

## Term Information

Effective Term Autumn 2023  
[Previous Value](#) [Autumn 2022](#)

## Course Change Information

### What change is being proposed? (If more than one, what changes are being proposed?)

We have revised this course to count for the GE Foundation Race, Gender, Ethnicity and Diversity. We are changing IT2056 'Love on the Italian Screen' to "Love and Difference on the Italian Screen"

### What is the rationale for the proposed change(s)?

This course was the perfect candidate for this category.

### What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

NONE

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

## 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 and Difference on the Italian Screen
<a href="#">Previous Value</a>	<a href="#">Love on the Italian Screen</a>
Transcript Abbreviation	Love Diff Screen
<a href="#">Previous Value</a>	<a href="#">Love Ital Cinema</a>
Course Description	This course explores how representations of love have been conditioned by questions of identity (race, gender, sexuality and ethnicity) through representations of eros, romance and friendship in a variety of moving images.
<a href="#">Previous Value</a>	<a href="#">This course explores the topic of love in Italian Cinema through film fiction and recent television.</a>
Semester Credit Hours/Units	Fixed: 3

## Offering Information

Length Of Course	14 Week, 7 Week, 4 Week
<a href="#">Previous Value</a>	<a href="#">14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week</a>
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 Greater or equal to 50% at a distance Less than 50% at a distance
<a href="#">Previous Value</a>	<a href="#">Yes, 100% at a distance, Less than 50% at a distance</a>
Grading Basis	Letter Grade

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Repeatable	No
Course Components	Lecture
<a href="#">Previous Value</a>	<a href="#">Lecture, Recitation</a>
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster

## Prerequisites and Exclusions

### Prerequisites/Corequisites

### Exclusions

### Electronically Enforced

Yes

### [Previous Value](#)

[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); Literary, Visual and Performing Arts; Race, Ethnicity and Gender Diversity  
The course is an elective (for this or other units) or is a service course for other units

### [Previous Value](#)

### [General Education course:](#)

[Visual and Performing Arts; Global Studies \(International Issues successors\); Literary, Visual and Performing Arts](#)  
[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 explain how racial, gender, ethnic and sexual identity are categories of experience in the Italian case that must be read through the specific constraints and conditions of Italian history
- students will assess their own cultural bias regarding racial, gender, ethnic and sexuality identity and how these biases will inform their study of Italian film, television and culture
- students will grasp how multiple identities intersect through the depiction of lived experience in 20th and 21st century Italy
- [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.](#)

### [Previous Value](#)

**Content Topic List**

- Race in Italy
- Ethnicity, particularly “Southernness” in the Italian context
- Feminism and Gender
- Sexuality Studies

**Previous Value**

- [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

**Previous Value**

**Attachments**

- IT and IS Curriculum map rev. 1-23.docx: curriculum map  
*(Other Supporting Documentation. Owner: Aski, Janice Marie)*
- Love and Difference GE form.pdf: GE form  
*(GEC Model Curriculum Compliance Stmt. Owner: Aski, Janice Marie)*
- 2056 revision cover letter.docx: cover letter  
*(Cover Letter. Owner: Aski, Janice Marie)*
- Love and Difference Syllabus Proposal3.docx: syllabus  
*(Syllabus. Owner: Aski, Janice Marie)*

**Comments**

- Proposers are requesting to make some department-level revisions. *(by Heller, Sarah-Grace on 03/01/2023 02:43 PM)*
- I have made the changes requested and uploaded a new syllabus with the language for both GEs. Thank you. *(by Aski, Janice Marie on 02/17/2023 12:09 PM)*
- - It is very unusual to ask that the DL approval of a course be removed. This course was officially approved as a DL course in 2021 & so unchecking the box appears to be a mistake. Could you please double-check? Please remember that having it approved for DL doesn't mean the course has to be taught as DL only. It is just that the possibility is there. By unchecking the box, you basically remove that possibility for the dept.  
- It is also very unusual to ask that legacy GE and new GE categories be removed from a course. The dept has unchecked the previous GE categories of the course. However, the dept did ask that the course be grandfathered into the LVPA category of the new GE. Also, students under the legacy GE are still taking classes and thus why not keep the 2 legacy GE categories (like other depts do)?  
- Under the new GE, OAA has asked that all campuses be checked off. So please check these off again. If you want to ask an exception from OAA, please upload such a request. *(by Vankeerbergen, Bernadette Chantal on 02/14/2023 01:21 PM)*

**COURSE CHANGE REQUEST**  
2056 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
03/21/2023

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Aski, Janice Marie	02/01/2023 03:06 PM	Submitted for Approval
Approved	Heller, Sarah-Grace	02/01/2023 03:07 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	02/14/2023 01:22 PM	College Approval
Submitted	Aski, Janice Marie	02/17/2023 12:09 PM	Submitted for Approval
Revision Requested	Heller, Sarah-Grace	03/01/2023 02:43 PM	Unit Approval
Submitted	Aski, Janice Marie	03/03/2023 12:53 PM	Submitted for Approval
Approved	Heller, Sarah-Grace	03/03/2023 01:31 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	03/21/2023 03:45 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	03/21/2023 03:45 PM	ASCCAO Approval



THE OHIO STATE UNIVERSITY

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February 1, 2023

Dear Arts and Sciences Curriculum Committee,

I am submitting a revision to an existing GE course (IT 2056 Love on the Italian Screen). We are submitting the revised version (IT 2056 Love and Difference on the Italian Screen) to the Race, Gender, Ethnicity Foundation for consideration for approval. I have submitted the syllabus, the GE worksheet, and our revised curriculum map. This course has been created by a faculty member who specializes in Modern Italian Culture, more specifically Cinema.

Sincerely,

Janice M. Aski

Director of Italian Undergraduate Studies

## Italian 2056: Love and Difference on the Italian Screen

Fall 2023

[class location and time]



Summertime, 2020

Jonathan Mullins <a href="mailto:Mullins.429@osu.edu">Mullins.429@osu.edu</a> Office hours: [insert] and by appointment  227 Hagerty Hall	Grader(s): [insert]
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### Course Description

Love has long been a theme that has dominated Italian film and television. But how have such representations of love been conditioned by questions of identity including race, gender, sexuality and ethnicity? This course explores this question through representations of eros, romance and friendship in a variety of moving images. We will engage with silent film that looks at what it means to be a Southern Italian woman (*Assunta Spina*) to more recent film on cross-cultural friendship between migrants in *Shun Li and the Poet*, and interracial romance in *Summertime*. We study how the theme of love condenses a variety of concerns and anxieties about racial, gender, sexual and ethnic identity, with attention to how these forms of identity emerge in the context of 20th and 21st century Italy. Students will reflect on what it means to study such forms of identity in the Italian context, and also on their own experiences and biases that they bring to the study of race, ethnicity, gender and sexuality as students in Ohio.

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.

The study of race, gender, sexuality and ethnicity in the Italian context will require that you think about how these forms of identity manifest in a different socio-cultural context. To that end, you write Reflection Journals in which you will think about your biases regarding these issues, and also look at film studies criticism through your QQTPs (Questions, Quotes, and Talking Points) where you make your own analysis of the representations of these categories of identity in connection to leading voices in the field of Italian film studies.

### **Couse goals**

- The primary objective of this course is to get students to understand how racial, gender, ethnic and sexual identity are categories of experience in the Italian case that must be read through the specific constraints and conditions of Italian history and society in the 20<sup>th</sup> and 21<sup>st</sup> century;
- This course will ask students to assess their own cultural bias regarding racial, gender, ethnic and sexual identity and how these biases will inform their study of Italian film, television and culture;
- The study of television and film will also allow students to grasp how multiple identities intersect through the depiction of lived experience in 20<sup>th</sup> and 21<sup>st</sup> century Italy

### **Mode of Delivery**

This course will be presented in-person.

### **How this course works...**

- You are responsible for watching course films on either the Secured Media Library, Kanopy, or streaming platforms such as HBO MAX or Criterion Channel. You are expected to view a given week's films before first day we study it together.
- Readings for a given day are to be completed that before class.

## **GE FOUNDATION COURSE**

### **Race, Gender, Ethnicity and Diversity**

#### **Goals**

1. Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity and gender, and possibly others, shape perceptions, individual outcomes and broader societal, political, economic and cultural systems.
2. Successful students will recognize and compare a range of lived experiences of race, gender and ethnicity.

## **Expected Learning Outcomes**

Successful students are able to:

- 1.1 Describe and evaluate the social positions and representations of categories including race, gender and ethnicity, and possibly others.
  - 1.2 Explain how categories including race, gender and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.
  - 1.3 Analyze how the intersection of categories including race, gender and ethnicity combine to shape lived experiences.
  - 1.4 Evaluate social and ethical implications of studying race, gender and ethnicity.
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- 2.1 Demonstrate critical self-reflection and critique of their social positions and identities.
  - 2.2 Recognize how perceptions of difference shape one's own attitudes, beliefs or behaviors.
  - 2.3 Describe how the categories of race, gender and ethnicity influence the lived experiences of others.

## **GE FOUNDATION COURSE**

### **Literary, Visual and Performing Arts**

#### **Goals**

1. Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression, and demonstrate capacities for aesthetic and culturally informed understanding.
2. Successful students will experience the arts and reflect on that experience critically and creatively.

## **Expected Learning Outcomes**

Successful students are able to:

- 1.1. Analyze and interpret significant works of visual, spatial, literary, and/or performing arts and design.
- 1.2. Describe and explain how cultures identify, evaluate, shape, and value works of literature, art, and design.
- 1.3. Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.
- 1.4. Evaluate social and ethical implications in literature, visual and performing arts, and design.
- 2.1. Engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.
- 2.2. Critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

## **Legacy 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.

## Course Requirements

- One in-class midterm exam, taken in Week 8 20%
- Visual Storytelling Final Project 20%
- Reflection Journals 20%
- QQTPs (posted on Carmen discussions every other week) 20%
- Attendance and Participation in lecture and discussion section 20%

## 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, 2021. 3<sup>rd</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.

## How to watch films on streaming

Many of our course films are streamed through the Secured Media Library (SML). Firefox and Chrome to use the SML.

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: *Call Me By Your Name, Swept Away, Obsession* (search for its Italian name, *Ossessione*),  
YouTube: *Assunta Spina*

Kanopy: *Divorce, Italian Style, Shun Li and the Poet, Juliet of the Spirits*

Criterion Channel: *Le amiche, Stromboli*

HBO MAX: *My Brilliant Friend, Stromboli*

Netflix: *Summertime*

### **Class Conduct:**

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

- Take notes and turn off your devices during class except when using TopHat for attendance.
- Participate using claims, comments and questions that are evidence-based. Engage in respectful discussion that avoids personal history.

### **Participation (attendance, quality of in 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.

Graders 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](http://tophat.com)), a tool that will take care of attendance in the lectures and allow us to track student learning. Our course name is Love and Difference on the Italian Screen, IT2056 and our join code is **xxxxxx**. 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.

### **Reflection Journals (RJ)**

Over the course of the semester you will write four 400-500 word reflection journals on Canvas that will allow you to evaluate how your own experiences and biases influence how you study Italian society and its moving images, as well as think about in a free form how racial, gender, sexual and ethnic identity defines your own lived experience.

In RJ1 (Week 2) you will examine your own experiences watching television and film. What do you watch? How does your “media diet” reflect how you live your own identity in terms of race, gender, sexuality and ethnicity? You will also identify the stereotypes that you associate with Italy, and meditate on how such stereotypes might condition, or influence, your viewing experiences in the semester to come! Be honest! 😊

In RJ2 (Week 6) you will think about your own identity shapes how you respond to the media we are watching. What cultural mores regarding diversity and social norms do you notice rising to the surface while you have watched the films so far?

In RJ3 (Week 10) you will describe how your diet of television and film differs from the media we are watching this semester, and contemplate how what you watch shapes your ideas and behavior about race, gender, sexuality and ethnicity.

In RJ4 (Week 14) you will look back at your learning over the semester and engage with your thoughts presented in RJ1. What have the films and television we have watched taught you about the stereotypes you identified with Italy in your initial reflection this semester? How has the study of race, gender, ethnicity and sexuality in the Italian context enriched your understanding of how you live your identity in these terms? Will your media diet change after this course or not? How so?

### **In Class Midterm**

This test will help you understand how well you are integrating film analysis in your learning (thus Villarejo’s text, particularly chapter 2, will be essential to study) as well as include a couple of essay questions asking you to analyze how the representation of love in Italian cinema compresses a number of issues regarding diverse identities such as gender, sexuality, and ethnicity. In particular you will be asked to think about the power dynamics that guide

Italian society as seen in the films up to the test and make evidence-based claims about such systems of power.

## **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, and how it negotiates questions of race, gender, sexuality and ethnicity. A QQTP is an assignment where you submit one question regarding the film/tv show and one quote from any of the week's assigned reading, and one talking point will be woven into class discussion. Your QQTP must speak to both the film/show under study as well as the weekly readings. In particular, I want you to examine use these quick writing assignments to examine these categories of identity are represented in the primary sources as well as process how these representations are dealt with by film and television scholars in the readings. I also want you to about how the cultural products we are watching reflect larger dynamics of power in Italian society, and how these have changed throughout time.

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. They are graded for completion; those received after 9pm will not receive any credit. Students with A-L surnames will post their QQTPs on even numbered weeks while students with M-Z surnames will post on odd numbered weeks.

## **Visual Storytelling Final Project**

Your final project is a 10-12 minute recorded PowerPoint presentation in which you compare the representation of at least two of the forms of identity we have studied in at least three films or television shows. This is analytical project in which you will assess how these forms of identity combine in order to define the lived experiences of the characters in these films or shows. Further, how does the representation of love show how these forms of identity come together to influence relationships and larger social norms? Include screenshots or clips from one scene from each film or show.

## **Extra Credit Opportunities**

1. See "Participation" to see how to get 10% extra credit on your participation during class.
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**

Students enrolled in courses at The Ohio State University are expected to adhere to the highest standards of academic conduct. All suspected cases of misconduct will be reported to the Committee on Academic Misconduct as required by University rules. 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 cite. 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](http://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, Kellie Brennan, 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/>.

<b>Viewing / Discussion</b>	<b>Readings</b>	<b>Assignments</b>
<b>Week 1</b>		
Day 1 Course Introduction and Discussion: What		.

is Love? How does identity influence what we call love?		
Day 2 A Counter-history of Italian Cinema  <i>Blaxploitation: A 100 Years of Blackness in Italian Cinema</i> (2016)	“Italy election: ‘White race’ remark sparks row”, BBC News	
<b>Week 2</b>		
Day 1 Workshop: how to “read” film  <i>Paradise for Three Hours</i> (1950)	Villarejo, <i>Film Studies: the Basics</i> , Chapter 1: “Introduction to Film Studies”	Note that <i>Paradise for Three Hours</i> begins at 40:47 in this larger omnibus film, <i>Love in the City</i>  <b>RJ1 due</b>  QQTP 1: A-L students due Tuesday at 9pm on Canvas Discussions
Day 2 <i>Assunta Spina</i> (dir. Gustavo Serena and Francesca Bertini, 1915)	Villarejo, <i>Film Studies: the Basics</i> , Chapter 2: “The Language of Film”	
<b>Week 3</b>		
Day 1	Labor Day – lecture canceled	
Day 2 <i>Assunta Spina</i> (dir. Gustavo Serena and Francesca Bertini, 1915)	Giorgio Bertellini, “Southern (and Southernist) Italian Cinema,” <i>Italian Silent Cinema: A Reader</i> , pp. 123-134  Francesco Pitassio, “Famous Actors, Famous Actresses: Notes on Acting Style in Italian Silent Film”, pp. 252-262	QQTP 1: M-Z students due Tuesday at 9pm on Canvas discussions
<b>Week 4</b>		
Day 1 <i>Obsession</i> (dir. Luchino Visconti, 1943)	Luchino Visconti, “Anthropomorphic Cinema”  Bondanella, “Masters of Neorealism,” pp. 61-66.	QQTP 2: A-L students due Tuesday at 9pm on Canvas Discussions

Day 2 <i>Obsession</i> (dir. Luchino Visconti, 1943)	Marcia Landy, "The Family Melodrama in Italian Cinema, 1929-1943"	
Week 5		
Day 1 <i>Stromboli</i> (dir. Roberto Rossellini, 1950)	Marcia Landy, introduction to Stardom, Italian Style: Screen Performance and Personality in Italian Cinema  Bondanella, "The Break with Neorealism: the Cinema of the Reconstruction, Fellini's Trilogies of Character and Grace, and the Return of Melodrama", pp.132-138	<b>QQTP 2: M-L students due Tuesday 9pm</b>
Day 2 <i>Stromboli</i> (dir. Roberto Rossellini, 1950)	Ora Gelley, "Ingrid Bergman's Star Persona and the Alien Space of <i>Stromboli</i> ," Cinema Journal	
Week 6		
Day 1 <i>Le amiche</i> (dir. Michelangelo Antonioni, 1955)	Peter Bondanella, <i>A History of Italian Cinema</i> . pp. 138-143.  Watch Interview with David Forgacs and Karen Pinkus (Criterion Collection) re <i>Le amiche</i>	RJ2 due  QQTP 3: A-L students due Tuesday, 9pm
Day 2 <i>Le amiche</i> (dir. Michelangelo Antonioni, 1955)	Cesare Pavese, selections from <i>Three Single Women</i>  Villarejo, Chapter 3, "The History of Film"	
Week 7		
Day 1 <i>Juliet of the Spirits</i> (dir. Federico Fellini, 1961)	Laura Mulvey, "Visual Pleasure in Narrative Cinema"	<b>QQTP 3: M-Z students due Tuesday, 9pm</b>
Day 2 <i>Juliet of the Spirits</i> (dir. Federico Fellini, 1961)	Marguerite Waller, "Neither 'I' nor an 'Eye': the Gaze in Fellini's <i>Giuletta degli spiriti</i> "	
Week 8		



Day 1	Midterm review lecture	
Day 2	In class midterm	
<b>Week 9</b>		
Day 1 <i>Swept Away</i> (dir. Lina Wertmüller, 1974)	Tania Modleski, "Wertmuller's Women <i>Swept Away</i> by the Usual Destiny"	QQTP 4: A-L students due Tues, 9pm
Day 2 <i>Swept Away</i> (dir. Lina Wertmüller, 1974)	Antonio Vitti, "The Critics <i>Swept Away</i> by Wertmüller's Sexual Politics"	
<b>Week 10</b>		
Day 1 <i>Black and White</i> (dir. Cristina Comencini, 2008)	Shelleen Greene, "Between Italy and Africa: Constructions of Racial and National Identity in the Italian Cinema"	<b>RJ 3 due</b> QQTP 4: M-Z students due Tues, 9pm
Day 2 <i>Black and White</i> (dir. Cristina Comencini, 2008)	Nicole Philip, "My Very Personal Taste of Racism Abroad" ( <i>NY Times</i> )	
<b>Week 11</b>		
Day 1 <i>Shun Li and the Poet</i> (dir. Andrea Segre, 2011)	Luisa Passerini, introduction to <i>Love and the Idea of Europe</i>	QQTP 5: A-L students due Tues, 9pm
Day 2 <i>Shun Li and the Poet</i> (dir. Andrea Segre, 2011)	Eddie Bertozzi, "The Possibility of Chineseness: Negotiating Chinese Identity in <i>Shun Li and the Poet</i> and the <i>Arrival of Wang</i> "	
<b>Week 12</b>		
Day 1 <i>Call Me by Your Name</i> (dir. Luca Guadagnino, 2017)	Derek Duncan, "The Geopolitics of Spectatorship and Screen Identification. What's Queer about Italian Cinema"	QQTP 5: M-Z students due Tues, 9pm
Day 2 <i>Call Me by Your Name</i> (dir. Luca Guadagnino, 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> ”	
<b>Week 13</b>		
Day 1	Visual Storytelling Project Workshop	QQTP 6: A-L students due Tues, 9pm
Day 2 <i>My Brilliant Friend</i> (2018) Season 1, Episodes 1 and 2	Dana Renga, “Casting My Brilliant Friend's Authentic Stardom”	
<b>Week 14</b>		
Day 1 <i>My Brilliant Friend</i> (2018) Season 1, Episodes 3 and 4	Veronica Innocenti and Guglielmo Pescatore, “Changing Series: Narrative Models and the Role of the Viewer in Contemporary Televisino Seriality”	<b>RJ 4 due</b>
Day 2	Class canceled due to Thanksgiving	
<b>Week 15</b>		
Day 1 <i>My Brilliant Friend</i> (2018) Season 1, Episodes 4 and 5	Giancarlo Lombardi, “Rethinking Italian Television Studies”	QQTP 6: M-Z students due Tues, 9pm
Day 2 <i>Summertime</i> (2020), episodes 1-3	Denis Zhou, “Gross Autonomy”	
<b>Week 16</b>		
Day 1 <i>Summertime</i> (2020), episodes 4-6	No new readings—comparative group activity in class today!	
Day 2	Workshop on Visual Storytelling Project	
Final Project on Visual Storytelling due at the time slated for exam		



# GE Foundation Courses

## Overview

Courses that are accepted into the General Education (GE) Foundations provide introductory or foundational coverage of the subject of that category. Additionally, each course must meet a set of Expected Learning Outcomes (ELO). Courses may be accepted into more than one Foundation, but ELOs for each Foundation must be met. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

This form contains sections outlining the ELOs of each Foundation category. You can navigate between them using the Bookmarks function in Acrobat. Please enter text in the boxes to describe how your class meets the ELOs of the Foundation(s) to which it applies. Because this document will be used in the course review and approval process, you should use language that is clear and concise and that colleagues outside of your discipline will be able to follow. Please be as specific as possible, listing concrete activities, specific theories, names of scholars, titles of textbooks etc. Your answers will be evaluated in conjunction with the syllabus submitted for the course.

## Accessibility

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## GE Rationale: Foundations: Race, Ethnicity, and Gender Diversity (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Race, Ethnicity, and Gender Diversity, please answer the following questions for each ELO.

### A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational for the study of Race, Ethnicity and Gender Diversity.

Course Subject & Number: \_\_\_\_\_

**B. Specific Goals of Race, Ethnicity, and Gender Diversity**

GOAL 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

**Expected Learning Outcome 1.1: Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.2: Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.3: Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

GOAL 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

**Expected Learning Outcome 2.1: Successful students are able to demonstrate critical self- reflection and critique of their social positions and identities.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 2.2: Successful students are able to recognize how perceptions of difference shape one’s own attitudes, beliefs, or behaviors.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 2.3: Successful students are able to describe how the categories of race, gender, and ethnicity influence the lived experiences of others.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

**GE Rationale: Foundations: Social and Behavioral Sciences (3 credits)**

Requesting a GE category for a course implies that the course **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Social and Behavioral Sciences, please answer the following questions for each ELO.

**A. Foundations**

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Social and Behavioral Sciences.



Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.4: Successful students are able to make and evaluate important assumptions in estimation, modeling, logical argumentation, and/or data analysis.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.5: Successful students are able to evaluate social and ethical implications in mathematical and quantitative reasoning.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

# Italian

## Curriculum Map

Italian - Undergraduate

B = beginning

I = Intermediate

A = Advanced

Courses are IT unless otherwise designated

	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
FRIT 3054 ICC Workshop	I			I	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	
3051 (GE)	I			I	I
3001 (GE)	I/A	I		I	I
FRIT 3061 (GE)	I			I	I
FRIT 3052 (GE)	I			I	I
FRIT 3053 (GE)	I			I	I
4401	A			A	A
FRIT 5051	A			A	A
FRIT 5061	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
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
5330	A	A	A	A	A
5331	A			A	
<b>Study Abroad</b>					
3797	I			I	
3798.01 (GE)	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

## Italian Studies

### **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		
3051 EN	I		
3052 EN	I		
3053 EN	I		
FRIT3061	I		
4401 EN/IT	A		
5051 EN	A		
5890 EN	A		
5194 EN/IT	A		
3797 IT	I		
3798.01 EN/IT	I		
5797 EN/IT	I/A		
2102 IT	I	I	
3102 IT	I	I	
3103 IT	I	I	
3220 IT	I	I	
3221 IT	I	I	
3222 IT	I	I	
3223 IT	I	I	
3224 IT	I	I	

3330 IT	I	I	
3331 IT	I	I	
3332 IT	I	I	
4223 IT	A	A	
4224 IT	A	A	
4225 IT	A	A	
4330 IT	A	A	
4331 IT	A	A	
5061 FRIT	A		
5331 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
HArt 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 5212 – Late Antique History			A
CLAS 3101 - Greek and Roman Epic			I
CLAS 3102 - Greek and Roman Drama			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 5302 - Studies in Greek or Roman Topography			A