

Course Last Updated 9/26/2024



## Contemporary Italian Cinema

### Section I: Course Overview

**Course Code:** FLM340/CUL343

**Subject Area(s):** Film Studies

**Prerequisites:** None

**Language of Instruction:** English

**Total Contact Hours:** 45

**Credits:** 3

### Course Description

Through a multidisciplinary approach, this course will explore how contemporary Italian cinema has followed, mirrored, and sometimes even anticipated the cultural and social transformations in Italian society. A selection of Italian films released between the late 1990's and the present day will be examined, and students will consider the social, political and cultural issues of 20th-century Italy to better understand the social and ethical concerns presented in the movies.

### Learning Objectives

Upon successful completion of this course, students are able to:

- Critique films
- Apply film analysis theory to the review of Italian film texts
- Describe how social changes and contemporary issues are represented in **italian** films

### Section II: Instructor & Course Details

## Instructor Details

**Name:** TBC

**Contact Information:** TBC

**Term:** TBC

**Course Day and Time:** TBC

**Office Hours:** TBC

## Grading & Assessment

The instructor assesses students' mastery of course learning objectives by using the forms of assessment below. Each of these assessments is weighted toward the final grade. The Assessment Overview section provides further details for each.

**Engagement - 20%**

**Group Presentation - 15%**

**Midterm Exam - 25%**

**Film Review – 10%**

**Final Exam – 30%**

## Assessment Overview

This section provides a brief description of each form of assessment listed above. Forms of assessment may be slightly modified in the term syllabus.

**Engagement (20%):** Students are expected to be engaged in class, and to have read the [CEA CAPA Engagement Policy](#) and to understand the [Class Engagement Rubric](#) that outlines how engagement is graded.

**Group Presentation (15%):** Students are expected to give one group presentation (group size will depend on class enrollment) about one of the assigned Italian films. Presentations **MUST** be in an Office PowerPoint format or in a similar open-source software format, and they should be emailed to faculty at least **ONE HOUR** before the specified due date. More information will be provided in class.

**Midterm Exam (25%):** The midterm exam consists of two parts:

- Screening of a film strictly related to one of the thematic clusters that has been covered in class during the first half of the term (approximately 2 hours in length)
- A written film analysis of the movie watched in class. More information about the analysis will be provided in class.

**Film Review (10%):** Students are expected to write one film review, and the selected film will be the one watched during “Cinema Night in a Florence theater”. The film review is due the week before the final class session and **MUST**:

- be written in Office Word format or a similar open-source software and
- be emailed to faculty by the specified due date and NOT uploaded to Canvas

**Final Exam (30%):** The final exam consists of three parts:

- Questions with short open answers on topics covered in class and related to all the films discussed in class
- Questions with short open answers on the film watched at the “Cinema Night in a Florence Theatre”.
- Questions with multiple choice answers on all the films presented in class

## Active Learning

Experiential learning is an essential component of education abroad, and participation in field studies is a required part of coursework. In this course, students explore the city in which they are studying using a variety of methods. This provides the opportunity to gain nuance and perspective on the host context and course content, as well as to collect information and resources for assigned papers, projects, and presentations.

- *Cinema Night* at a Florentine Theater

## Readings and Resources

The below readings and resources are representative of what will be assigned as required in this course but may vary slightly in the term syllabus.

All students are given access to the online library of the University of New Haven (UNH), accessible [here](#), and are expected to comply with [UNH Policies](#) regarding library usage.

Wherever possible, required readings are made accessible through the online library or Canvas. Students are responsible for obtaining all required readings.

Each course utilizes Canvas as its LMS. Students are expected to check Canvas regularly for updates and deadlines. Canvas is also the primary platform for contacting your instructor in case of questions or concerns about the course.

### Required

AAVV. “Threat assessment. Italian organized crime”. *Europol Public Information*, The Hague, 2013, pp. 1-11.

Baracco, Alberto. "Narratives of Mediterranean migrants in Italian cinema: The camera angle and close-up in *Terraferma* and *Fuocoammare*." *Journal of Italian Cinema & Media Studies* 12.1, 2024, pp. 25-40.

“I can quit whenever I want. The academic Precariat in Italian Cinema”. *Law, Labour and the Humanities: Contemporary European Perspectives*, Toracca, Tiziano, Condello, Angela editors, Routledge, 2019, pp. 219-244.

Ben-Ghiat, Ruth. “The Italian Cinema and the Italian Working Class.” *International Labor and Working-Class History*, no. 59, 2001, pp. 36–51.

Bonsaver, Guido. "Accented Voices in Contemporary Italian Cinema". *Destination Italy: Representing Migration in Contemporary Media and Narrative*, Peter Lang, 2015, pp. 345-364.

Delfino, Massimiliano L. "A Cinematic Anti-Monument against Mafia Violence: P. Diliberto's 'La Mafia Uccide Solo d'estate.'" *Annali d'Italianistica*, vol. 35, 2017, pp. 385-401.

Leotta, Alfio. "Do Not Underestimate the Consequences of Love: the Representation of the New Mafia

in Contemporary Italian Cinema", *Italica*, Summer 2011, Vol. 88, No. 2, 2011, pp. 286-296.

McDonough, Tom. "Human Capital". *October*, n. 153, 2015, pp. 117-131.

Millicent, Marcus. "Introduction: Persistence of Vision, Vectors of Change." *Italian Film in the Present Tense*, University of Toronto Press, 2023, pp. 3-16.

O'Leary, Alan. "What is Italian Cinema?". *California Italian Studies*, 7(1) 2017, pp. 1-26

Reverdito, Guido. "(Mis)representation of sexual diversity in Italian Cinema. In Gristwood, Anthony, Woolf Michael (editors), *Cosmopolitanism and Diversity. Concepts, Practices and Policies in Education Abroad*, CAPA International Education Occasional Publications, Vol. 2, London-Boston 2013, pp. 101-111.

Ryan, Michael, Lenos, Melissa. *An Introduction to Film Analysis: Technique and Meaning in Narrative Film*. Bloomsbury, 2020, pp. 1-28.

Vacirca, Silvia. "Dressing Checco Zalone: Popular Italian cinema and the rhetoric of national character". *Film, Fashion & Consumption*, Vol. 5, Aug 2016, p. 45-54

## Recommended

Antinucci, Giuseppina. "The uncanny encounter or the encounter with the uncanny other. The work of identity and its transformations in *Fuocoammare*: From being lost at sea to coming into being." *The International Journal of Psychoanalysis* 101.2, 2020, pp. 388-401.

Bondanella, Peter, Pacchioni, Federico. "The *poliziesco*: Italian Crime Film from the 1970s to the present". *History of Italian Cinema*, 2017<sup>2</sup>, pp. 475-513.

"Italy's truly popular Genre: Tragicomedy from the 1980s to the present". *History of Italian Cinema*, 2017<sup>2</sup>, pp. 515-546.

Bondanella, Peter, Pacchioni, Federico. "Weaving Present and Past: The contemporary Italian Drama". *History of Italian Cinema*, 2017<sup>2</sup>, pp. 591-629.

Carta, Silvio. "Italian Studies: Film Studies." *The Year's Work in Modern Language Studies*, vol. 74, 2014, pp. 266-72.

Dasgupta, Sudeep. "*Fuocoammare* and the aesthetic rendition of the relational experience of migration." *Handbook of Art and Global Migration: Theories, Practices, and Challenges*. De Gruyter, 2019, pp. 102-16.

Duncan, Derek. "Speaking in Class: Accented Voices in Transnational Italian Cinema." *Transnational Italian Studies*, edited by Charles Burdett and Loredana Polezzi, Liverpool University Press, 2020, pp. 327-42.

Millicent, Marcus. "The Anti-Mafia Martyr Film Takes an Unexpected Turn: Pierfrancesco Diliberto's *La Mafia Uccide Solo d'estate* (*The Mafia Only Kills in the Summer*), 2013." *Italian Film in the Present Tense*, University of Toronto Press, 2023, pp. 35-46.

Mikos, Lothar. "Analysis of Film". The SAGE Book of qualitative Analysis, SAGE Publications, pp. 409-423.

O'Healy, Áine. *Migrant Anxieties: Italian Cinema in a Transnational Frame*. Indiana University Press, 2019

Zagarrio, Vito. "Imagined Journeys: Italian Directors and Immigration". *Destination Italy: Representing Migration in Contemporary Media and Narrative*, Peter Lang, 2015, pp. 325-344.

## Required Materials

**Films to watch for this class:** These are the films students will have to watch on their own for class discussion:

Perfetti sconosciuti	2016
Il capitale umano	2014
La dea fortuna	2019
La Mafia uccide solo d'estate	2013
Anime nere	2014
Noi e la Giulia	2015
Smetto quando voglio	2014
Quo vado?	2016

These are the films students will have to watch for the in-class group presentations:

Una famiglia perfetta	2012
Mine vaganti	2010
Fuocoammare	2016
Terraferma	2013
Il vizio della speranza	2018
Una vita tranquilla	2010
C'è chi dice NO	2011
Nome di donna	2018
6 Underground	2019

## Course Calendar

Session 1	
Topics	<b>Introduction</b> Course presentation; Course requirements and course expectations Groups for Presentations: <i>who</i> will be doing <i>what</i> and <i>when</i>
Activity	Lecture & Discussion
Readings & Assignments	<ul style="list-style-type: none"><li>• Millicent, pp. 3-16.</li><li>• O'Leary, pp. 1-26</li></ul>

Session 2	
Topics	<b>How to read a film</b>
Activity	Screening and discussion of excerpts from the film <i>6 Underground</i> by Michael Bay (2019)
Readings & Assignments	<ul style="list-style-type: none"> <li>Ryan, pp. 1-28.</li> </ul> <p>Film to watch at home for next week: <i>Perfetti sconosciuti</i>, by Paolo Genovese (2016)</p> <p>Application of theory to practice: <i>read</i> the film assigned for screening and be ready to discuss it in class</p>

Session 3	
Topics	<b>In-class group analysis of the film <i>Perfetti sconosciuti</i></b>
Activity	Lecture & Discussion Presentations: Group #1: <i>Una famiglia perfetta</i> by Paolo Genovese (2012)
Readings & Assignments	Film to watch at home for next week: <i>Il capitale umano</i> , by Paolo Virzì (2014)

Session 4	
Topics	<b>Social changes and contemporary issues: an examination of how the Italian society has changed in the last few years in all its most important facets</b> <i>Il capitale umano</i> : greed and obsession
Activity	Lecture & Discussion Presentations: Group #2: <i>Mine vaganti</i> , by Ferzan Özpetek (2010)
Readings & Assignments	<ul style="list-style-type: none"> <li>McDonough, pp. 117-131.</li> </ul> <p>Film to watch at home for next week: <i>La dea Fortuna</i>, by Ferzan Özpetek (2019)</p>

Session 5	
Topics	<b>JEDI and Italian society: the impact of sexual diversity on a too conservative society stuck in its history of masculine patriarchy</b> <i>Main social issues in contemporary Italy and their reflections in Italian Cinema</i> <i>La dea Fortuna</i> : gay families and their presence in contemporary Italian society

Activity	Lecture & Discussion
Readings & Assignments	<ul style="list-style-type: none"> <li>• Reverdito, pp. 101-111</li> </ul>

Session 6	
Topics	<b>Emigration, immigration &amp; (struggle for / lack of)</b> <i>A short History of Emigration/Immigration from and to Italy</i>
Activity	Lecture & Discussion Presentations: Group #3: <i>Fuocoammare</i> , by Gianfranco Rosi (2016) Group #4: <i>Terraferma</i> , by Emanuele Crialesi (2011)
Readings & Assignments	<ul style="list-style-type: none"> <li>• Bonsaver, pp. 345-364.</li> <li>• Baracco, "Narratives of Mediterranean migrants in Italian cinema", pp. 25-40.</li> </ul> Film to watch at home for week 9: <i>La Mafia uccide solo d'estate</i> , by PIF (2013)

Session 7	
<b>Midterm Exam</b>	

Session 8	
Topics	<b>Organized crime and its penetration in Italian society</b> <i>La Mafia uccide solo d'estate</i> : a history of the activity of Sicilian Cosa Nostra from late '60 to nowadays in an original fictional screenplay
Activity	Lecture & Discussion Presentations: Group #5: <i>Il vizio della speranza</i> , by Edoardo De Angelis (2018)
Readings & Assignments	<ul style="list-style-type: none"> <li>• Delfino, pp. 385-401.</li> <li>• AAVV. "Threat assessment, pp. 1-11</li> </ul> Film to watch at home for next week: <i>Anime nere</i> , by Francesco Munzi (2014)

Session 9	
Topics	<b>The Italian way to organized crime: the four main OCGs in Italy and their depiction in Italian contemporary Cinema</b>

	<i>Anime nere</i> : the most dangerous Italian OCG for the first time depicted on the screen
Activity	Lecture & Discussion Presentations: Group #6: <i>Una vita tranquilla</i> , by Claudio Cupellini (2010)
Readings & Assignments	<ul style="list-style-type: none"> <li>Leotta, pp. 286-296.</li> </ul> Film to watch at home for next week: <i>Noi e la Giulia</i> , by Edoardo Leo (2015)

Session 10	
Topics	<b>Dire Straits: issues in the labour market and creative ways to deal with the internal and external economic crisis</b>  <i>Noi e la Giulia</i> : a bridge between organized Crime and issues in the labor market
Activity	Lecture & Discussion Presentations: Group#7: <i>Ai raccomandati c'è chi dice NO</i> , by Giambattista Avellino (2011)
Readings & Assignments	<ul style="list-style-type: none"> <li>Ben-Ghiat, pp. 36-51.</li> </ul> Film to watch at home for next week: <i>Smetto quando voglio</i> , by Sydney Sibilia (2014)

Session 11	
Topics	<b>Assessing a film: how to write a film review</b>  Issues and challenges in the Italian work scene  <i>Smetto quando voglio</i> : <i>Breaking Bad</i> the Italian way? Accidental similarities or a case of potential plagiarism?
Activity	Lecture & Discussion Presentations: Group#8: <i>Nome di donna</i> , by Marco Tullio Giordana (2018)
Readings & Assignments	<ul style="list-style-type: none"> <li>Baracco, "I can quit whenever I want," pp. 219-244.</li> </ul> Film to watch at home for next week <i>Quo vado?</i> , by Gennaro Nunziante (2016)

Session 12	
Topics	<b>The power of stereotypes: a country summarized in a series of stereotypes.</b>  Abused stereotypes represent and depict an entire country?



Activity	Lecture & Discussion
Readings & Assignments	<ul style="list-style-type: none"> <li>• Vacirca, p. 45-54</li> </ul> Film review is due

Session 13
<b>Cinema Night</b> - Faculty accompanies students to a Florence theatre to watch a newly released Italian film <b>Review for Final Exam</b>

Session 14
<b>Brief Conclusions</b> <b>Review for Final Exam</b>

Session 15
<b>Final Exam</b>

## Section III: Academic Policies and Standards

### Academic Policies

Students are expected to review and understand all CEA CAPA student policies, including our [Academic Policies](#) and [Engagement Policy](#). CEA CAPA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. Additional requirements that may be associated with a specific course or program are addressed in the term syllabus.

### Student Learning & Development Objectives

CEA CAPA has identified [Student Learning and Development Objectives \(SLDOs\)](#) for all programs in all locations: content in context, navigating differences, power and equity, critical thinking and intellectual curiosity, career and professional development, and sustainability and migration.

These are meta-level learning objectives that transcend coursework and are infused across all elements of program delivery, beyond specifics of course offerings, addressing student learning holistically and framing it a larger learning context.