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
Previous Value	*Love on the Italian Screen*
Transcript Abbreviation	Love Diff Screen
Previous Value	*Love Ital Cinema*
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.
Previous Value	*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, 7 Week, 4 Week
Previous Value	*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
	Greater or equal to 50% at a distance
	Less than 50% at a distance
Previous Value	*Yes, 100% at a distance, Less than 50% at a distance*
Grading Basis	Letter Grade

Repeatable	No
Course Components	Lecture
Previous Value	*Lecture, Recitation*
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
Previous Value	• *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	• 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)

• Love and Difference Syllabus Proposal FINAL.docx: syllabus revised

(Syllabus. Owner: Aski,Janice Marie)

• Mullins Love and Difference GE FINAL.pdf: GE form revised

(GEC Model Curriculum Compliance Stmt. Owner: Aski,Janice Marie)

• Mullins 2056 revisions letter FINAL.docx: Revisions letter

(Cover Letter. Owner: Aski,Janice Marie)

Comments

• Hello committee, I have uploaded the syllabus and GE form revised according to the last feedback from April 7. I have also attached a letter explaining the changes *(by Aski,Janice Marie on 07/31/2023 08:54 AM)*

• Sent back at JA's request. *(by Vankeerbergen,Bernadette Chantal on 07/30/2023 04:26 PM)*

• Please see feedback email sent to department 04-07-2023 RLS *(by Steele,Rachel Lea on 04/07/2023 07:52 AM)*

• Proposers are requesting to make some department-level revisions. *(by Heller,Sarah-Grace on 03/01/2023 02:43 PM)*

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
Revision Requested	Steele,Rachel Lea	04/07/2023 07:52 AM	ASCCAO Approval
Submitted	Aski,Janice Marie	07/28/2023 03:14 PM	Submitted for Approval
Approved	Heller,Sarah-Grace	07/30/2023 12:36 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	07/30/2023 04:26 PM	College Approval
Submitted	Aski,Janice Marie	07/31/2023 08:54 AM	Submitted for Approval
Approved	Heller,Sarah-Grace	07/31/2023 09:38 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	07/31/2023 09:44 AM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	07/31/2023 09:44 AM	ASCCAO Approval

THE OHIO STATE UNIVERSITY

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Response to the Contingencies and Recommendations Request: IT 2056

Friday, July 28, 2023

Dear Colleagues,

I write to go through how I responded to the RGED committee's request that I modify my syllabus.

Contingency A—" The Panel asks that the department provide for students (early in the course) some orientation to or grounding in the intersectional study of race, ethnicity, and gender diversity and how it relates to Italian Culture and/or is interpreted by scholars in the field of Italian Studies." I had added a Ted Talk from Kimberle Crenshaw that speaks to the power of intersectionality as an analytic. Students will watch this during the first class and we will have a discussion about how this can be applied to the Italian context. Further, I have added a short introductory essay, "A Call to Action" from a recent volume (*Diversity in Italian Studies*), that speaks to how Italian Studies scholars need to include new analytics, such as intersectionality, to account for the cultural and social complexity that marks, and has always marked, Italy.

Contingency B—"The Panel asks that the department add some focused questions, weekly goals, or topics to the course schedule (syllabus pg. 9-13) to help guide students in thinking about the course's materials through an REGD lens. They note that some of the excellent responses in the GE Submission Form may be helpful in crafting these questions, goals, or topics." I took this contingency seriously and added both guiding questions for each week as well as daily questions that guide each class.

Contingency C requested that I include Goals and ELOs for the Legacy Visual and Performing Arts category, as well as the Diversity: Global Studies category. I added both. It also asked that I include these same items for the current RGED and LVPA, which I have also done. Further, I also added a brief paragraph outlining how the course meets these ELOs, as requested.

Contingency D—a request for the Academic Misconduct Statement required by the Arts and Sciences Curriculum Committee—was also fulfilled in these revisions.

There were four recommendations (E-H): one for an updated Statement on Mental Health, a Land Acknowledgment statement, as well as both an updated Statement on Disability Services as well as a Statement on Sexual Misconduct. I happily took these recommendations and made those updates.

Thanks for all the time you took to review my course proposal. Please reach out if you need any more information.
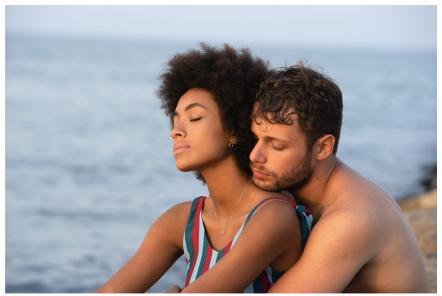
Sincerely,
x Jonathan Mullins
Assistant Professor

Italian 2056: Love and Difference on the Italian Screen
Fall 2023
[class location and time]

Summertime, 2020

Jonathan Mullins Mullins.429@osu.edu Office hours: [insert] and by appointment 227 Hagerty Hall	Grader(s): [insert]

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*, ands 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 20th and 21st century;
- This course will ask students to 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;
- The study of television and film will also allow students to grasp how multiple identities intersect through the depiction of lived experience in 20th and 21st 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.

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.

How Italian 2056 will satisfy these learning outcomes: Students will learn how the cultural products we are watching reflect larger dynamics of power in Italian society, and how these have changed throughout time. The course's emphasis on how race, gender, regional and ethnic identity, as well as sexuality, combine in filmic representation will endow them with a more nuanced vision of 20th and 21st century Italian socio-cultural life. This will occur through writing, and dynamic visual storytelling projects. Students will also investigate how their own intersectional identities condition what they choose to watch, and also reflect upon the ways in which study of race, gender, sexuality and ethnicity during the course has changed the way they watch television and film.

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.

How Italian 2056 will satisfy these learning outcomes: Through lectures and writing assignments, students will learn how the form of moving images, not to mention their circulation, conditions how we think about questions of psychology and identity. They will leave the course as more knowing viewers, with the ability to analyze and express how not only moving images are constructed, but also how their desires and identities define their media diets.

(Legacy GEL) 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 2056 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 race, gender, sexuality, regionality in Italian culture with these identities in their own country.

(Legacy GEL) Visual and Performing Arts category
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.

<u>How Italian 2056 will satisfy these learning outcomes:</u> 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.

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. 2nd edition.
Required: Villarejo, Amy. *Film Studies: the Basics*. New York: Routledge, 2021. 3rd 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), 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 underline 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.

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 many other Indigenous peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. As a land grant institution, 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.

Statement on Academic Misconduct

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/.

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 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.

Statement on Mental Health

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) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 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 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

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

STATEMENT ABOUT DISABILITY SERVICES: **The University strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's request process, managed by Student Life Disability Services. 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; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Schedule and Daily Questions (DQ)	Viewings and Readings	Notes and Assignments
Week 1	**Guiding Question(s): How might we study Italian cinema and television in a way where different identities intersect? How does intersectionality (race, gender, sexuality, class, not to mention regionality, particularly important in the Italian context) help us understand the history of Italian cinema?**	
Day 1 DQ: How can we make this logic of intersectionality, born in the USA, apply to the Italian context?	In class viewing: Kimberlé Crenshaw, "The Urgency of Intersectionality" (Ted Talk, 2016)	**Remember that assignments are due the date they are listed**
Day 2 DQ: How has Blackness historically been erased in Italian Cinema? How have Italian scholars "diversified" their studies of late?	Sian Gibby and Anthony Tamburri, "Introduction: A Call to Action," *Diversity in Italian Studies* Fred Kuwornu, *Blaxploitaton: A 100 Years of Blackness in Italian Cinema* (2016)	
Week 2	**Guiding Question: How does film form help us understand gendered experience and love?**	
Day 1 Workshop: how to "read" film DQ: How does filmic technique help spectators	*Paradise for Three Hours* (1950) Villarejo, *Film Studies: the Basics*, Chapter 1: "Introduction to Film Studies", Chapter 2: "The Language of Film"	** *Paradise for Three Hours* begins at 40:47 in this larger omnibus film, *Love in the City*** Reflection Journal (RJ) 1 due

understand emotions and gendered experience?		QQTP 1: A-L students due Tuesday at 9pm on Canvas Discussions
Day 2 DQ: How does regional identity inform women's experience and notions of love in the early 20th century?	*Assunta Spina* (dir. Gustavo Serena and Francesca Bertini, 1915) Giorgio Bertellini, "Southern (and Southernist) Italian Cinema," *Italian Silent Cinema: A Reader*, pp. 123-134	

Week 3

Day 1	Labor Day – lecture canceled	
Day 2 DQ: How does regional identity inform women's experience and notions of love in the early 20th century?	*Assunta Spina* (dir. Gustavo Serena and Francesca Bertini, 1915) 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

Week 4	**Guiding Question: How did Fascism have its own idea about gender and sexuality, and how does Neorealist film complicate such ideas, or norms?**	
Day 1 DQ: How might Neorealist cinema shed light on the complications of identity?	*Obsession* (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 DQ: How does the socio-cultural context of Fascism inflect gender and sexuality in the film?	*Obsession* (dir. Luchino Visconti, 1943) Marcia Landy, "The Family Melodrama in Italian Cinema, 1929-1943"	
Week 5	**Guiding Question: How is stardom a way of negotiating class, regional and gendered identity in postwar cinema?**	
Day 1 DQ: How is Sicilian regional identity represented in the film?	*Stromboli* (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	QQTP 2: M-L students due Tuesday 9pm

Day 2 DQ: How is Antonio and Karin and Antonio's relationship complicated by questions of national, regional and gender identity?	*Stromboli* (dir. Roberto Rossellini, 1950) Ora Gelley, "Ingrid Bergman's Star Persona and the Alien Space of *Stromboli,*" Cinema Journal	
Week 6	**Guiding question: How does the film show new rights and possibilities for women in postwar Italy, and how does this connect with questions of class and regionality?**	
Day 1	*Le amiche* (dir. Michelangelo Antonioni, 1955) Peter Bondanella, *A History of Italian Cinema*. pp. 138-143. Watch Interview with David Forgacs and Karen Pinkus (Criterion Collection) re *Le amiche*	RJ2 due QQTP 3: A-L students due Tuesday, 9pm
Day 2	*Le amiche* (dir. Michelangelo Antonioni, 1955) Cesare Pavese, selections from *Three Single Women* Villarejo, Chapter 3, "The History of Film"	
Week 7	**Guiding Question: How does Fellini present the "Other"?**	
Day 1 DQ: How does costume and make-up in the film contribute to the "othering" of some characters?	*Juliet of the Spirits* (dir. Federico Fellini, 1961) Laura Mulvey, "Visual Pleasure in Narrative Cinema"	QQTP 3: M-Z students due Tuesday, 9pm
Day 2 DQ: How does the film exoticize or racialize some characters? What are differences in such aesthetic processes?	*Juliet of the Spirits* (dir. Federico Fellini, 1961) Marguerite Waller, "Neither 'I' nor an 'Eye': the Gaze in Fellini's *Giuletta degli spiriti*"	
Week 8		
Day 1	Midterm review lecture	
Day 2	In class midterm	

Week 9	Guiding Question: How does class, gender and regional identity negotiated through the genre of comedy?	
Day 1 DQ: What does it mean to watch the film's gendered violence today? How might the female director use genre to critique such violence?	*Swept Away* (dir. Lina Wertmüller, 1974) Tania Modleski, "Wertmuller's Women *Swept Away* by the Usual Destiny"	QQTP 4: A-L students due Tues, 9pm
Day 2 DQ: How does Southern regional identity interact with masculinity in the film?	*Swept Away* (dir. Lina Wertmüller, 1974) Antonio Vitti, "The Critics *Swept Away* by Wertmüller's Sexual Politics"	
Week 10	Guiding Question: what longstanding notions of race and gender undergird the film's representation of love, seduction and betrayal?	
Day 1 DQ: How is Nadine represented as "wild"?	*Black and White* (dir. Cristina Comencini, 2008) Shelleen Greene, "Between Italy and Africa: Constructions of Racial and National Identity in the Italian Cinema"	RJ 3 due QQTP 4: M-Z students due Tues, 9pm
Day 2 DQ: Is there any particularly Italian notion of how race and gender intersect in the film?	*Black and White* (dir. Cristina Comencini, 2008) Nicole Philip, "My Very Personal Taste of Racism Abroad" (*NY Times*)	
Week 11	Guiding Question: How does the film nod to Neorealism and contemporary documentary to depict racialized experience in Italy?	
Day 1 DQ: How do the locals' perception of Bepi and Shun Li's friendship reflect a (European) notion of eros?	*Shun Li and the Poet* (dir. Andrea Segre, 2011) Luisa Passerini, introduction to *Love and the Idea of Europe*	QQTP 5: A-L students due Tues, 9pm
Day 2 DQ: How did the leading actress contribute to making the film more culturally sensitive?	*Shun Li and the Poet* (dir. Andrea Segre, 2011) Eddie Bertozzi, "The Possibility of Chineseness: Negotiating Chinese Identity in *Shun Li and the Poet* and the *Arrival of Wang*"	

Week 12	Guiding Question: How does the film complicate Italian notions of same-desire?	
Day 1 DQ: In what ways might the film's transnational production influence its depiction of same-sex desire?	*Call Me by Your Name* (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 DQ: Is the film a "middlebrow" fantasy of queerness?	*Call Me by Your Name* (dir. Luca Guadagnino, 2017) D.A. Miller, "Elio's Education", *Los Angeles Review of Books* David Greven, "Unlovely Spectacle: D.A. Miller on *Call Me By Your Name*"	
Week 13	Guiding Question: How do regional and gender identities come together in friendship?	
Day 1	Visual Storytelling Project Workshop	QQTP 6: A-L students due Tues, 9pm
Day 2 DQ: How did casting influence the depiction of Neapolitan identity in the series?	My Brilliant Friend (2018) Season 1, Episodes 1 and 2 Dana Renga, "Casting My Brilliant Friend's Authentic Stardom"	
Week 14		
Day 1 DQ: How do television series affect viewers and change the way they think about intersectional identities?	*My Brilliant Friend* (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"	RJ 4 due
Day 2	Class canceled due to Thanksgiving	
Week 15		
Day 1 DQ: How do television series affect viewers and change the way they think about intersectional identities?	*My Brilliant Friend* (2018) Season 1, Episodes 5 and 6 Giancarlo Lombardi, "Rethinking Italian Television Studies"	QQTP 6: M-Z students due Tues, 9pm

	Guiding Question: How does interracial love in the series reflect changing notions (and feelings about) race in contemporary Italy?	
Day 2 *Summertime* (2020), episodes 1-3 DQ: How is Summer's Black identity depicted?	Denis Zhou, "Gross Autonomy"	
Week 16		
Day 1 *Summertime* (2020), episodes 4-6 DQ: How do the intersection of race and gender affect family life in the series?	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 Final 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

If you have a disability and have trouble accessing this document or need to receive the document in another format, please reach out to Meg Daly at daly.66@osu.edu or call 614-247-8412.

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)*

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)*

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.
Prerequisite and Required courses					
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
Elective courses in English					
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
Elective courses in Italian					
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	
Study Abroad					
3797	I			I	
3798.01 (GE)	A	A	A	I	I
3798.02	A	A	A	I	I
5797	A	A	A	I	I
Internship					
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

Course (Italian program)	Goal 1	Goal 2	Goal 3
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		

Course (other departments)	Goal 1	Goal 2	Goal 3
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