

CET Syllabus of Record



Program: CET Florence

Course Title: Italian Cinema

Course Code: FL/ITLS 330

Total Hours: 45

Recommended Credits: 3

Primary Discipline / Suggested Cross Listings: Italian Studies / Film Studies, History

Language of Instruction: English

Prerequisites/Requirements: None

Description

This course explores Italian cinema from its origin to the present time, within the socioeconomic and historical context of Italian culture and society. Considering cinema as the 20th Century art form most suitable as a medium for observing the way that contemporary Italy has evolved, films are also examined from an aesthetic point of view, which includes the analysis of iconographic and stylistic developments.

Classes focus on some of the major works of key directors, as well as at the most important genres of popular cinema, giving particular attention to the historical, cultural, and literary matrix of each movie. Students are encouraged to understand the possibilities of film both as works of art and as documents of Italian culture and society.

Thus, culture and cinema are intertwined through the course, which aims to cultivate an understanding of government policies, influences, censorship and the history of ideas in the course of Italian film history.

Through cinema, students are encouraged to discover ethical and political challenges between identity and national aspiration.

Objectives

On successful completion of this course, students should:

- demonstrate a critical understanding of the evolution of Italian film history, including themes, genres, key directors and key films;
- understand the ways in which films explore political and social issues in Italy;
- be able to think critically about the artistic, social and political influences on (and of) arthouse films.

Methods of Evaluation

Class Participation	10%
Quizzes	5%
Paper	30%
Midterm Exam	25%
Final Exam	30%

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Primary Texts

- Celli, Carlo, and Cottino-Jones, Marga. *A New Guide to Italian Cinema*. New York: Palgrave Macmillan, 2007.
- Bertellini, Giorgio (ed.). *The cinema of Italy*. London: Wallflower Press, 2007.

Supplementary Texts

- Bondanella, Peter. *Italian Cinema from Neorealism to the Present*. New York: Continuum, 1997.
- Landy, Marcia. *Italian Film*. Cambridge: Cambridge University Press, 2000.
- Marcus, Millicent. *Italian Film In The Light Of Neorealism*. Princeton: Princeton University Press, 1986.
- Adams Sitney, P. *Vital Crises in Italian Cinema: Iconography, Stylistics, Politics*. Austin: University of Texas Press, 1995.
- Sorlin, Pierre. *Italian National Cinema 1896-1996*. London: Routledge, 1996.
- Wood, Mary P. *Italian Cinema*. Oxford: Berg, 2005.

Outline of Course Content

Note: Students cover approximately one topic per week during the fall and spring terms. During the summer term, when class periods are longer, students cover approximately two topics per week.

TOPIC 1: Presentation/Recapitulation of the key concepts of Cinema Studies, ('How to Read a Film') and introduction to the historical contexts of Italian Cinema in the early silent era.

TOPIC 2: The Fascist Years and Film

TOPIC 3: World War II: The Birth of Neo-Realism

Classic Neo-realism: its essence defined, the social, cultural and political context of the 'movement' and subsequent critical writing on it by both theorists and practitioners. *Obsession* (Visconti, 1943), *Paisan* (Rossellini, 1946), *Rome, Open City* (Rossellini, 1945)

TOPIC 4: 'Post-War' Neo-Realism: Vittorio De Sica's Social Conscience.

Style and substance in De Sica's *Ladri Di Biciclette* (1948). Reconstruction and the late 1940's. *The Earth Trembles* (Visconti, 1947).

TOPIC 5: The 1950's: after Neo-Realism. *The Gold of Naples* (De Sica, 1954), *Senso* (Visconti, 1954), *La Strada* (Fellini, 1954)

TOPIC 6: The Economic and Cinematic Boom of the 1960s 1

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Comedy Italian Style, "Spaghetti" Western and "Spaghetti" Nightmare.

Rocco and His Brothers (Visconti, 1960), *Big Deal on Madonna Street* (Monicelli, 1958), *Easy Life* (Risi, 1962), *A Fistful of Dollars* (Leone, 1964), *Black Sunday* (Bava, 1960).

TOPIC 7: The Economic and Cinematic Boom of the 1960s 2

Arthouse cinema, authorship, experimental film

La dolce vita (Fellini, 1960), *8 ½* (Fellini, 1963), *The Adventure* (Antonioni, 1960), *Blow Up* (Antonioni, 1966), *La ricotta* (Pasolini, 1962).

TOPIC 8: Political films in the Years of Lead. The "Giallo." *Love and Anarchy* (Wertmuller, 1973), *The Conformist* (Bertolucci, 1970), *The Working Class Goes to Heaven* (Petri, 1971), *Deep Red* (Argento, 1975)

TOPIC 9: Working on national memory: media and nostalgic narrative in 1980s. *Cinema Paradiso* (Tomatore, 1988), *Ginger and Fred* (Fellini, 1989)

TOPIC 10: The 1990's as a new Italian cinematic Renaissance. Digital editing and coming of age stories. *The Sheltering Sky* (Bertolucci, 1990), *Lamerica* (Amelio, 1994), *Life is beautiful* (Benigni, 1997), *But Forever in My Mind* (Muccino, 1999).

TOPIC 11: The 2000's: global media, trauma narrative and postmodern retrospectives. *Goodmorning, Night* (Bellocchio, 2003), *The Golden Door* (Crialesi, 2006), *The Divine* (Sorrentino, 2008), *Gomorra* (Garrone, 2008)