



## CIEE Ferrara, Italy

<b>Course title:</b>	Italian Cinema: Poetics, Aesthetics and Techniques
<b>Course code:</b>	CINE 3001 FELA
<b>Programs offering course:</b>	Liberal Arts
<b>Language of instruction:</b>	Italian
<b>U.S. semester credits:</b>	3
<b>Contact hours:</b>	45
<b>Term:</b>	Spring 2020

### **Course Description**

Italian cinema history is a layout of stories that, in several periods, has directed and modified the course of global cinema and that has to be studied in an international scenario. A history which has deeply changed the narrative, stylistic, expressive and productive methods of a lot of moviemaking industries and which has found its height in the neo-realism phase, the most well-known period at international level, able to bequeath a huge heritage of charm and innovations to all the following cinema, included the contemporary Italian production.

### **Learning Objectives**

By completing this course, students will:

The greatness, the intensity, but also the structural vulnerability or periodicity of critical historical moments to nowadays, have made cinema the “guiding-art” through the Twentieth-century Italy, a guide through a close relation between different phases of the neorealist period and the last twenty years, always looking for a too many times announced and never completed resurrection, and yet able to offer a multifaceted range of innovative gazes and variable arrangements.

### **Course Prerequisites**

The course has no prerequisites.

### **Methods of Instruction**

In order to describe these different phases, the movies themselves will be directly proposed. They will be preceded and followed by discussions aimed at contextualizing the examined works in a context of historical and critical analysis about the film studies, as well as its linguistic landmarks.

Furthermore, the screening of each movie is preceded by some readings in order to provide ideas for the discussions that will follow.

For each lesson a list of recommended readings will be provided to establish guidelines about the subject matter.

### **Assessment and Final Grade**

1.	Midterm Exam	25%
2.	Final Exam	25%
3.	Paper	15%
4.	Oral Presentation	10%



5.	Participation	25%
	TOTAL	100%

### **Course Requirements**

#### **Midterm Exam**

The midterm exam will cover material from lectures, assigned readings, and movies shown in class or individually viewed. The exam will consist of both quick-answer and short-answer questions plus 1 essay question.

#### **Final Exam**

The final exam will cover material from lectures, assigned readings, and movies discussed in class and listed in the syllabus. The exam will consist of both quick-answer and short-answer questions plus 2 essay questions.

#### **Paper**

Students will carry out a case study over one of the topics studied during the course. The topic will be determined in discussion with the course instructor during office hours.

Paper outline must include at least two printed sources which could be identified with the teacher's advices during office hours.

All essays must be typed on a computer and double-spaced (c. 1.000 words, excluding footnotes and bibliography). Students are expected to send it to the instructor via email. Late submissions will be penalized one half grade for each day they are late. Extensions are granted only in special circumstances, such as serious illness or bereavement.

#### **Oral Presentation**

Each student is required to give a short (10 min.) class presentation. The date and topic of the oral presentation must be agreed upon with the instructor before the midterm exam (week 5). The topic of your presentation will be linked to the topic of your term paper. You are required to hand in a copy of your secondary source(s) to the instructor the week before your presentation takes place.

#### **Participation**

Quick-write tests will be administered at the beginning of each class session. Students are expected to do the readings and assessments in advance, so as to be familiar with the subjects, and to participate in class discussion.

Students are reminded that plagiarism (presenting another person's work as one's own) is completely unacceptable and will result in the student receiving a FAIL for the term paper. To avoid this, always make sure that references and other people's ideas are cited correctly. If you are unsure about how to cite a reference, check with the course instructor.

Laptops, mobiles and other electronic devices are not allowed in the classroom.

### **Attendance**

Students are expected to attend regularly and participate actively in class.

*Course schedule is subject to change due to study tours, excursions, or local holidays. Final schedules will be included in the final syllabus provided to students on site.*

### **Weekly Schedule**

#### **Week 1**

Class 1.1 Lesson 1

Course presentation, syllabus reading and introduction to the case study method. Brief mentions about Neorealism and the cinematographic language.

Class 1.2 Lesson 2

From the 'bella forma' to the post-war reality

Movie: Luchino Visconti's *Ossessione*

#### READINGS

Gian Piero Brunetta, *Guida alla storia del cinema italiano*, Einaudi, Torino, 2003, pp. 115-120, pp. 127-137; Fernaldo Di Giammatteo, *Dizionario universale del cinema*, Editori Riuniti, Roma, 1990, vol. 1, pp. 743; vol. 2, pp. 1348-1350

#### **Week 2**

Class 2.1 Lesson 3

From the 'bella forma' to the post-war reality

Discussion about film *Ossessione* and introduction to *Roma città aperta*.

#### READINGS

Alberto Farassino (ed.), *Neorealismo-Cinema italiano 1945-1949*, EDT, Torino, 1989, pp. 7-9; p. 136-138; Gianni Rondolino, *Roberto Rossellini*, Il Castoro, Milano, 1995, pp. 27-34; pp. 51-56; Gian Piero Brunetta, *Guida alla storia del cinema italiano*, Einaudi, Torino, 2003, pp. 160-164

Class 2.2 Lesson 4

The poetics of the daily life

Movie: Vittorio De Sica's *Umberto D*

#### READINGS

Gian Piero Brunetta, *Guida alla storia del cinema italiano*, Einaudi, Torino, 2003, pp. 149-154; pp. 164-167; Fernaldo Di Giammatteo, *Dizionario universale del cinema*, Editori Riuniti, Roma, 1990, vol. 1, pp. 1069; vol. 2, pp. 560-561; Franco Pecori, Vittorio De Sica, Il Castoro, Milano, 1980, pp. 11-16; Federica Fiore, Anna Flocchini, *Scritture, linguaggi & dintorni* La Nuova Italia, Firenze, 2002, pp. 108-113

### Week 3

#### Class 3.1 Lesson 5

The poetics of the daily life

Discussion about film *Umberto D*

#### READINGS

Alberto Farassino (ed.), *Neorealismo-Cinema italiano 1945-1949*, EDT, Torino, 1989, pp. 89-94, 115-125; Franco Pecori, *Vittorio De Sica*, Il Castoro, Milano, 1980, pp. 67-70

#### Class 3.2 Lesson 6

From Neorealism to the 'dolce vita'

Movie: Luchino Visconti's *Bellissima*

#### READINGS

Gian Piero Brunetta, *Guida alla storia del cinema italiano*, Einaudi, Torino, 2003, pp. 167-170, pp. 178-194; Federica Fiore, Anna Flocchini, *Scritture, linguaggi & dintorni* La Nuova Italia, Firenze, 2002, pp. 114-121

### Week 4

#### Class 4.1 Lesson 7

From Neorealism to the 'dolce vita'

Discussion about film *Bellissima*

#### READINGS

Alberto Farassino (ed.), *Neorealismo-Cinema italiano 1945-1949*, EDT, Torino, 1989, pp. 26-32, pp. 67-74; Alessandro Bencivenni, *Luchino Visconti*, Il Castoro, Milano, 1994, pp. 26-30

#### **Deadline for the term paper topic**

#### Class 4.2 Lesson 8

More realism, then Neorealism

Movies: *Isole di fuoco*, *Parabola d'oro*, *Un giorno in Barbagia*, *Lu piscispata*, *Surfarara*, *Pasqua in Sicilia*, *Contadini del mare*, *Pescherecci*, *Pastori di Orgosolo* (Vittorio De Seta)

#### READINGS

Gian Piero Brunetta, *Guida alla storia del cinema italiano*, Einaudi, Torino, 2003, pp. 275-277; Fernaldo Di Giammatteo, *Dizionario universale del cinema*, Editori Riuniti, Roma, 1990, vol. 2, pp. 102-105; Alessandro Rais (ed.), *Il cinema di Vittorio De Seta*, Giuseppe Maimone Editore, Catania 1995, pp. 85-94; pp. 96-98; Federica Fiore, Anna Flocchini, *Scritture, linguaggi & dintorni* La Nuova Italia, Firenze, 2002, pp. 122-132

### Week 5

Class 5.1 Lesson 9

More realist than the neorealism

Discussion about Vittorio De Seta's films

#### READINGS:

Alessandro Rais, *Il cinema di Vittorio De Seta*, Giuseppe Maimone Editore, Catania 1995, pp. 65-71, pp. 131-143.

Class 5.2 Lesson 10

#### MIDTERM EXAM

### Week 6

Class 6.1 Lesson 11

Moretti and the 90s New-New Italian Film

Movie: Nanni Moretti's *Caro diario*

#### READINGS

Vito Zaggarro, *Cinema italiano anni novanta*, Marsilio, Venezia, 1998, pp. 13-19; Gian Piero Brunetta, *Guida alla storia del cinema italiano*, Einaudi, Torino, 2003, pp. 334-338; Emanuela Martini, *Caro diario*, in "Cineforum" n. 329, FIC, Bergamo, 1993, pp. 13-19

Class 6.2 Lesson 12

Moretti and the 90s New-New Italian Film

Discussion about film *Caro diario*

#### READINGS

Vito Zagarrío, *Cinema italiano anni novanta*, Marsilio, Venezia, 1998, pp.19-23; Gian Piero Brunetta, *Storia del cinema italiano*, Editori Riuniti, Roma, 2001, pp. 464-467; Danila Filippón, *Intervista a Moretti*, in “Tempi moderni” n. 20, Starfarm, Roma, 2001, pp. 27-29; Alessio Gradogna, *L’inettitudine alla vita*, in “Effetto notte” n. 12, Effetto notte, Milano, 2003, pp. 12-20

## Week 7

Class 7.1 Lesson 13

Tornatore e Salvatores: two Oscar prizes for an international relaunch

Movie: Gabriele Salvatores’s *Mediterraneo*

### READINGS

Gian Piero Brunetta, *Guida alla storia del cinema italiano*, Einaudi, Torino, 2003, pp. 378-380; Gian Piero Brunetta, *Storia del cinema italiano*, Editori Riuniti, Roma, 2001, pp. 559-563; Vito Zagarrío, *Cinema italiano anni novanta*, Marsilio, Venezia, 1998, pp. 58-68

Class 7.2 Lesson 14

Tornatore e Salvatores: two Oscar prizes for an international relaunch

Discussion about film *Mediterraneo* and *Nuovo cinema Paradiso* (Giuseppe Tornatore)

### READINGS

Vito Zagarrío, *Cinema italiano anni novanta*, Marsilio, Venezia, 1998, pp. 129-132; pp. 132-136; Gian Piero Brunetta, *Guida alla storia del cinema italiano*, Einaudi, Torino, 2003, pp. 355-356; pp.360-364; Gian Piero Brunetta, *Storia del cinema italiano*, Editori Riuniti, Roma, 2001, pp. 566-570

## Week 8

Class 8.1 Lesson 15

One hundred steps towards the responsibility

Movie: Marco Tullio Giordana’s *I cento passi*

### READINGS

Gian Piero Brunetta, *Storia del cinema italiano*, Editori Riuniti, Roma, 2001, pp. 451-453; Gian Piero Brunetta, *Guida alla storia del cinema italiano*, Einaudi, Torino, 2003, pp. 344-345; Salvo Vitale, *Nel cuore dei coralli Peppino Impastato una vita contro la mafia*, Ed. Rubbettini, Soveria Mannelli, 2002, pp. 246-247; Daniele Di Ubaldo, *Il cinema di Giordana* in “Film Tv” n. 7, 2010, pp. 32-38; Daniele Baroncelli, *Intervista a Giordana*, in “Cinema italiano”, Ed. Cinema Italiano, Roma, 2002, pp. 30-31, pp. 33-38

Class 8.2 Lesson 16

One hundred steps toward the responsibility

Discussion about film *I cento passi* and *La meglio gioventù* (Marco Tullio Giordana)

#### READINGS

Vito Zagarrio (a cura di), *La meglio gioventù-Nuovo cinema italiano 2000-2006*, Marsilio, Venezia, 2006, pp. 11-20; pp. 171-175

### Week 9

Class 9.1 Lesson 17

And yet it is moving: between discontinuity and innovation

Movie: Paolo Sorrentino's *Le conseguenze dell'amore* and *La grande bellezza*

#### READINGS

Vito Zagarrio (a cura di), *La meglio gioventù-Nuovo cinema italiano 2000-2006*, Marsilio, Venezia, 2006, pp. 33-39; pp.189-194

**Oral presentations are scheduled at the end of this class**

Class 9.2 Lesson 18

The apocalypse in the time of the camorra

Movie: *Gomorra* di Matteo Garrone

#### READINGS

Roberto Saviano, *Gomorra*, Mondadori, Milano, 2006, pp. 39-47; Antonio Carollo, *Gomorra*, in "Pulp" n. 7, 2008, pp. 12-13; Federico Pontiggia, *Gomorra*, in "Central do Cinema" n. 5, 2008, pp. 20-21; Adriano Ercolani, *Gomorra*, in "My Movies" n. 5, 2008, pp. 6-7; Marcella Marmo, *La scrittura e il Sistema. Il caso Saviano*, in "Quadrifogli" n. 2, 2008, pp. 8-15

### Week 10

Class 10.1 Lesson 19

The apocalypse during the camorra

Discussion about film *Gomorra*

#### READINGS

Stefano Cocchi, *Il caso Gomorra*, in "My Movies" n. 2, 2008, pp. 9-11; Goffredo Fofi, *Gomorra*, in "Cineforum" n. 4, 2008, pp. 11-16; Vito Zagarrio, *Gomorra*, in "Segno Cinema" n. 4, 2008, pp. 14-15; Daniele Di Ubaldo, *Gomorra*, in "Film Tv" n. 4, 2008, pp. 24-25; Claudio Bisoni, *Gomorra*, in "Rivista del Cinematografo" n. 5, 2008, pp. 9-15

Class 10.2 Lesson 20

The gaze of modests

Movie: Giorgio Diritti's *L'uomo che verrà*

READINGS

Goffredo Fofi, *L'uomo che verrà* in "Cineforum" n. 1, 2010, pp. 13-20; Claudio Bisoni, *L'uomo che verrà*, in "Rivista del Cinematografo" n. 1, 2010, pp. 18-24; Paolo Mereghetti, *L'uomo che verrà*, in "Corriere della Sera" del 20 gennaio 2010, pp. 24-25

**Term paper must be uploaded in Canvas by the end of the day**

## Week 12

Class 12.1 Lesson 21

The gaze of modests

Discussion about film *L'uomo che verrà*

READINGS

Loris Lepri, *Monte Sole 1944*, Edizioni Cineteca, Bologna, 2009, pp. 12-17; Federico Pontiggia, *L'uomo che verrà*, in "Central do Cinema" n. 1, 2010, pp. 14-18; Edoardo Becattini, *L'uomo che verrà*, in "My Movies" n. 2, 2010, pp. 10-16;

Class 12.2 Lesson 22

**FINAL EXAM**

## Course Materials

### Readings

- Brunetta Gian Piero, *Guida alla storia del cinema italiano*, Torino: Einaudi, 2003.
- Di Giammatteo Fernaldo, *Dizionario universale del cinema*, Roma: Editori Riuniti, 1990.
- Farassino Alberto (a cura di), *Neorealismo-Cinema italiano 1945-1949*, Torino: EDT, 1989.
- Fiore Federica, Flocchini Anna, *Scritture, linguaggi & dintorni* Firenze: La Nuova Italia, 2002.
- Zagarrio Vito, *Cinema italiano anni novanta*, Venezia: Marsilio, 1998.
- Brunetta Gian Piero, *Storia del cinema italiano*, Roma: Editori Riuniti, 2001.
- Zagarrio Vito (a cura di), *La meglio gioventù-Nuovo cinema italiano 2000-2006*, Venezia: Marsilio, 2006.





### **Online Resources**

All required readings, slides, supplemental digital resources and additional information will be available online at Canvas.