><b>Assignment: none</b></p>
	9/23	<p style="text-align: center;"><b>Viewing: Roberto Rossellini, <i>Stromboli</i> (1950)</b></p> <p style="text-align: center;"><b>Reading: Ora Gelley, "Ingrid Bergman's Star Persona and the Alien Space of <i>Stromboli</i>"</b></p> <p style="text-align: center;"><b>Assignment: Biweekly Quiz 2 due on Canvas 9/28 at 12pm</b></p> <p style="text-align: center;"><b>Short Essay #1 due Friday 9/25 at 5pm</b></p>
6	9/28	<p style="text-align: center;"><b>Viewing: Michelangelo Antonioni, <i>Le amiche</i> (1955)</b></p> <p style="text-align: center;"><b>Reading: Peter Bondanella, <i>A History of Italian Cinema</i>. pp. 132-137</b></p> <p style="text-align: center;"><b>Watch Interview with David Forgacs and Karen Pinkus (Criterion Collection) re <i>Le amiche</i></b></p> <p style="text-align: center;"><b>Assignment: QQTP 3 due Tuesday at 9PM</b></p>
	9/30	<p style="text-align: center;"><b>Viewing: Michelangelo Antonioni, <i>Le amiche</i> (1955)</b></p> <p style="text-align: center;"><b>Reading: Cesare Pavese, selections from <i>Three Single Women</i></b></p> <p style="text-align: center;"><b>Assignment: none</b></p>
7	10/5	<p style="text-align: center;"><b>Viewing: Pietro Germi, <i>Divorce, Italian Style</i> (1961)</b></p> <p style="text-align: center;"><b>Reading: Selections from Bondanella, <i>A History of Italian Cinema</i></b></p> <p style="text-align: center;"><b>Marga Cottino-Jones, Women, Desire, and Power in Italian Cinema, pp. 131-136</b></p> <p style="text-align: center;"><b>Assignment: none</b></p>
	10/7	<p style="text-align: center;"><b>Viewing: Pietro Germi, <i>Divorce, Italian Style</i> (1961)</b></p> <p style="text-align: center;"><b>Reading: Selections from Bondanella, <i>A History of Italian Cinema</i></b></p> <p style="text-align: center;"><b>Marga Cottino-Jones, Women, Desire, and Power in Italian Cinema, pp. 131-136</b></p> <p style="text-align: center;"><b>Assignment: Biweekly Quiz 3 due on Canvas 10/12 at 12pm</b></p>



Week	Dates	Topics, Readings, Assignments, Deadlines
8	10/12	Midterm review lecture Assignment: none
	10/14	Midterm review discussion Assignment: Midterm due on Carmen by 10/16 at 5pm
9	10/19	Viewing: Lina Wertmüller, <i>Swept Away</i> (1974) Reading: Selections from Bondanella, <i>A History of Italian Cinema</i> Laura Mulvey, "Visual Pleasure in Narrative Cinema" (first half) Assignment: QQTP 4 due Tues at 9PM
	10/21	Viewing: Lina Wertmüller, <i>Swept Away</i> (1974) Reading: Laura Mulvey, "Visual Pleasure in Narrative Cinema" (second half) Assignment: none
10	10/26	Viewing: Paolo Sorrentino, <i>The Consequences of Love</i> (2004) Reading: Selections from Bondanella, <i>A History of Italian Cinema</i> Assignment:
	10/28	Viewing: Paolo Sorrentino, <i>The Consequences of Love</i> (2004) Reading: Dana Renga, <i>Unfinished Business: Screening the Italian Mafia in the New Millennium</i> , pp. 65-79 Assignment: Biweekly Quiz 4 due on Canvas 11/2 at 12pm
11	11/2	Viewing: Andrea Segre, <i>Shun Li and the Poet</i> (2011) Reading: Luisa Passerini, introduction to <i>Love and the Idea of Europe</i> Assignment: QQTP 5 due Tues at 9PM
	11/4	Viewing: Andrea Segre, <i>Shun Li and the Poet</i> (2011) Reading: Jacqui Alexander, selections from <i>Pedagogies of Crossing: Meditations on Feminism, Sexual Politics, Memory and the Sacred</i> Assignment:
12	11/9	Viewing: Luca Guadagnino, <i>Call Me By Your Name</i> (2017) Reading: Derek Duncan, "The Geopolitics of Spectatorship and Screen Identification. What's Queer about Italian Cinema"

Week	Dates	Topics, Readings, Assignments, Deadlines
		<b>Assignment:</b>
	11/11	<p><b>Viewing:</b> Luca Guadagnino, <i>Call Me By Your Name</i> (2017)</p> <p><b>Reading:</b> D.A. Miller, "Elio's Education", <i>Los Angeles Review of Books</i></p> <p>David Greven, "Unlovely Spectacle: D.A. Miller on <i>Call Me By Your Name</i>"</p> <p><b>Assignment:</b> Biweekly Quiz 5 due on Canvas 11/16 at 12pm</p>
13	11/16	<p><b>Viewing:</b> <i>My Brilliant Friend</i> (HBO, 2018) Episode 1</p> <p><b>Reading:</b> Dana Renga, "Casting <i>My Brilliant Friend's</i> Authentic Stardom"</p> <p><b>Assignment:</b> QQTP 6 due Tues at 9PM</p>
	11/18	<p><b>Writing Workshop</b></p> <p><b>Assignment:</b> Short Essay 2 due Friday at 5pm</p>
14	11/23	<p><b>Viewing:</b> <i>My Brilliant Friend</i> (HBO, 2018) Episode 2</p> <p><b>Reading:</b> Giancarlo Lombardi, "Rethinking Italian Television Studies"</p> <p><b>Assignment:</b> none</p>
	11/25	<p><b>Viewing:</b> <i>My Brilliant Friend</i> (HBO, 2018) Episode 3</p> <p><b>Reading:</b> Veronica Innocenti and Guglielmo Pescatore, "Changing Series: Narrative Models and the Role of the Viewer in Contemporary Television Seriality"</p> <p><b>Assignment:</b></p>
15	11/30	<p><b>Final Exam Review</b></p> <p><b>Assignment:</b> none</p>
	12/2	<p><b>Final Exam Review</b></p> <p><b>Assignment:</b> final exam due on Carmen Friday 12/11 at 3:45PM</p>

## Italian 2056: Love on the Italian Screen

Prof Jonathan Mullins

Jonathan Mullins (he/him)

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\*\* please note that I prefer to be addressed as Prof. Mullins.

### Course Description

Why has love had such a long run on Italian cinema screens? This GE course, taught in English, seeks to answer this question through a sustained exploration of representations of eros, romance and friendship through the creative medium of fiction film and recent television. Through study of silent cinema, Neorealism, comedy and melodrama, from both canonical and emerging directors, we will explore how different genres and time periods influence the construction of narratives about love, as well as query how such love stories speak to questions of gender, sex, sexuality, class and race.

Never study cinema before? No worries! A crucial component of the course will be dedicated to studying the aesthetics of narrative cinema, and also understanding it as a complex industrial product with its own systems of production and reception.

### How this course works...

- You are responsible for watching course films on either the Secured Media Library, Kanopy or via Box folders linked on Carmen. You are expected to view a given week's films by each Monday during the semester.
- During Monday's lectures you will learn important points about the film's context and history, its treatment of themes, as well as salient formal aspects that you will need to understand in order to take the quizzes and midterms.
- Wednesday's discussion will help consolidate your understanding of the films and the secondary source readings that facilitate your approach to the films.

### GE: Visual Performing Arts

Goals: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

#### Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

How Italian 20xx will satisfy these learning outcomes: After taking this course, students will be able to analyze and interpret Italian cinema and will be able to reflect upon cinema as a medium.

## GE Diversity: Global Studies

Goals: Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

### Expected Learning Outcomes:

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

How Italian 20xx will satisfy these learning outcomes: Students will have a general understanding of post-unification Italian history, culture, and society and will be able to compare and contrast issues relating to gender and politics in Italian culture with gender and politics in their own country.

### Course Requirements

- One midterm exam, due Fri 10/16 at 5pm 20%
- Cumulative final exam, due Fri 12/11 at 5pm 20%
- Biweekly online quizzes 10%
- QQTPs (posted on Carmen discussions) 15%
- Attendance and Participation in lecture and discussion section 15%
- Short paper #1: Due Friday, September 25, 5:00pm 5%
- Short paper #2: Due Wednesday, November 14, 5:00pm 15%

### Departmental grading scale

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

### Readings

While you are required to purchase the Villarejo, acquiring the Bondanella is optional for those students who prefer to have a hard copy in lieu of the PDFs that will be uploaded to Canvas. Other readings, indicated on syllabus, available for download on Carmen in PDF format.

Optional: Bondanella, Peter and Pacchioni, Federico. *The History of Italian Cinema*. New York: Bloomsburg, 2017. 2<sup>nd</sup> edition.

Required: Villarejo, Amy. *Film Studies: the Basics*. New York: Routledge, 2013. 2<sup>nd</sup> edition. (The Kindle edition is the lower cost version, and completely acceptable).

### Film Viewing

You are responsible for watching course films on your own. All films are streamed through the Secured Media Library, or are available on the following sites as indicated on page 4.

### Streaming Pledge on Syllabus Quiz (due Sun 8/30 at 5pm)

Please familiarize yourself with the streaming system(s) during the first week of classes, you will need to complete a Carmen quiz at the end of your first week. On the syllabus quiz, you will attest that you have tested your ability to watch all media and have resolved any issues with viewing. All films are linked on their respective module pages on Carmen/Canvas.

### How to watch films on streaming

All of our course films are streamed through the Secured Media Library (SML). You MUST have RealPlayer to watch film. ([http://www.real.com/realplayer/player-plus?type=rpsp\\_us&rppr=realcom](http://www.real.com/realplayer/player-plus?type=rpsp_us&rppr=realcom))

1. Visit <https://drm.osu.edu/media/>
2. Login with you OSU user name/password
3. Click on: assigned playlists and watch away.

If you have problems with streaming, please consult the HELP link (to the far right of 'assigned Playlists') and follow instructions. If you are still having trouble, please bring your computer to the Buckeyebar.

SML: *The Consequences of Love, Obsession* (search for its Italian name, *Ossessione*)

YouTube: *Assunta Spina*

Kanopy: *Swept Away, Divorce, Italian Style, Shun Li and the Poet*

Amazon Instant Video/Prime: *Obsession* (search for its Italian name, *Ossessione*), *Call Me By Your Name* (for rental)

iTunes: *Call Me By Your Name* (for rental)

Criterion Channel: *Le amiche, Stromboli*

HBO MAX: *My Brilliant Friend, Stromboli*

### Trigger Warning

*Swept Away* contains scenes of explicit violence towards women and animals. In class, we will problematize and critique such scenes. However, if you are uncomfortable with such viewing, please let me and your Teaching Associate know and we will arrange an alternate film for you to view.

### Class Conduct:

Consistent, respectful, and informed participation is expected from every student in the course. This includes:

- Take notes on Monday's lectures; Keep in mind that your understanding of these materials will be assessed during in-class polls on Wednesday and during our biweekly quizzes
- During discussion classes, make every attempt to focus on class discussion by taking notes, refraining from engaging with other stimuli on your devices, with the exception of TopHat attendance and polls.
- Engage in respectful discussion that avoids personal history

### **Participation (attendance, quality of class interaction)**

Regular attendance is expected and thoughtful participation is encouraged. Students should prepare carefully for class by watching the assigned film, completing all readings in advance, and thinking critically about all discussion questions distributed on the weekly study guides. Attendance will be taken via TopHat at different times each meeting. Attend the entire class in order to be counted.

Wednesday's class will be reserved for discussion. TAs will note participation and the attendance grade will rise the more conscientiously one participates.

- Attend entire class: 100% for day.
- Attend entire class, **thoughtful** participation: 110% for day (and up the more one participates.) This participation must be vocal (you must speak) in order to get credit.

\*\*Please note that students are allowed three unexcused absences without penalty.

### **TopHat Attendance**

You will have received an email invitation to join TopHat (tophat.com), a tool that will take care of attendance in the lectures and allow us to track student learning. Our course name is **Italian 2056 (Autumn 2020)** and our join code is **787591**. You will need to create an account to join the course (which is free and takes only a minute). In order to be marked present, you will need to have your cell phone or other device on and charged so as to enter or text in a code in when I open up attendance. Attendance will be opened at different times each day depending upon class flow, most frequently towards the end of the class period. Attendance will remain open for a very short window (a minute). Please download the TopHat App from tophat.com where you will also find a very straightforward tutorial.

Helpful information:

OSU has a subscription to TopHat; it is free to use. You do not need to enter a student ID. Once per lecture period I will open up attendance on TopHat and it will remain open for a very short window during which you will text a code from the phone with which you registered to a cell phone number. Both will be displayed on the large screen.

In the very off chance that you have a problem with your mobile phone and cannot text in the attendance code, then write your TA immediately after class. Please do not write to us after the fact and ask that attendance points be added.

You will need to provide your cell phone number so that TopHat can send you a verification code, once you enter that, you will be taken to your home page.

### **Assigned Teaching Associates**

Each student should note that he/she is 'assigned' to a particular GTA/Teaching Associate. Your GTA is responsible for grading all of your quizzes, writing assignments, and exams and will note all of your participation and attendance. Check Buckeye Link for your Discussion Section/GTA assignment.

### **Midterm and Final Exam**

The midterm exam and the cumulative final exam will include scene analyses, identifications, and short answer questions.

### **QQTPs**

Every other week, you will submit a QQTP assignment on Canvas discussions. A QQTP (Questions, Quote, and Talking Points) will help you hone your critical thinking skills, engage with both the film and secondary sources (articles and other texts) in order to construct new knowledge about Italian film, its themes and technical properties. A QQTP is an assignment where you submit one question and one quote from any of the week's assigned reading, and one talking point will be woven into class discussion. Ideally the QQTP will speak to both the film under study as well as the weekly readings.

Students also will have the possibility of earning extra credit by responding to their classmates' QQTPs in a thoughtful comment of at least three sentences (see below). All QQTPs are due Tuesday evenings by 9pm. We will start with DeCamilla assigned students in Week 2, and students assigned to Migliori in Week 3, alternating on a weekly basis. See Canvas for more details and assessment rubrics.

### **Quizzes**

Biweekly short quizzes are due on Mondays at 12:00pm on the day indicated on the syllabus. Quizzes are taken online on Canvas and no late quizzes are possible (remember that quizzes will be available the preceding Wednesday evening, so you will have plenty of time to complete them). You have 20 minutes to complete each quiz, which covers the preceding two weeks of films/tv shows, the readings, technical terms, introduction to the film, and study guide. The format is fill in the blank, multiple choice, and short answer. You may not consult any sources when taking quizzes; if you do, this amounts to Academic Misconduct. You may review for the quiz by reviewing the study guides. Quiz grades will be posted on Canvas. Your TAs available to review quizzes with you during office hours.

### **Scene Analysis Essays: 2-page (400-450-word max) scene analysis.**

You will complete two essays in which you analyze a scene from one of the films we have watched (you will be provided with the scene by the instructor; scenes will be available through Canvas). Please be sure to write no more than 250 words for the first essay (late September) and 450 for the November essay. All essays over the word count limit will be penalized one full grade without exception. Please begin your essay with a 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 as your reader knows the film back and forth. Instead, go straight into technical and thematic analysis. Please refer the writing guide for helpful writing tips.

### **Extra Credit Opportunities**

1. See "Participation" on Page 4 to see how to get 10% extra credit on your participation during Wednesdays' lectures, as well as during your discussion sections. This participation must be vocal (you must speak) in order to get credit.

2. By responding in thoughtful comments on Canvas discussions to your classmates' QQTPs (at least 3 sentences in length), you can earn 10% on your own most recent QQTP (for a maximum of six QQTPs).

Please note that we do not accept assignments via email. All assignments must be typed and double-spaced and turned in to Canvas.

## Academic Integrity Statement

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Examples of academic misconduct in this course include, but are not limited to, the following:

- Copying work or otherwise turning in written work that is not original to you. Cheating in this case applies both to the copier and the person who allows his or her work to be copied. This includes information from the internet. All materials (including websites consulted) must be cited.
- Having another student take the online quiz for you, or taking the quiz in a group and copying answers. Also, all online quizzes are closed book, meaning that you cannot consult any material when answering.
- Having someone else do or write your assignments for you.
- Receiving or passing exam information to other students before, during, or after the exam. Copying from another student or an electronic device, piece or paper, etc. during an exam. Cheating in this case applies both to the receiver of the exam information and the person who gives the information.
- Alteration of university forms used to drop or add courses to a program, or unauthorized use of those forms including the forging of signatures.
- Texting in attendance through Top Hat for another student enrolled in the course.
- Use of any unauthorized aids on exams (e.g., cheat sheets, textbook) is strictly prohibited.

Please properly cite all sources on all assignments (including extra credit)! It is better to over cite than under site. Please note that Wikipedia is not considered an academic source.

**NOTE:** All assignments uploaded to Canvas are checked via the Turn-it-in function that searches a database of millions of files to check for plagiarism. Turn-it-in checks each uploaded document against THE INTERNET (crazy!), all documents uploaded by OSU students and students from thousands of universities across the world, journal databases, etc. Thus, plagiarism is obvious.



**Students are responsible for understanding what constitutes academic dishonesty.** For more information on this topic, consult the Ohio State University's policy on Student code of conduct at: <https://studentconduct.osu.edu>.

### **Counseling Services**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS). You can visit their website ([ccs.osu.edu](https://ccs.osu.edu)) or call 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and the 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24-hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at [suicidepreventionlifeline.org](https://suicidepreventionlifeline.org).

### **Statement on Commitment to Diversity**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

### **Statement on Sexual Misconduct/Relationship Violence**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu).

**DISABILITY SERVICES: Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 098 Baker Hall, 113 W. 12<sup>th</sup> Ave.; telephone 292-3307; <http://www.ods.ohio-state.edu/>.**

Viewing	Readings	Assignments
<b>Week 1</b>		
Wed 8/26  Course Introduction and Discussion (Zoom): What is Love? What is Cinema?		Syllabus Quiz and Streaming Pledge due on Canvas by Mon 8/31 at 12pm.
<b>Week 2</b>		
Mon 8/31 Workshop: how to “read” film	Dino Risi, <i>Paradise for Three Hours (Paradiso per tre ore), Love in the City</i> (1950)  Villarejo, <i>Film Studies: the Basics</i> , Chapter 1: “Introduction to Film Studies”	Note that Paradise for Three Hours begins at 40:47 in this larger omnibus film, <i>Love in the City</i>  QQTP 1 for De Camilla due Tuesday at 9pm on Canvas Discussions
Wed 9/2	Villarejo, <i>Film Studies: the Basics</i> , Chapter 2: “The Language of Film”	
<b>Week 3</b>		

Mon 9/7 <i>Assunta Spina</i> (1915)	Giorgio Bertellini, "Southern (and Southernist) Italian Cinema," <i>Italian Silent Cinema: A Reader</i> , pp. 123-124  Villarejo, Chapter 3, "The History of Film"	QQTP 1 for Migliori due Tuesday at 9pm on Canvas discussions
Wed 9/9 <i>Assunta Spina</i> (1915)	Francesco Pitassio, "Famous Actors, Famous Actresses: Notes on Acting Style in Italian Silent Film", pp. 252-262	Biweekly Quiz 1 due on Canvas 9/14 at 12pm
<b>Week 4</b>		
Mon 9/14 <i>Obsession</i> (1943)	Luchino Visconti, "Anthropomorphic Cinema"  Bondanella, "Masters of Neorealism," pp. 61-66.	Biweekly Quiz 1 due today on Canvas at 12pm.  QQTP 2 (De Camilla) due Tuesday 9pm
Wed 9/16 <i>Obsession</i> (1943)	Marcia Landy, "The Family Melodrama in Italian Cinema, 1929-1943"	
<b>Week 5</b>		
Mon 9/21 <i>Stromboli</i> (1950)	Marcia Landy, introduction to <i>Stardom, Italian Style: Screen Performance and Personality in Italian Cinema</i>  Bondanella, "The Break with Neorealism: the Cinema of the Reconstruction, Fellini's Trilogies of Character and Grace, and the Return of Melodrama", pp. 127-132	QQTP 2 (Migliori) due Tuesday 9pm
Wed 9/23 <i>Stromboli</i> (1950)	Ora Gelley, "Ingrid Bergman's Star Persona and the Alien Space of <i>Stromboli</i> ," <i>Cinema Journal</i>	Biweekly Quiz 2 due on Canvas 9/28 at 12pm  Short Essay #1 due Friday 9/25 at 5pm
<b>Week 6</b>		
Mon 9/28 <i>Le amiche</i> (1955)	Peter Bondanella, <i>A History of Italian Cinema</i> . pp. 132-137.	Biweekly Quiz 2 due today on Canvas at 12pm

	Watch Interview with David Forgacs and Karen Pinkus (Criterion Collection) re <i>Le amiche</i>	QQTP 3 (De Camilla) due Tuesday, 9pm
Wed 9/30 <i>Le amiche</i> (1955)	Cesare Pavese, selections from <i>Three Single Women</i>	
<b>Reminder: discussion sections move to in-person this week.</b>		
<b>Week 7</b>		
Mon 10/5 <i>Divorce, Italian Style</i> (1961)	Selections from Bondanella, <i>A History of Italian Cinema</i>  Marga Cottino-Jones, <i>Women, Desire, and Power in Italian Cinema</i> , pp. 131-136	QQTP 3 (Migliori) due Tuesday, 9pm
Wed 10/7 <i>Divorce, Italian Style</i> (1961)	Selections from Natalie Fullwood, <i>Cinema, Gender and Everyday Space: Comedy, Italian Style</i>	Biweekly Quiz 3 due on Canvas 10/12 at 12pm
<b>Week 8</b>		
Mon 10/12	Midterm review lecture	Biweekly Quiz 3 due today on Canvas at 12pm
Wed 10/14	Midterm review discussion	<b>Midterm Fri 10/16 by 5pm</b>
<b>Week 9</b>		
Mon 10/19 <i>Swept Away</i> (1974)	Selections from Bondanella, <i>A History of Italian Cinema</i>  Laura Mulvey, "Visual Pleasure in Narrative Cinema"	QQTP 4 (De Camilla) due Tues, 9pm
Wed 10/21 <i>Swept Away</i> (1974)	Mulvey, continued	
<b>Week 10</b>		
Mon 10/26 <i>The Consequences of Love</i> (2004)	Dana Renga, <i>Unfinished Business: Screening the Italian Mafia in the New Millennium</i> , pp. 65-79  Bondanella, pp. 567-570.	QQTP 4 (Migliori) due Tues, 9pm
Wed 10/28 <i>The Consequences of Love</i> (2004)	Renga, continued	Biweekly Quiz 4 due on Canvas 11/2 at 12pm
<b>Week 11</b>		

Mon 11/2 <i>Shun Li and the Poet</i> (2011)	Luisa Passerini, introduction to <i>Love and the Idea of Europe</i>	Biweekly Quiz 4 due today on Canvas at 12pm  QQTP 5 (De Camilla) due Tues, 9pm
Wed 11/4 <i>Shun Li and the Poet</i> (2011)	Jacqui Alexander, selections from <i>Pedagogies of Crossing: Meditations on Feminism, Sexual Politics, Memory and the Sacred</i>	
<b>Week 12</b>		
Mon 11/9 <i>Call Me by Your Name</i> (2017)	Derek Duncan, "The Geopolitics of Spectatorship and Screen Identification. What's Queer about Italian Cinema"	QQTP 5 (Migliori) due Tues, 9pm
Wed 11/11 <i>Call Me by Your Name</i> (2017)	D.A. Miller, "Elio's Education", <i>Los Angeles Review of Books</i>  David Greven, "Unlovely Spectacle: D.A. Miller on <i>Call Me By Your Name</i> "	Biweekly Quiz 5 due on Canvas 11/16 at 12pm  <b>Scene Analysis Paper due 11/13 on Carmen at 5pm</b>
<b>Week 13</b>		
Mon 11/16	<i>My Brilliant Friend</i> (2018)  Dana Renga, "Casting My Brilliant Friend's Authentic Stardom"	Biweekly Quiz 5 due today on Canvas at 12pm  QQTP 6 (both de Camilla <u>and</u> Migliori) due Tues, 9pm
Wed 11/18	Writing workshop	
<b>Week 14</b>		
Mon 11/23	<i>My Brilliant Friend</i> (2018)  Veronica Innocenti and Guglielmo Pescatore, "Changing Series: Narrative Models and the Role of the Viewer in Contemporary Televisino Seriality"	Note: Class discussion on Zoom takes place on Mon this week due to the Thanksgiving holiday, with the Zoom lecture available Wed
Wed 11/25	<i>My Brilliant Friend</i> (2018)  Giancarlo Lombardi, "Rethinking Italian Television Studies"	
Mon 11/30	Final Exam Review	
Wed 12/2	Final Exam Review	

Final exam Fri 12/11 at 3:45PM

## **GE Rationale**

### **1. Visual Performing Arts**

**Goals:** Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

### **Expected Learning Outcomes:**

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

## **Satisfying the ELOs:**

- a. The course's focus on narrative cinema will require analysis of its technical and formal dimensions, and thus prompt students to use critical seeing and hearing in order to understand how the medium conveys meaning.
- b. The course's study of a broad gamut of moving images, from silent cinema to recent streaming media, will facilitate comprehension of the manner in which history and technology have changed narrative cinema over time, thus allowing students to enrich their ability to make judgments both historical and aesthetic in nature.
- c. Students will read secondary literature from the discipline of film studies that will give them a critical vocabulary, methods and interpretive models for the study of film. The encounters with such texts will shape how students understand the historical role of film in shaping both popular and high culture in Italy, and how film aesthetics have contributed to perceptions of Italian culture.
- d. Students will appreciate the power of cinema to stimulate social and cultural imagination, not only in the Italian context, but in their own cultures, thus making them lifelong lovers of film.

Assessment

GE Visual Performing Arts

Goals: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

A) Specific Methods to Determine Student Achievement of GE ELO's:

	Direct Methods ( <i>assess student performance related to the expected learning outcomes. Examples of direct assessments are: pre/post test; course-embedded questions; standardized exams; portfolio evaluation; videotape/audiotape of performance</i> )	Indirect Methods ( <i>assess opinions or thoughts about student knowledge, skills, attitudes, learning experiences, and perceptions. Examples of indirect measures are: student surveys about instruction; focus groups; student self-evaluations</i> )
1. Students analyze, appreciate, and interpret significant works of art.	Two midterm essays that require formal and thematic analysis of film; in class midterm exam <sup>1</sup>	Student surveys regarding instruction <sup>3</sup>
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.	Embedded questions on final exam <sup>2</sup>	Student surveys regarding instruction <sup>3</sup>

1. One representative example from the midterm requires students to engage in formal and thematic analysis: "Identify the film, its director, and the characters present in the following clip. Then contextualize this scene in the larger plot of the film. Go on to analyze at least two elements of the mise-en-scène and two other film techniques of your choice that contribute to the meaning of the scene."



2. One representative example from the final exam asks students to relate their own viewing of the films to existing academic conversations and scholarship in the discipline: “In “The Family Melodrama in Italian Cinema, 1929-1943,” Marcia Landy observes that “melodrama’s preoccupation with sexual, psychological and domestic aspects of life illuminates the forces that position individuals and classes in ideology” (572). In your essay, first unpack and analyze what Landy means by this statement. Then proceed to compare how two melodramas we’ve watched this semester represent how their characters negotiate larger political, social and cultural tensions through their own lived experience (psychology, sexuality, and daily life). Make sure you engage with one scene from each film to substantiate your argument. You can choose from *Assunta Spina*, *Ossessione*, *Stromboli*, *Le Amiche*, *Shun Li and the Poet* or *Call Me By Your Name*. Ensure you note points of similarity but also contrast how these films approach this issue that Landy identifies as central to the genre of melodrama. Your essay must be at least 400 words in length. Take care to read the rubric before you begin writing the essay.”
3. At the end of the semester, students will complete the following opinion survey, which contains specific questions asking to what extent each student has achieved the GE expected learning outcomes.

Opinion survey for the GE Visual and Performing Arts

Please select the response that best reflects your experience in this course.

As a result of this course, I...	4 strongly agree	3 agree	2 disagree	1 strongly disagree
am able to analyze, appreciate, and interpret significant works of art				

Please explain:

As a result of this course, I...	4 strongly agree	3 agree	2 disagree	1 strongly disagree
know how to engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.				

Please explain:

Explanation of level of student achievement expected:

We expect the average of all responses to be between 3-4.

Description of follow-up/feedback processes:

At the end of the course, we will analyze a random sample of the embedded exam questions to identify problem spots and how we might change the course and the presentation of materials to ensure better fulfillment of the GE expected learning outcomes. We will also analyze the self-evaluation questions carefully to judge how students evaluated their own progress and to determine whether student perception meshed with performance. If there is a conflict, we will adjust the presentation and assessment of material as warranted. We will archive these end-of-semester analyses so that we can gauge whether any changes made were effective. These evaluations will be discussed with the curriculum committee. We will also use these data to write a GE report when the ASCC Assessment Panel asks for a report.

## **GE Rationale**

### **2. Diversity: Global Studies**

**Goals:** Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

#### **Expected Learning Outcomes:**

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

### **Satisfying the ELOs:**

- a. The course attends to representations of love in Italian narrative cinema, and thus requires students to understand the cultural, social, political and philosophical underpinnings of the different institutions and practices that condition the Italian imaginations of what love is from the 1910s to the 2010s.
- b. Quizzes and exams will encourage inquiry into how the filmic representation of love is culturally conditioned, and will prompt students to leverage their secondary readings in cultural theory and history in order to make culturally sensitive and appropriately contextualized determinations about the filmic objects under study.
- c. In order to fulfill the course's emphasis on representations of love, students will be asked to read secondary sources and engage in written analysis of how questions of identity—gender, sexuality, race and class—influence the social and cultural imagination of love. Students will be asked on the final examination to reflect how representations of love vary between the Italian and US contexts, and to engage in comparative analysis to discuss differences in values and attitudes that shape the two societies approach to the issue.

Assessment

GE Diversity: Global Studies

**Goals:** Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

**a) Specific Methods used to demonstrate student achievement of the GE expected learning outcomes**

GE Expected Learning Outcomes	Direct Methods ( <i>assess student performance related to the expected learning outcomes. Examples of direct assessments are: pre/post test; course-embedded questions; standardized exams; portfolio evaluation; videotape/audiotape of performance</i> )	Indirect Methods ( <i>assess opinions or thoughts about student knowledge, skills, attitudes, learning experiences, and perceptions. Examples of indirect measures are: student surveys about instruction; focus groups; student self-evaluations</i> )
1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.	Embedded question on exams <sup>1</sup>	Opinion survey <sup>2</sup>
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.	Embedded question on exams <sup>1</sup>	Opinion survey <sup>2</sup>

<sup>1</sup> On the final, two questions will be written specifically to assess student achievement of each GE expected learning outcome. The scores on these questions will be included in the totals for the exam but will also be analyzed separately so that the data can be used in revising the course and for GE assessment reporting purposes.

1. Refer to a scene in one of the films we viewed in order to explain the manner in which local values and ideas influenced how the characters handle love.

2. In this course, we have learned how Italy is not a unitary society or culture across time and space, and that love in Turin in the 1950s is markedly different from notions of love in Naples in the 1910s. How does such marked internal diversity change your vision of what Italy represents in larger global imaginations of its culture and society?

Explanation of level of student achievement expected:

In general, for the embedded exam questions, success means that 85% of students earn at least 85% on these questions.

<sup>2</sup> At the end of the semester, each student will be asked to fill out the following opinion survey, which contains specific questions asking to what extent each student has achieved the GE expected learning outcomes.

Opinion survey for the GE Diversity: Global Studies

Please select the response that best reflects your experience in this course.

As a result of this course, I...	4 strongly agree	3 agree	2 disagree	1 strongly disagree
understand some of the political, economic, cultural, physical, social, and philosophical aspects of Italy's peoples and cultures.				

Please explain:

As a result of this course, I...	4 strongly agree	3 agree	2 disagree	1 strongly disagree
recognize the role of national and international diversity in shaping my attitudes and values as a global citizen.				

Please explain:

Explanation of level of student achievement expected:

We expect the average of all responses to be between 3-4.

**b) Description of follow-up/feedback processes:**

At the end of the course, we will analyze a random sample of the embedded exam questions to identify problem spots and how we might change the course and the presentation of materials to ensure better fulfillment of the GE expected learning outcomes. We will also analyze the self-evaluation questions carefully to judge how students evaluated their own progress and to determine whether student perception meshed with performance. If there is a conflict, we will adjust the presentation and assessment of material as warranted. We will archive these end-of-semester analyses so that we can gauge whether any changes made were effective. These evaluations will be discussed with the curriculum committee. We will also use these data to write a GE report when the ASCC Assessment Panel asks for a report.

## Arts and Sciences Distance Learning Course Component Technical Review Checklist

**Course: Italian 2056**

**Instructor: Prof. Jonathan Mullins**

**Summary: Love on the Italian Screen**

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> <li>• Office 365</li> <li>• Carmen</li> <li>• Secure Media Library</li> <li>• Kanopy</li> </ul>
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> <li>• Zoom</li> <li>• Synchronous lectures and activities</li> <li>• Carmen discussion boards.</li> <li>• TopHat</li> </ul>
6.3 Technologies required in the course are readily obtainable.	X			All tech is available for free via OSU site license.
6.4 The course technologies are current.	X			The majority of the tech is web based and updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			Please include iTunes and Amazon Prime privacy policies.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP, iTunes, and Amazon Prime Video support are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	X			Please include statement b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	X			Please include statement c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ASC and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			Accessibility policies of iTunes and Amazon Prime Video are provided.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Recommend that resources be developed to address any requests for alternative means of access to course materials.
8.4 The course design facilitates readability	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ASC and available in the Canvas

				Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.5 Course multimedia facilitate ease of use.	X			All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser.

**Reviewer Information**

- Date reviewed: 2/1/21
- Reviewed by: Ian Anderson

**Notes: Looks good!**

<sup>a</sup>The following statement about disability services (recommended 16 point font):  
 The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

<sup>b</sup>Add to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus. <http://advising.osu.edu>

<sup>c</sup>Add to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <https://contactbuckeyelink.osu.edu/>



Curriculum Map

Italian - Undergraduate

B = beginning

I = Intermediate

A = Advanced

	Cultural Awareness	Comprehension	Speaking	Critical Analysis	Writing and Critical Expr.
<b>Prerequisite and Required courses</b>					
1101.01/02/03/61 (GE)	B	B	B		B
1102.01/02/03/61 (GE)	B	B	B		B
1103.01/02/03/61 (GE)	B/I	B/I	B/I		B/I
5101 (GE)	B/I	B/I	B/I		B/I
2102	I	I	I	B/I	B/I
<b>Elective courses in English</b>					
2051 (GE)	B			B	
2052 (GE)	B			B	
2053 (GE)	B			B	
2054 (GE)	B			B	
2055 (GE)	B			B	
2056 (GE)	B			B	
2061 (GE)	B			B	
3051 (GE)	I			I	I
3052 (GE)	I			I	I
3053 (GE)	I			I	I
3054 (GE)	I			I	
5051	A			A	A
5061	A			A	A
4401	A			A	A
FR4053	A			A	A
<b>Elective courses in Italian</b>					
2193	B	B	B	B	B
2194	B	B	B	B	B
3102	I	I	I		I
3103		I/A		I/A	I/A
3220	I	I		I	I
3221	I			I	I

3222	I	I	I		I
3223	I/A	I	I		I
3224	I/A	I	I	I/A	I/A
3225	I	I/A	I/A	I/A	
3330	I	I/A	I	I	I/A
3331	I/A	I/A	I	I	I/A
3332		I	I		
4223	A	A	A	A	A
4224	A	A	A	A	A
4225	A	A	A	A	A
4330		A	A	A	A
4331		A		A	A
4998 (H)	A	A		A	A
4999 (H)	A	A		A	A
5193	A	A	A	A	A
5194	A	A	A	A	A
<b>Study Abroad</b>					
3797	I			I	
3798.01	A	A	A	I	I
3798.02	A	A	A	I	I
5797	A	A	A	I	I
<b>Internship</b>					
4191	A	A	A	I	I

## Curriculum Map

Goal 1: Students will critically interpret and understand significant features of Italian low culture as well as features of high cultures, such as historical and literary movements, the history of the language and linguistic diversity in Italy, Italian film, demography. In addition, they will appreciate the concept of global awareness and the importance of interacting effectively with people of other cultures.

Goal 2: Students achieve an intermediate-low or intermediate-mid result on the STAMP on-line proficiency test for speaking, reading and writing.

Goal 3: Students will be able to use their background in specific disciplines, such as History, History of Art, or Music, to contextualize and critically interpret Italian issues, movements and/or significant contributions.

B = basic                                      I = intermediate                      A = advanced  
 EN = taught in English                      IT = taught in Italian

<b>Course (Italian program)</b>	<b>Goal 1</b>	<b>Goal 2</b>	<b>Goal 3</b>
2051 EN	B		
2052 EN	B		
2053 EN	B		
2054 EN	B		
2055 EN	B		
2056 EN	B		
2061 EN	B		
3051 EN	I		
FRIT 3052 EN	I		
FRIT 3053 EN	I		
FRIT 3054 EN	I		
4XXX EN (in progress)	A		
5051 EN	A		
5061 EN	A		
5890 EN	A		
5194 EN/IT	A		
3797 IT	I		
3798.01 EN/IT	I		
5797 EN/IT	I/A		
3102 IT		I	
3103 IT		I	
3220 IT		I	
3221 IT		I	
3222 IT		I	
3223 IT		I	
3224 IT		I	
3225 IT		I	

3330 IT		I	
3331 IT		I	
3332 IT		I	
4223 IT		A	
4224 IT		A	
4225 IT		A	
4330 IT		A	
4331 IT		A	

<b>Course (other departments)</b>	<b>Goal 1</b>	<b>Goal 2</b>	<b>Goal 3</b>
EN 4400 Literary Locations (when in Italy)	A		
MUSIC 3342: Introduction to Opera			I
ARCH 3195 (effective AU 16) Modern Rome: The city and its architecture			I/A
HArt 3521 Renaissance art in Italy			I
HArt 4301 Ancient Greece and Rome			A
5521 Renaissance Painting in Central Italy			A
Hist 3213(H) - Slavery in the Ancient World			I
Hist 3215 - Sex and Gender in the Ancient World			I
Hist 3216 - War in the Ancient Mediterranean World			I
Hist 3220 - The Rise of the Roman Republic			I
Hist 3221 - Rome from the Gracchi to Nero			I
Hist 3222 - The Roman Empire, 69-337 CE			I
Hist 3223 - The Later Roman Empire			I
Hist 3240 - History of the Italian Renaissance, 1250-1450			I
HISTORY 5211 - Special Topics in Roman History			A
CLAS 3101 - Greek and Roman Epic			I
CLAS 3102 - Greek and Roman Drama			I
CLAS 3104 - The Ancient Novel: Narrative Fiction in Greece and Rome			I
CLAS 3203 - War in Ancient Greek and Roman Literature			I
CLAS 3215 - Sex and Gender in the Ancient World			I
CLAS 3408 - Ancient Roman Religion			I
CLAS 4101 - Classical Receptions: Ancient Greece and Rome in the Modern World			A
CLAS 4201 - Political Thought and Institutions in the Greco-Roman World			A
CLAS 4204 - Greek and Roman Science and Technology			A
CLAS 4301 - Art of Ancient Greece and Rome			A
CLAS 5302 - Studies in Greek or Roman Topography			A

