

FLORIDA ATLANTIC UNIVERSITY™

Graduate Programs—NEW COURSE PROPOSAL¹

UGPC APPROVAL _____
 UFS APPROVAL _____
 SCNS SUBMITTAL _____
 CONFIRMED _____
 BANNER POSTED _____
 CATALOG _____

DEPARTMENT:
 LANGUAGES, LINGUISTICS, AND COMPARATIVE LIT.

COLLEGE:
 ARTS AND LETTERS

RECOMMENDED COURSE IDENTIFICATION:

PREFIX ITT COURSE NUMBER 6521 LAB CODE (L or C) _____

(TO OBTAIN A COURSE NUMBER, CONTACT M.JENNING@FAU.EDU)

COMPLETE COURSE TITLE:

ITALIAN CULTURE THROUGH FILM

EFFECTIVE DATE

(first term course will be offered)

FALL 2014

CREDITS²:

3

TEXTBOOK INFORMATION:

Duggan, Christopher, *The Force of Destiny: A History of Italy Since 1796*. Boston: Houghton Mifflin, 2008.
 Hughes-Warrington, Marnie. *The History of Film Reader*. New York: Routledge, 2009. Print.

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR SATISFACTORY/UNSATISFACTORY _____

COURSE DESCRIPTION, NO MORE THAN THREE LINES:

This course studies selected key events in recent Italian history through their reflections in film. We will “read” movies treating them as “history texts” and examples of historical *emplotment*, while furthering students’ knowledge of Italy’s recent past, between the nation’s unification and the “years of lead”.

PREREQUISITES*:

GRADUATE STANDING OR PERMISSION OF INSTRUCTOR

COREQUISITES*:

REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL)*:

* PREREQUISITES, COREQUISITES AND REGISTRATION CONTROLS WILL BE ENFORCED FOR ALL COURSE SECTIONS.

MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE: PH.D. IN ITALIAN, COMPARATIVE STUDIES OR APPROPRIATE DISCIPLINE

Faculty contact, email and complete phone number:

Ilaria Serra, iserral@fau.edu, 7-0682

Please consult and list departments that might be affected by the new course and attach comments.³ **School of Communication and Media Studies**

Approved by:

Department Chair: 

College Curriculum Chair: 

College Dean: 

UGPC Chair: 

Graduate College Dean: 

UFS President: _____

Provost: _____

Date:

10/18/13

12/6/13

12/6/13

1/22/14

1-29-14

1. Syllabus must be attached; see guidelines for requirements: www.fau.edu/provost/files/course_syllabus.2011.pdf

2. Review Provost Memorandum: **Definition of a Credit Hour** www.fau.edu/provost/files/Definition_Credit_Hour_Memo_2012.pdf

3. Consent from affected departments (attach if necessary)

Email this form and syllabus to UGPC@fau.edu one week before the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website prior to the meeting.

Florida Atlantic University
Department of Languages Linguistics and Comparative Literature

ITT 6521
ITALIAN CULTURE THROUGH FILM
Patriots and Soldiers: Little People, Big History
(3 CREDITS)

Syllabus
Fall 2014

Dr Ilaria Serra
E-mail: iserra1@fau.edu
Tel. 561 297 0286
Office: CU242
Office hours: MW 9:00am-1:00pm

Class meetings: TR 12:30-2:50

Classroom: CU321 and Living Room Theater 2

Catalog description:

This course studies selected key events in recent Italian history through their reflections in film. We will “read” movies treating them as “history texts” and examples of historical *emplotment*, while furthering students’ knowledge of Italy’s recent past, between the nation’s unification and the “years of lead”.

Course description:

This course studies selected key events in recent Italian history through their reflections on film. We will “read” movies treating them as “history texts” and examples of historical *emplotment*, while furthering students’ knowledge of Italy’s recent past, between the nation’s unification and the “years of lead”.

Course objectives:

This course will provide students with the tools with which to “read” film beyond the surface and to develop an understanding of how cinema as an aesthetic, artistic mode of expression has been articulated in Italy, creating one of the most influential cinematographic schools.

Students will be able to read deeply into film texts and delve into the meanings of reinterpretation of history, starting from Hayden White’s assumption that all history writing is nothing but “story” and an “emplotment” of chronicle.

Students will be exposed to several critical theories of “history on film” and will be able to formulate their own interpretation at the end of the course.

Students will learn about the main historical episodes that built the Italian country in the last century, and made it what it is today.

Prerequisite: Graduate standing.

Grading:

Participation: Since your oral participation through class discussion is an important component of the final grade you are expected to bring as much **relevant** input to class as possible. (20%).

Presentations: Thursday’s discussion will be introduced by an oral presentation on the movie of the week. Each student is required to prepare one (20% of grade).

Film Evaluations: Every Thursday, you will choose one aspect of the readings that resonated with you during the vision of the movie and reflect on their relationship. One aspect is enough. One-page (full page) written response. **Late papers are not accepted.** (30%).

Final paper: the topic of the final paper can be a particularly deep discussion of a movie not covered in class or a thematic/visual discussion of a group of movies viewed in class, coherently organized under one point of view. At the end of the semester, we will have two special screenings of three hours each of the movie *La meglio gioventu’* by Gianni Amelio (2003). This movie will wrap up many of the themes we touched in the course of the semester and needs to be used as a point of reference in your final papers. (30% of the grade).

Paper requirements:

Original thinking, supported by strong readings.

Effective and to-the-point title

MLA style.

Minimum 15 double-spaced pages, excluding notes and works cited;

Minimum 10 items in “works cited” section.

12-point Times New Roman font.

1-inch margins.

Quotes longer than three lines must be indented and single spaced.

Every quote must be referenced with page numbers and author.

Every source must be indicated using footnotes or in the text. Do not copy other people ideas (plagiarism) but discuss them, and add your own. If you have a paragraph that discusses an idea related to a source, put a footnote at the end of the paragraph telling me where the ideas come from. It is not necessary to footnote every sentence of the paragraph separately.

Try not to use first person (I/me/my), unless it is necessary, but base your reflections on historical or critical evidence.

Do not use contractions. Example: If I had written, “Don’t use contractions” it would have a different feel: less formal and less impact.

Master’s students in Italian will write all the written assignments in Italian.

Participation	20%
Presentation:	20%.
Film evaluations:	30%
Final paper:	30%

Grading Scale

A	92-100	B+	88-89	C+	78-79	D+	68-69	F	0-63
A-	90-91	B	82-87	C	72-77	D	66-67		
		B-	80-81	C-	70-71	D-	64-65		

Note: No grade below a B will count toward the degree.

Attendance Policy:

Your attendance on both Tuesdays and Thursdays is compulsory, even if you have seen some of these films. Inside an academic context you will not view them in the same light. If you accumulate more than three absences, your grade will be lowered. In other words, suppose your final grade point average is B+. If you are absent for the fourth time, either for the discussion or for the screening of the films shown your B+ will turn into B; after the fifth absence it becomes B- etc.

Warning: Some films show sexually explicit scenes or contain violent scenes and/or language. You are invited to keep an open mind.

Students with Disabilities

- *In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in Boca Raton –SU 122(561-297-3880), in Davie, MOD I (954-236-1222), in Jupiter –SR 117 (561-799-8585), or at the Treasure Coast –CO 128 (772-873-3305) and follow all OSD procedures.*

Academic Integrity

Students at Florida Atlantic University are expected to maintain the highest ethical standards, Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high values on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see http://www.fau.edu/regulations/chapter4/Reg_4.001_5-26-10_FINAL.pdf

Required Readings:

Primary texts:

Duggan, Christopher, *The Force of Destiny: A History of Italy Since 1796*. Boston: Houghton Mifflin, 2008. Print.

Ginsborg, Paul. *A History of Contemporary Italy*. New York: Palgrave, 2003. Print.

Selections from Hughes-Warrington, Marnie. *The History of Film Reader*. New York: Routledge, 2009. Print.

Other relevant articles will be available in BlackBoard.

Course Itinerary (Tuesdays: Screening /Thursdays: Discussion)

WEEK	DATE	SCREENING	DISCUSSION	READINGS
1	August 19-21	Alessandro Blasetti, 1860, 1934	Introduction. Italian Unification. Take 1.	Marnie Hughes-Warrington, “Introduction” (<i>Reader</i> , 1-12)

				<p>Hayden White, White, "The Historical Text as Literary Artifact." <i>The Critical Tradition</i>. David Richter, ed. (2007). 1384-1397</p> <p>Selection from Christopher Duggan, <i>The Force of Destiny</i></p>
2	August 26-28	Mario Martone, <i>Noi credevamo</i> , 2010	Italian Unification. Take 2.	<p>Pierre Sorlin, "Film in History" (<i>Reader</i>, 15-16).</p> <p>Hayden White, "Historiography and Historiophoty" (<i>Reader</i>, 53-60)</p> <p>Pierre Sorlin, "The Italian Risorgimento," <i>The Film in History</i>, 116-144.</p> <p>Selection from Christopher Duggan, <i>The Force of Destiny</i></p>
3	September 2-4	Sergio Colabona, <i>Passannante</i> , 2011	Italian Unification. Take 3.	<p>Pierre Sorlin, "How to Look at an 'Historical' Film" (<i>Landy</i>, 25-50)</p> <p>Natalie Zemon-Davis, 'Any Resemblance . . . Film and the Challenge of Authenticity' (<i>Reader</i>, 17-29)</p> <p>Ilaria Serra, "Antigone today. <i>Pietas</i> and politics in <i>Passannante</i>."</p>

				Selection from Christopher Duggan, <i>The Force of Destiny</i>
4	September 9-11	Mario Monicelli, <i>La grande guerra</i> , 1959	Italian Soldiers. Take 1.	Lawrence Brown, Serious Humor: Laughter as Lamentation (<i>Reader</i> , 122-132) Anthony Guneratne, "Cinehistory and Puzzling Case of Martin Guerre" (BB) Selection from Christopher Duggan, <i>The Force of Destiny</i>
5	September 16-18	Francesco Rosi, <i>Uomini contro</i> , 1970	Italian Soldiers. Take 2.	Jean-Louis Comolli, Historical Fiction: a Body Too Much, <i>Reader</i> , 65-79. Robert Rosenstone, History in Images/History in Words, <i>Reader</i> , 30-41 Selection from Christopher Duggan, <i>The Force of Destiny</i>
6	September 23-25	Giuseppe De Santis, <i>Italiani brava gente</i> , 1965	Italian Soldiers. Take 3	Gilles Deleuze, Cinema 2: the Time-Image, <i>Reader</i> , 100-107 Selection from Christopher Duggan, <i>The Force of Destiny</i>
7	September 30-October 2	Paolo and Vittorio Taviani, <i>The Night of the Shooting Stars</i> , 1982	Little People, Big History (Resistance). Take 1.	Marcia Landy, The Historical Film: History and Memory in Media, <i>Reader</i> , 42-52.

				Selection from Christopher Duggan, <i>The Force of Destiny</i>
8	October 7-9	Giorgio Diritti, <i>L'uomo che verra'</i> , 2010 *Suggested viewing: Spike Lee, <i>Miracle at Sant'Anna</i> , 2009	Little People, Big History (Resistance). Take 2.	Richard Maltby, On the Prospect of Writing Cinema History from Below, <i>Reader</i> , 287-307. Paul Ginsborg, Italy at War (8-38)
9	October 14-16	Emanuele Crialesi, <i>Nuovo Mondo</i> , 2005	Little People, Big History (Migration).	Margherita Hayer-Caput, "For a cinema of In-Betweenness" Crialesi' <i>Nuovo mondo</i> " (<i>Italica</i> , 90.2, 2013) 272-285 Philip Rosen, Detail and Historicity in mainstream cinema, <i>Reader</i> , 193-206 Selection from Christopher Duggan, <i>The Force of Destiny</i>
10	October 21-23	Marco Tullio Giordana, <i>Romanzo di una strage</i> , 2012	Soldiers at Home (Years of Lead). Take 1.	Michelle Pierson, A production designer's cinema: historical authenticity in popular films set in the past" <i>Reader</i> , 210-219 Paul Ginsborg, Resistance and Liberation (39-71)
11	November 28-30	Marco Bellocchio, <i>Buongiorno, notte</i> 2003	Soldiers at Home (Years of Lead). Take 2.	Jean Baudrillard, History: a Retro Scenario, <i>Reader</i> , 189-192 Tony Barta, History Since the Cinema, <i>Screening the Past</i> , 1-17

				Selection from Paul Ginsborg
12	November 4-6	Paolo Sorrentino, <i>Il divo</i>	Soldiers at Home (Years of Lead). Take 3.	Linda Hutcheon, Irony, Nostalgia and the Postmodern, <i>Reader</i> , 249-259. Selection from Christopher Duggan, <i>The Force of Destiny</i> Outline of final paper due
13	November 13 November 11 Veteran's Day	Gianni Amelio, Bernardo Bertolucci, <i>Novecento, Atto I</i> , 1976	Looking Back. Take 1.	KRM. Short, Feature Film as History, <i>Feature Films as History</i> , 16-36. Selection from Paul Ginsborg
	Thursday and Friday:	Special screenings <i>La meglio gioventú</i> (Gianni Amelio, 2003)		
14	November 18- 20	Bernardo Bertolucci, <i>Novecento, Atto II</i> 1976	Looking Back. Take 2.	Marc Ferro, Film: a Counteranalysis of Society? <i>Cinema and History</i> , 23-31 Selection from Paul Ginsborg
15	November 25 November 27 Thanks giving	Ettore Scola, <i>C'eravamo tanto amati</i> (1974)	Looking Back. Take 3.	Maureen Turim, Flashbacks in Film: Memory and History, <i>Reader</i> , 85-99
	December 9th	CLASS DISCUSSION OF FINAL PAPERS		FINAL PAPERS DUE

Nancy Poulson

From: Noemi Marin
Sent: Tuesday, November 05, 2013 5:43 PM
To: Gerald Sim; Fred Fejes; Anthony Guneratne; Manjunath Pendakur; Christopher Robe; Stephen Charbonneau
Cc: Nancy Poulson; Becky Mulvaney
Subject: RE: ITT6533

Dear Nancy

I want to inform you that the majority of our SCMS film faculty responded to my email.

The majority voted in favor to have the course ITT 6533 be offered by LLCL.

Please proceed with the course approval for LLCL.

Thank you for your assistance in this matter.

Noemi

Noemi Marin, Ph. D.
Professor and Director
School of Communication and Multimedia Studies
Florida Atlantic University
Phone: (561)297-3850
Fax: (561)297-2615

From: Noemi Marin
Sent: Monday, October 28, 2013 12:48 PM
To: Gerald Sim; Fred Fejes (fejes@fau.edu); Anthony Guneratne; Manjunath Pendakur; Chris Robe; Stephen Charbonneau; Susan Reilly
Cc: Nancy Poulson; Becky Mulvaney
Subject: FW: ITT6533

Dear Colleagues

Please look over the ITT 6533 class and let Fred [or me] know whether you have any problem with LLCL offering ITT 6533.

This is NOT to say that such a class is to be offered with both an ITT and FIL prefix.

The Graduate Film Certificate can utilize the course as part of it, listing it under ITT 6533.

The conversation about whether this course can be utilized for SCMS students remains to be discussed by the SCMS Film Faculty in one of their curricular meetings.

Again, send me and/or Fred your email vote whether this course ITT 6533 can be offered by LLCL.

Yes _____

No _____

If no, please justify.

Please make sure SCMS film faculty can see your response as well. I would like to have your response by **Oct. 31, 2013.**

Thank you

Noemi Marin, Ph. D.
Professor and Director
School of Communication and Multimedia Studies
Florida Atlantic University
Phone: (561)297-3850
Fax: (561)297-2615