

ITAL 4040: Italian Cinema (Fall 2010)

Steven Grossvogel (Gilbert Hall 214)

Office hours: Monday, Wednesday, Friday 10:00—11:00 or by appointment after 12:15.

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Course prerequisites: None. The course will be taught in English; the readings are in English; and the movies are in Italian with English subtitles. **ITAL 4040 cannot be used as a major course for the B.A. in Romance Languages.**

Objectives:

A close reading of representative movies by some of Italy's major postwar directors. Attention will also be given to the intellectual, historical, cultural, and literary matrix of each movie. Although I have tried to select movies that are not graphically violent or sexually explicit, one movie (*Rome: Open City*) contains a violent scene and two other movies (*Blow-up* and *The Conformist*) contain scenes dealing with sex. If you feel uncomfortable about viewing and discussing these scenes, you may excuse yourself from class the day we discuss them.

Required readings:

1. Peter Bondanella, *Italian Cinema: From Neorealism to the Present* (available at the University bookstore as well as on reserve in the Main Library).
2. Millicent Marcus, *Filmmaking by the Book: Italian Cinema and Literary Adaptation*. (On Reserve for this course). You should read whatever she has written about the movies we will be examining in class, as well as any movies you discuss in your paper (the table of contents and the index will indicate where a given movie is discussed).
3. Millicent Marcus, *Italian Cinema in the Light of Neorealism*. (On Reserve for this course.) You should read whatever she has written about the movies we will be examining in class, as well as any movies you discuss in your paper (the table of contents and the index will indicate where a given movie is discussed).
4. Screenplays of the movies we discuss in class (when available). On Reserve for this course. Several chapters from these and other books have been placed on electronic reserve for this course. In order to access the works on electronic reserve, go to: <https://gil.uga.edu/> then click on "Search Course Reserves," then click on "Courses" and scroll down until you find "ITAL 4040," click on this course number, and then click on "Search." This should bring you to the list of books I have put on reserve. Click on the desired title, it will ask you for a password, type the one I will give you in class. A page with a legal notice will appear; this is the first page of the text (the actual text follows this notice).

Screenings:

When you registered for ITAL 4040, you also registered for the three-hour screening slot on Mondays 3:35-6:30. Our first screening is this afternoon (August 16th); subsequent screenings will be announced in class. (We will **not** have a screening every Monday afternoon.) Most of the movies we will be discussing are also available in the Media Department (in the basement of the Main Library); at Vision Videos at 2405 Jefferson Road; and at the Language Resource Center (LRC) on the first floor of Gilbert Hall. If you have Internet cable at home, you can probably view the movies that are on the LRC's e-Learning Commons. In order to do that, you will have to go to: <http://www.elc.uga.edu>; log in with your MyID and password; then click

on “ROML and LRC Italian Multimedia Resources;” then click on “Movies by Instructor;” then click on “Grossvogel.”

Class participation:

You will receive study questions for each movie we discuss in class. Since they will be the basis for our discussions in class, you are expected to prepare answers for each question before you come to class. I suggest that you read the questions before you see the movie, so that you know what to look for as you are watching the movie. I also suggest that you watch each movie at least twice.

You will get a grade for your ability to answer these questions and to analyze the assigned movies. You are expected to participate in all the classroom discussions, even if I do not call on you. Your class performance grade is worth 20% of your final grade.

In accordance with University regulations, students who miss over half of the classes will not be allowed to take the final examination. Class participation is mandatory in ITAL 4040; students with prolonged absences due to illness, injury, family emergency, etc. are required to contact me immediately. If you fail to do so, you may be withdrawn from the course. In the event that you miss a class, you are responsible for keeping up with assignments, and for returning to class prepared. Since assignments may be modified, you should phone or email a classmate to find out from him/her what you missed in class and what you are supposed to prepare for the following day.

Essays:

I will ask you to write two essays during the semester: a short 1000-word essay due on **Friday, October 15th**, and a 2000-word research paper due on **Friday, December 5th**. I will email instructions for both essays.

Quizzes:

There will be a quiz on either the Wednesday or Friday following a Monday screening. All screenings take place at 3:35 in 360 Gilbert Hall. The quiz will consist of a clip from the movie that was shown on Monday. You should try to explain the function of that clip in the movie: what is its purpose for being there?

Final Exam:

The final exam is on **Friday, December 10th, 8:00—11:00 a.m.** Students who cannot take the final exam on that day, should not enroll in this course. A student with three final examinations scheduled within the same calendar day or two examinations at the same time may petition to reschedule one exam to a different time or day. The following web site will explain how to do this:

<http://www.curriculumsystems.uga.edu/FinalExamConflicts/FinalExamConflicts.html>

The first part of the final exam will consist of a clip from a movie we studied in class. As in the case of the quizzes, you will be asked to analyze and interpret the clip. The second part of the final will consist of several broad topics. After choosing which topic you wish to write on, you will be asked to discuss it in terms of several of the movies we discussed in class.

Final Grade:

50% Essays.

20% Class participation grade.

20% Quizzes.

10% Final examination.

The Department of Romance Languages has adopted the following numeric values (on a scale of 1 to 100) for the plus/minus grading system that has been adopted at UGA:

Numeric grade	Letter grade	GPA
100-93	A	4.0
92-90	A-	3.7
89-87	B+	3.3
86-83	B	3.0
82-80	B-	2.7
79-77	C+	2.3
76-71	C	2.0
70-68	C-	1.7
67-60	D	1.0
60-0	F	0

Students with a disability or an emotional hardship: Students with disabilities who require reasonable accommodations in order to participate in the course activities or meet course requirements should contact me as soon as possible. Students with documented learning disabilities are served through the Disability Resource Center: <http://www.drc.uga.edu>. Students with an emotional hardship may want to contact the Office of the Vice President for Student Affairs (542-3564), or CAPS (Counseling and Psychological Services) at the University Health Center (542-2273).

Academic Honesty: Any student who uses the published or unpublished writings, ideas, and/or words of another person without crediting the original author is guilty of plagiarism and may be referred to the Office of the Vice President for Instruction. When you use someone else's ideas, you must cite them; make sure you cite all sources of information that you include in your term paper, quizzes and final examination. Finally, students are not allowed to receive or attempt to receive any assistance in the preparation of any essays, term papers, examinations, quizzes or similar assignments to be submitted for a grade in this course. Cases of suspected academic dishonesty must be reported to the Office of the Vice President for Instruction (542-0432). More information is available in the brochure *A Culture of Honesty* available at the following web site: <http://www.uga.edu/~vpaa>

Tentative Syllabus for ITAL 4040

(deviations may be necessary)

August 16-20: Discussion on Rossellini's *Roma città aperta*. Read Bondanella's *Italian Cinema* chapter 1.

August 23-27: Rossellini's *Roma città aperta*. Read Bondanella's *Italian Cinema* chapter 2.

August 30- Sept. 3: Discussion on De Sica *Ladri di biciclette*. Read Bondanella's *Italian Cinema* chapter 3.

September 8-10: De Sica *Ladri di biciclette*. Read Bondanella's *Italian Cinema* chapter 4.

September 13-17: Finish discussing De Sica *Ladri di biciclette*, and begin discussing Fellini's *La dolce vita*. Read Bondanella's *Italian Cinema* chapter 5.

September 20-24: Fellini's *La dolce vita*

September 27-Oct. 1: Fellini's *La dolce vita*

October 4-8: Fellini's *La dolce vita*

October 11-15: Visconti's *Il gattopardo (The Leopard)*. Read Bondanella's *Italian Cinema* chapter 6.

October 18-22: Visconti's *Il gattopardo (The Leopard)*. Read Bondanella's *Italian Cinema* chapter 7.

October 25-27: Finish discussing Visconti's *Il gattopardo (The Leopard)*, and begin reading Antonioni's *Blow-up*. Read Bondanella's *Italian Cinema* chapter 8.

November 1-5: Antonioni's *Blow-up*. Read Bondanella's *Italian Cinema* chapter 9.

November 8-12: Antonioni's *Blow-up*. Read Bondanella's *Italian Cinema* chapter 9.

November 15-19: Finish Antonioni's *Blow-up*, and begin discussion of Bertolucci's *Il conformista (The Conformist)*. Read Bondanella's *Italian Cinema* chapter 10.

November 29-Dec. 3: Bertolucci's *Il conformista (The Conformist)*. Read Bondanella's *Italian Cinema* chapter 11.

December 6 & 7: Gianni Moretti's *Caro diario (Dear Diary)*. Read Bondanella's *Italian Cinema* chapter 12.

Please note: University policy does not allow any eating or drinking in the classrooms.