

*Italian Film Genre*  
LOYOLA UNIVERSITY CHICAGO  
Department of Modern Languages & Literatures

LITR 264-001

Fall 2018

Tuesdays, 7:00pm to 9:30pm - film screening

Thursdays, 11:00am to 12:15pm - class discussion & lecture

Professor: Cristina Lombardi-Diop

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**Required Materials:**

- Celli, Carlo and Marga Cottino-Jones. *A New Guide to Italian Cinema*. New York: Palgrave Macmillan, 2006.

Besides the textbook, for each film there will be **further required readings**. These will be available in PDF on SAKAI in each week's folder and are excerpted from the following texts:

- Hudson, Anne. "Rocco and his brothers." *The Cinema of Italy*. Edited by Giorgio Bertellini. London and New York: Wallflower Press, 2004
- Bini, Andrea. "The Birth of Comedy Italian Style". *Popular Italian Cinema: Culture and Politics in a Postwar Society*. Edited by Flavia Brizio-Skov. London and New York, Tauris, 2011.
- Marcus, Millicent. "National Identity by Means of Montage: Rossellini's *Paisà*." In *After Fellini: National Cinema in the Postmodern Age*. Baltimore and London: the Johns Hopkins University Press, 2002, 15 – 38.
- Marcus, Millicent. "Rossellini's Open City: The Founding" *In Italian Film in the Light of Neorealism*. Princeton University Press, 1986, 33 – 53.
- Rossellini, Roberto. "A Few Words about Realism." In *Springtime in Italy: A Reader on Neo-realism*. Edited and translated by David Overbey. Hamden, Connecticut, Archon Books, 1978, 89-91.
- Sitney, P. Adams. "Annus Mirabilis." In *Vital Crisis in Italian Cinema: Iconography, Stylistics, Politics*. New York: Oxford University Press, 2013 - EBOOK
- Visconti, Luchino. "Anthropomorphic Cinema." In *Springtime in Italy: A reader on neo-realism*. Edited and translated by David Overbey. Hamden, Connecticut: Archon Books, 1979
- Zavattini, Cesare. "A Thesis on Neorealism." In *Springtime in Italy*, 67-78.

**Required Films** (in the order they will be shown and on reserve in Crown 208, in the Language Learning Resource Center):

Martin Scorsese, *My Voyage to Italy* (2002) (4 h)

Roberto Rossellini, *Roma città aperta* (Open City) (1945) (100 m)

Roberto Rossellini, *Paisan* (1946) (125 m)

Luchino Visconti, *Rocco e i suoi fratelli* (Rocco and his brothers) (1960) (177 m)

Vittorio De Sica, *Ieri, oggi e domani* (Yesterday, Today, Tomorrow) (1963) (118 m)

Federico Fellini, *La dolce vita* (1960) (174 m)

Giuseppe Tornatore, *Nuovo Cinema Paradiso* (Cinema Paradiso) (1988) (124 m)

### **Course Description:**

This course surveys the history of Italian film genres since World War II and considers Italian cinema historically, that is, as a national art that developed together with the new and democratic nation born again after the fall of Fascism. The course will pay attention to the common patterns of form and content for each film genre, including the exploration of female beauty in cinema and its impact on women's emancipation; modernity and the creation of a distinct Italian Style; the social divide between rich and poor and the North and South of the country. The course begins from neorealism, a crucial watershed in the evolution of cinema, through the study of works by Rossellini and Visconti. A comedic masterpiece by Vittorio De Sica will offer a great example of the Comedy Italian Style genre. The course will then look at the key elements that made Italian cinema an art form, especially during the sixties, with experimental auteurs such as Fellini. In closing, the course will study an example of nostalgic cinema, illustrating the lasting impact and revision of national realism in contemporary Italian cinema.

### **Course Objectives:**

1. Students will learn how to study, discuss, and write about Italian art films as the creation of filmmakers with a distinctive vision of the world and style of filmmaking.
2. Students will develop and understanding of the symbolic representations of typical individuals and the whole of society in the films
3. Students will learn how to explore the societal and cultural contexts in which the great art films are created.
4. Students will gain experience at analyzing and writing about art films by adopting critical terminology and through practice at filmic analysis

### **Teaching Method**

Conducted in English, the course consists of screenings, lectures and discussion sessions. Films will be in Italian with English subtitles.

### **Grading Percentages and Grading Scale:**

Students will be evaluated on the basis of:

Participation and attendance (15%)

Oral Presentation (15%)

Preparedness (10%)

Mid-term exam (in-class) (30%)

Final exam (in-class) (30%)

### **Requirements:**

Participation and attendance: Actively participating in classroom discussion and activities, being present and alert during lectures, and viewing films collectively are essential to succeeding in this course.

Preparedness: Consistent preparation for this class is extremely important. Please remember that, to do well in this course, you must come to class **having completed the reading** and any other assignments on the day listed in the syllabus.

Oral presentation: Students will work in small groups (3-4 max) on assigned presentation topics. Presentation should be memorized, not read. You may use note cards as a prompt, but I strongly encourage a delivery style that engages the audience and allows for discussion and dialogue. Use of multimedia is strongly encouraged. Topics will be discussed in class and posted on SAKAI.

Midterm and final exams: The exams assess your level of content knowledge and critical understanding of key events, figures, and theories examined during the semester. The format comprises identification and essay questions. Exams reviews and guidelines will be posted as the term develops. Please check SAKAI periodically for updates.

Midterm exam is scheduled on. This exam will cover the readings and films that correlate to the first half of the semester.

The final exam is scheduled on

This is the time assigned by the CAS Dean's office. Please check the schedule on the site [http://www.luc.edu/academics/schedules/spring/exam\\_schedule.shtml](http://www.luc.edu/academics/schedules/spring/exam_schedule.shtml)

## **Grading scale**

*A = 100-93; A- = 92-90; B+ = 89-87; B = 86-83; B- = 82-80; C+ = 79-77; C = 76-73; C- = 72-70; D+ = 69-67; D = 65-60; F = 59 and below*

## **Policies:**

### **Attendance**

Because participating in classroom instruction, being present during lectures, and viewing films collectively are essential to succeed in this course, **students are expected to attend all classes. More than 2 unexcused absences** will result in a grade loss of **two points** for each unexcused absence.

### **Reporting absences and late or missed work**

I expect students to write to me to report the reason for their absence if the absence extends for more than 2 classes in a row. However, your email message will not be enough to excuse it. In order for your absence to be excused, I will need a medical notification of illness, or any notification justifying an emergency. Students who miss class are still responsible any assignment missed during their absence. Please do not write to me to ask for the missed work: you should take care of it on your own by looking on SAKAI or asking your fellow students. All assignments are due on the dates indicated through SAKAI announcements. Any exceptions must be arranged with the instructor ahead of time.

### **Email Communication**

I will do my best to reply to emails sent during business hours M-F within 9am – 5pm. Emails sent after 6 pm will be considered received the next business day. I will not answer emails on the weekend. The best way to communicate with me extensively is always in person during my

office hours or by making an appointment.

### **Make-up exams and missed or late assignments**

There are no make-up exam arrangements for this class without a proper notification justifying the reason for the absence. If you miss an exam because of illness, you must show a medical certificate or notification justifying an emergency. Please consult the Loyola Exam Schedule while planning your attendance in this course <http://www.luc.edu/academics/schedules/>.

### **Sakai**

This course will be using Sakai. Students are required to check the SAKAI site on a regular basis and are responsible for assignments, material, and deadlines posted there.

### **Computer & Internet Use in the Classroom**

Use of laptop computers during class time is **not** permitted. There may be times when you will be asked to bring your laptop for various exercises/lessons. Use of the internet is **not** permitted unless specifically directed by the instructor. This includes checking of email and use of instant messengers.

### **Academic Honesty**

In addition to the Loyola University Chicago Academic Integrity policy outlined at [http://www.luc.edu/academics/catalog/undergrad/reg\\_academicintegrity.shtml](http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml) , the following apply:

1) Students may not ask friends or relatives to complete their assignments. 2) Students may not recycle their own or other people's work. 3) Students must explicitly cite any material that has been taken from the Internet or other sources for all required assignments, including forum responses. Please note that any single instance of Academic Dishonesty will result in a grade of "0" on the assignment or exam in question. A pattern of failure to comply with these standards will result in a failing grade.

### **Disabilities**

Students with documented disabilities who wish to discuss academic accommodations should contact me the first week of class, as well as the Office of Services for Students with Disabilities.

### **Tutoring Center**

The Center for Tutoring & Academic Excellence offers free Small Group tutoring for Loyola students. The groups meet once a week through the end of the semester and are led by a peer tutor who has successfully completed study in the course material. To learn more or request tutoring services, visit the Center online at [www.luc.edu/tutoring](http://www.luc.edu/tutoring).

### **Cell Phone Use**

Cell phone use is not permitted during class time or exams. This includes sending and reading of Text Messages. All cellphones brought into the classroom must be set to silent. In the case of a personal emergency, students should quietly exit the classroom.

### **Food & Drink**

Drinks in sealable containers are permitted in the classroom.

Sakai will be used extensively for required readings (marked with S below). Check folder RESOURCES. Supplementary material and documents will be also found in each week's folder. Make sure you read this material BEFORE you come to class.

## Schedule

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### Week 1 Introduction

Intro to the course material and syllabus  
Film: Scorsese's *My Voyage to Italy*

#### Required Reading

- Celli & Cottino-Jones, Chapter 3, 39-52.
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### Week 2 National Cinema/Cinema and Nation

Film: Rossellini's *Open City*

#### Required Reading

- Marcus, "Rossellini's *Open City*: The Founding" In *Italian Film in the Light of Neorealism* (S)
  - Rossellini, "A Few Words about Realism." In *Springtime in Italy*, 89-91. (S)
  - Zavattini, "A Thesis on Neorealism." In *Springtime in Italy*, 67-78. (S)
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### Week 3 Montage and the Nation

Film: Rossellini's *Paisan*

#### Required Reading

- Marcus, "National Identity by Means of Montage in Rossellini's *Paisan*." In Marcus, *After Fellini*, 15-38 (S)
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### Week 4 Divided Style, Divided Italy: North/South

Film: *Rocco and his Brothers*

#### Required Reading

- Celli & Cottino - Jones, Chapter 5, pp. 67 – 82
- Hudson, "Rocco e i suoi fratelli." In Bertellini, *The Cinema of Italy*, pp. 93-102. (S)
- Visconti, "Anthropomorphic Cinema." In *Springtime in Italy*, 83-85. (S)

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**Week 5**                      **What is neorealism? Final discussion**

Finish *Rocco and His Brothers*  
Preparation activities for midterm  
Review of terminology for film analysis  
**Student Presentations Groups # 1, 2**

**Required Reading**

- Celli & Cottino-Jones, *Appendix 1*, 161-170; *Appendix 3*, 189-20
- Hand-out on critical terminology for film analysis (S)

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**Week 6**                      **Midterm Week**

**Mid-term exam**  
In class

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**Week 7**                      **Monday 3/6-Friday 3/10 Spring Break – No classes**

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**Week 8**                      **Comedy Italian Style**

Film: *Yesterday, Today, Tomorrow*

**Required Reading**

- Celli & Cottino-Jones, Chapters 6, 83-95
- Bini, “The Birth of Comedy” (S)

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**Week 9**                      **Comedy Italian Style**

Film: *Yesterday, Today, Tomorrow* (finish)  
Final Discussion on Comedy Italian Style  
**Presentations Group # 3, 4**

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**Week 10**                      **Auteur Cinema: Fellini**

Film: *La dolce vita*

**Required Reading**

- Sitney, P. Adams “Annus Mirabilis” (LUC CUDAHY EBOOK) (S)

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**Week 11**                      **Auteur cinema: final discussion**

Film: *La dolce vita*  
Final Discussion on *La dolce vita*  
**Presentations Groups # 5, 6**

**Required Reading**

- Bondanella, Chapter 6, “The mature auteurs” 196 – 252. (S)

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**Week 12**                      **Italy’s New Realities and New Realism**

Film: *Cinema Paradiso*

**Required Reading**

- Celli & Cottino-Jones, Chapter 9, 127-142

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**Week 13**                      **Cinema Paradiso**  
Final discussion

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**Week 14**                      **Review For Final Exam**

December                      Final discussion on *Cinema Paradiso*  
In-class review for final exam  
**Presentations Groups # 7, 8**

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**This syllabus may be subject to changes**