

UC 1186212F

CBM003 ADD/CHANGE FORM

APPROVED APR 24 2013

Undergraduate Council
 New Course Course Change
 Core Category: Lang/Phil/Culture Effective Fall 2014

or

Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall 2013

1. Department: MCL College: CLASS
2. Faculty Contact Person: Alessandro Carrera Telephone: 3-3069 Email: acarrera@uh.edu
3. Course Information on New/Revised course:
 - Instructional Area / Course Number / Long Course Title:
ITAL / 3306 / Italian Cinema
 - Instructional Area / Course Number / Short Course Title (30 characters max.)
ITAL / 3306 / ITALIAN CINEMA
 - SCH: 3.00 Level: JR CIP Code: 1609020001 Lect Hrs: 3 Lab Hrs: 0
4. Justification for adding/changing course: To meet core curriculum requirements
5. Was the proposed/revised course previously offered as a special topics course? Yes No
 If Yes, please complete:
 - Instructional Area / Course Number / Long Course Title:
____ / ____ / ____
 - Course ID: _____ Effective Date (currently active row): _____
6. Authorized Degree Program(s): B.A. Italian Studies
 - Does this course affect major/minor requirements in the College/Department? Yes No
 - Does this course affect major/minor requirements in other Colleges/Departments? Yes No
 - Can the course be repeated for credit? Yes No (if yes, include in course description)
7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)
8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title
ITAL / 3306 / Italian Cinema
 - Course ID: 028543 Effective Date (currently active row): 1988
9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
 Cr: 3. (3.0). Prerequisites: ENG 1304 Description (30 words max.): Introduction to significant works of Italian cinema as expression of Italian Culture. Taught in English.
10. Dean's Signatur _____ Date: 10/11/12
 Print/Type Name: Sarah Fishman

RECEIVED OCT 12 2012

REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: MCL

Person Making Request: Alessandro Carrera

Telephone: 3-3069

Email: acarrera@uh.edu

Dean's Signature: _____

Date: September 10, 2012

Course Number and Title: ITAL 3306 – Italian Cinema

Please attach in separate documents:

- Completed CBM003 Add/Change Form with Catalog Description
- Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

From the mid-1940s on Italian filmmakers and actors produced an impressive number of masterpieces that have influenced and continue to influence the cinema of the entire world, from Europe to the United States to Latin America, and Asia. This course introduces the students to the greatest works and directors of the post-Neorealist age (De Sica, Visconti, Fellini, Germi, Pasolini, Antonioni, Monicelli, Risi, Lattuada) providing at the same time an historical and cultural introduction to contemporary Italian history, culture, and society. Students will become conversant with the development of Modern Italian Cinema and will be able to relate it to the historical and political situation of modern Italy and Europe. Students will be able to demonstrate analytical and critical skills when discussing film and its importance in the history of a nation. The discussions will encourage the students to express their appreciation and respond critically to the films examined. Paper assignments will enable students to improve their writing skills by becoming familiar with the peculiar elements of cinematic language and acquiring the skills necessary for an analytical reading of the cinematic text. Note: Italian 3306 is always taught concurrently with Italian 3305. Italian majors and minors who take Italian 3305 write their papers in Italian for Italian credit. Other students and Italian 3306 students write their papers in English.

Component Area for which the course is being proposed (check one):

Communication

American History

Mathematics

Government/Political

Science

Language, Philosophy, & Culture

Social & Behavioral Science

Creative Arts

Component Area Option

Life & Physical Sciences

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

Critical Thinking

Communication Skills

Empirical & Quantitative Skills

Teamwork

Social Responsibility

Personal Responsibility

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

Critical Thinking:

Students will be asked to analyze, assess, and evaluate films that belong to a specific national culture. Once they are given the necessary basic information to place these films into national and international context, they will have to understand what makes these films relevant to national identity and at the same time what has made them appreciated and influential outside the national boundaries. An improvement in critical thinking will result from the appreciation of the historical distance and cultural proximity intertwined in cultural artifacts that are at the same time historically determined and timeless.

SAMPLE ASSIGNMENT:

Write a 1000-word minimum paper in which you analyze and compare two of the four films we have seen and discussed so far. You can get technical information about the films from www.imdb.com (Internet Movie Data Base).

Students with family name beginning with letter from A to L will analyze *Salvatore Giuliano* and *Mafioso*.

Students with family name beginning with letters from M to Z will analyze *Mamma Roma* and *I fidanzati*.

All students will choose and analyze one of the four episodes of *Boccaccio '70*.

In analyzing your films, please follow these guidelines:

Put your name and the number of your class on top of your paper

Title of the First Film

Contextual Information: Director, Country (or Countries) of Production, Year of Release

Plot Synopsis: A Brief Outline of the Story. This part of your paper must be brief and to the point. Don't go into a lengthy exposé of the storyline.

Plot Analysis. Is the story told in linear fashion, from beginning to end? Or with the use of flashbacks, flash forwards, dream sequences, circular patterns, juxtaposed and/or disconnected episodes?

Character Guide: Who is the protagonist? Is there more than one main character? Who is the antagonist (if there is one)? Who are the other two or three major characters (if other characters do have a significant role)?

Character Analysis: A description of the main character(s) and their role. Are they fictional, historical, or a mixture of the two? What do they do and what do they represent? What personality do they have?

Genre: Films can be classified as Tragedies (the main characters are defeated by destiny); Dramas (the main characters are defeated by society, historical forces or other characters who are more powerful); Comedies (humorous stories usually with a happy ending); Tragi-comedies (humorous but with no happy ending), Psychological (deep analysis of one or more characters). As for subdivisions, you can have Historical dramas, Historical biopics, Fictional history and/or biopics, Action/Heroic/Epics, Science Fiction dramas or comedies; Noir or Crime Stories (usually tragic), Detective Stories, Fantasy or Fairy Tales, Westerns, etc.

Style: A film can be Realist (*Grapes of Wrath*), Neorealist (*The Bicycle Thief*) Symbolist (*The Seventh Seal*), Impressionist (*Les Enfants du Paradis*), Expressionist (*Joan of Arc*), Surrealist (*Un chien andalou*), Documentary (*The Louisiana Story*), Psychological (*Winter Light*), (Modernist (*Citizen Kane*), Postmodernist (*Pulp Fiction*). Look up for the correct meaning of these words before using them.

Cinematic Language: Does the director use frequent cuts (quick montage) or long takes? Is the camera still or does it follow individual characters? What elements in the film are conveying the story? Dialogues or images? What role does play the soundtrack? Is the soundtrack diegetic (the music you hear is actually played within the story) or extradiegetic (the music is a regular soundtrack external)? ("Diegetic" means "pertaining to the narrative".) Is the film shot mostly in interior or in exterior? How important are landscape and location?

Religious, Social, or Political Content (if there is one): Indicate the religion, the social issue, or the political doctrine (if any) addressed in the film. How is religion presented and narrated? Is the film orthodox or critical? Respectful or irreverent? Does it want to preach or just to engage with a religious, social, or political theme? Is there a religious, social, and/or political point that the author wants to make? Or is he using a religious, social, and/or political theme to get an historical point across?

Repeat the Whole Analysis for the Second Film

Conclude with Your Comparison between the Two Films (if you believe a comparison is possible; otherwise, explain briefly why the two films are too different to be compared)

Are they similar or different? Is their style comparable? Which film did a better job of conveying its point (artistic, political, social, or religious)? What did the films give to you? What did you find most (or least) interesting in them? Have you learned something you did not know before seeing it? Would you be interested in seeing more films of the same director, or films addressing similar topics?

Do not follow the rules literally.

Follow them wisely.

Communication Skills:

By means of response papers, mid-term essay, final exam, and class discussions, students will be asked to provide a clear, understandable, well articulated and well-written analysis and critical synthesis of classic Italian films. Papers will have to show use of evidence, clear distinction between primary and secondary sources, depth and originality of insights well-structured organization of ideas expressed in clear and concise syntax. In the same assignment as above, students will demonstrate their ability to communicate effectively.

Empirical & Quantitative Skills:

N/A

Teamwork:

N/A

Social Responsibility:

By being exposed to a significant segment of transnational culture, students will learn how to appreciate styles of storytelling and system of values they may not be familiar with. Approaching a different culture, whether through film, literature, music, or art, increases the awareness of how varied and interdependent our world is. Looking at how people from different cultures and background have coped with issues that are universal is critical to advancement in social responsibility. Class discussions and papers will be (at least in part) geared toward having the students look at artistic artifacts as indications of behavior (either good or bad, worthy or not worthy of being followed) and ethical decision-making. In the same assignment as above, students will explore issue of social responsibility.

Personal Responsibility:

Film, literature, and visual arts are symbolic system onto which human beings cast their expectations and desires. Properly approached, they offer powerful symbolization skills that are necessary to cope with many events that can occur in a lifetime. That is why no curricular emphasis on sciences, as justified as it is, will ever quench the need for storytelling as an essential part of everyone's education. Film, in particular, has a more immediate connection than any other art with the way we address our desires and repulses. How to translate the stylistic and narrative feature of national, non-American cinema into something that can affect the students on a personal level and make them question their own reaction, biases, likes and dislikes, is what this class must achieve. Every step the students take in the direction we have indicated will become part and parcel of their ethical and decision-making skills. In the same assignment as above, students will explore issue of personal responsibility.


Will the syllabus vary across multiple section of the course? Yes No

If yes, list the assignments that will be constant across sections:

[Click here to enter text.](#)

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature: 

UNIVERSITY OF HOUSTON
DEPARTMENT OF MODERN AND CLASSICAL LANGUAGES.

Fall 2010

ITALIAN 3305 – Italian Culture Through Films – Course #028542
ITALIAN 3306 – Italian Cinema – Course #028544

THE GOLDEN AGE OF ITALIAN CINEMA

Monday 2:30-5:30 – M 108

TAUGHT IN ENGLISH – FILMS ARE SUBTITLED

Prof. Alessandro Carrera
Director, Italian Studies

Course Description

From the mid-1940s on Italian filmmakers and actors produced an impressive number of masterpieces that have influenced and continue to influence the cinema of the entire world, from Europe to the United States to Latin America, and Asia. This course introduces the students to the greatest works and directors of the post-Neorealist age (De Sica, Visconti, Fellini, Germi, Pasolini, Antonioni, Monicelli, Risi, Lattuada) providing at the same time an historical and cultural introduction to contemporary Italian history, culture, and society. Students will become conversant with the development of Modern Italian Cinema and will be able to relate it to the historical and political situation of modern Italy and Europe. Students will be able to demonstrate analytical and critical skills when discussing film and its importance in the history of a nation. The discussions will encourage the students to express their appreciation and respond critically to the films examined. Paper assignments will enable students to improve their writing skills by becoming familiar with the peculiar elements of cinematic language and acquiring the skills necessary for an analytical reading of the cinematic text. Note: Italian 3306 is always taught concurrently with Italian 3305. Italian majors and minors who take Italian 3305 write their papers in Italian for Italian credit. Other students and Italian 3306 students write their papers in English.

Prerequisites

3305: Italian Culture Through Films Cr 3 (3-0): ENGL. 1304, ITAL 2302 or equivalent. May apply to Major in Italian Studies, minor in Italian, and minor in Film Studies. Credit for ITAL 3305 may not be applied toward a degree by students who have credit for ITAL 3306. Taught in English. Papers in Italian.

3306: Italian Cinema Cr. 3. (3-0): ENGL. 1304. May apply to minor in Italian Studies, and minor in Film Studies. Credit for ITAL 3306 may not be applied toward a degree by students who have credit for ITAL 3305. Taught in English. Papers in English.

Italian 3305 and Italian 3306 are taught concurrently. Lectures, discussions and exams will be in English. The course will include screening, close study, analysis of masterpieces of Italian cinema, and discussions on cinema, history, and national identity.

Each screening is preceded by a brief lecture and followed by discussion. Readings and lectures place the selected films within their historical, social, and aesthetic contexts. The discussions encourage the students to express their appreciation and respond critically to the films examined.

The course satisfies 3 hours of the New Core Curriculum (Visual and Performing Arts/ Critical); it may count for HFAC elective requirement, Film Studies Minor, and Italian Major or Minor.

Important: Whenever possible, films or film excerpts will be shown in class. However, all DVDs will be available in the Language Acquisition Center, AH 311. Students who have been absent from class will view the films according to their schedule. Some DVDs may be available for viewing at the Current Journals Room, M.D. Anderson Main Library.

Course Requirements

Students are required to write three short film reviews (500 words each minimum or three double-spaced pages minimum) when indicated in the weekly schedule, in order to become familiar with the peculiar elements of cinematic language, (i.e. images, movement, soundtrack, color) and to acquire the skills necessary for an analytical reading of the cinematic text.

At the end of the course, the students are required to write one final extended film report (1500 words or six double-spaced pages minimum) in which they must put to test the analytical skills they have learned by comparing two or more films seen in class, or films seen in class with films that they have seen outside of class (the comparison, however, must make sense).

Attendance is mandatory. More than three absences, if not substantially motivated, put the student at risk of being dropped out. Students are expected to complete the reading assignments before the following class and bring the textbooks that are required. Students are expected to answer questions about the texts and participate in the discussion. Papers are due on time.

Reading the textbook is not optional. It is one of the crucial components of the course. Students must not assume that this being a film class they are not requested to read. Students are requested to make use of the textbooks in their papers, quoting and paraphrasing relevant passages.

Grading

60% film papers (20% each) – 30% final report – 10% class attendance.

Plagiarism and Academic Honesty

Plagiarism is an act of intellectual dishonesty that consists of passing off another's words as one's own.

Sanctions for infractions of plagiarism are serious, and may result in failing an assignment, failing a course, and being placed on academic probation. You may, of course, consult other sources for your papers in this course. However, you must cite all of those sources in a bibliography. If you use another person's words or thoughts in whole or in part in your papers, be sure that your work clearly acknowledges your sources.

Repetition of Papers Used in Other Courses

Papers written for another class cannot be used to fulfill the requirements for this course. This will be considered an act of *academic dishonesty*. If you would like to incorporate fragments from a paper written for a different course, you need to obtain written authorization from the professor of that course and from me. For example, if you wrote a paper on De Sica's *Bicycle Thieves* for a different film course, and you would like to re-use parts of that work for this class, you must obtain consent from both the class instructor and your previous professor. If you do not comply with this regulation, you will be facing sanctions ranging from your grade on the paper being lowered to failing this class.

Blackboard Vista Information for Students

Starting on the first day of classes, students can use their PeopleSoft ID, to log on to Blackboard Vista courses by going to <http://www.uh.edu/webct> and clicking the blue "Blackboard Vista" button.

Blackboard Vista is an online course system that provides a framework and tools for instructors to put course material and activities online. Registered students are loaded into Blackboard Vista courses from the registration system based on class numbers provided by instructors. Students who register late should allow at least 1-2 working days for their access to be enabled. The Blackboard user name is the student's PeopleSoft ID.

First-time student users of Blackboard Vista can get their PeopleSoft ID by using one of the following options: 1. In person in Room 116-PGH on the main campus, Monday-Friday, 8 am to 8 pm (except University holidays). 2. By phone at 713-743-1411, 24 hours a day, 7 days a week (except University holidays).

A student's initial password uses the format mmddyyx! where mmddyy is the student's birthdate with a 2-digit year, and the letter 'x' is the first letter of the student's last name in lower case. The exclamation point is part of the password and must be entered. For example, new student Joan Smith born on April 1, 1984 would have an initial password of 040184s!. User names and passwords are case sensitive. Students must change their passwords the first time they log on to Blackboard.

Support for students using Blackboard Vista is available in these ways:

1. Online at <http://www.uh.edu/webct> under "Student Help".
2. In person in Room 116-PGH on the main campus, Monday-Friday, 8 am to 8 pm (except university holidays).
3. By phone at 713-743-1411, 24 hours a day, 7 days a week (except university holidays).
4. By sending email to support@uh.edu with the student's full name, course name and number, section number, instructor's name and a description of the problem.
5. By live chat, <http://www.uh.edu/infotech/livechat> - Monday-Friday, 8 am to 5 pm (except university holidays).

Submitting Papers to www.turnitin.com

You must **upload an electronic version** of your paper to www.turnitin.com **BEFORE** the beginning of class on the paper's due date. Papers uploaded to www.turnitin.com after class time will be considered late, even if you submit a hard copy of your paper on time to me in class. If you do not yet have a [turnitin.com](http://www.turnitin.com) account, you must create one immediately (it is free for students). The information that you will need to submit papers for this class consists of the following:

Italian 3305 – Italian Culture through Films
Class ID: 3328253
Password: Fellini

Italian 3306 – Italian Cinema
Class ID: 3328255
Password: Fellini

You will not receive a grade for any paper until it is uploaded to [turnitin.com](http://www.turnitin.com).

Extensions for Papers

As a general rule, the instructor only grant extensions for papers in cases of genuine emergency or for other extreme circumstances, and written documentation must be provided. Lack of preparation on the students' part does not constitute grounds for an extension.

Participation

Active participation is essential in this course. This includes arriving to class on time, taking notes, asking thoughtful questions, advancing good critical ideas in class discussions, and listening to the ideas of others. Students who are disrespectful of others or disrupt class will receive low participation grades and may be dropped from the course. If you have a legitimate reason for leaving class before it ends, please notify the instructor at the beginning of class and sit near an exit so that you can leave quietly and discreetly. For the relevant university regulation, you may refer to [the following statement from the on-line undergraduate catalog](#):

An instructor may drop students for any one of the following reasons:

- a. Lack of prerequisites or co-requisites for the course listed in the latest catalog, but only through the last day for dropping courses. Students who have not met the prerequisites will be dropped without a tuition refund if the drop date is after the refund date. (Students who enroll in a course for which they are not eligible and then remain in the course knowingly misrepresent their academic records or achievements as they pertain to course prerequisites or corequisites and are in violation of the university's academic honesty policy.)
- b. Excessive absences, but after the last day for dropping courses only with the approval of the dean of the college in which the course is being offered.
- c. Causes that tend to disrupt the academic process (except those actions involving academic honesty, which come under the jurisdiction of the academic honesty policy), but after the last day for dropping courses only with the approval of the dean of the college in which the course is being offered. *Disruptive behavior includes the use of or the failure to deactivate cell phones, pagers, and other electronic devices likely to disrupt the classroom.* Students may make timely appeal of charges through the office of the dean of the college in which the course is taught.

Also consult the section of the [Student Handbook](#) entitled "Disciplinary Code" (p. 68), as well as the section of the on-line undergraduate catalog entitled "[Maintaining a Learning Environment](#)."

Cell-free and Wireless-free Environment

Cell phone use of any kind is not permitted in class. If you use your laptop to take notes, you are not allowed to check your email during class, and must turn off your computer's wireless connection. Your participation grade for the semester will be lowered for every instance of unauthorized text messaging or email checking, or if your phone rings during class. If there is a good reason why you must leave your phone on during class, please tell the instructor before class begins. Excessive use of your cell phone or other wireless devices constitutes disruptive behavior. It is disrespectful to the class and may lead to you being dropped from this course. In order to reference this course's WebCt readings during class, you are encouraged to print them out or download them to your computer, or take detailed notes on them. You will not be allowed to use any wireless connections to retrieve these readings from our WebCt site during class.

Attendance

You are allowed three unexcused absences in this course without any changes to your course grade. **Your course grade will be lowered** by one letter grade for every unexcused absence thereafter (i.e. if you have 5 unexcused absences and your course grade is a "B+," it will be lowered to a "B-"). Documentation must be provided for an absence to be excused.

Grade Guide for Papers

- A** Offers an original and detailed argument that demonstrates that you have thoroughly understood the text(s)/film(s) you are writing about. The introduction attracts the reader's attention, the ideas presented within the body paragraphs are specific and well-developed, these ideas make the reader think differently about the subject or the text/film presented, and the conclusion does more than summarize the contents of the paper. Transitions are fluid, ideas are presented directly and do not rely on generalizations, and there is no unnecessary verbiage that obscures meaning. Nothing is cliché in an "A" paper.
- *****
- B** Attests to a good, general understanding of the text(s)/film(s) you are writing about, and offers a plausible though uninteresting argument that lacks specificity or originality. Ideas need further development, and there are some structural or organizational problems (an introduction that isn't clear, ideas that don't always flow well), but these problems do not make any parts of the paper unreadable. Some vocabulary is used inappropriately. Overall, a solid piece of writing that lacks creativity.
- *****
- C** A lot of the ideas presented in the paper rely on clichés and generalizations to make their point, they aren't well-developed, and/or they attest to a poor understanding of the text(s)/film(s) you are writing about. There is no argument or the argument presented is totally implausible. There are mistakes about important details in the text(s)/film(s). Problems with organization, with language use, or with structure make understanding the paper difficult.
- *****

D Shows that you didn't understand the paper topic or the text(s)/film(s) you are writing about. The paper lacks cohesion, ideas are poorly developed, and grammar mistakes make the paper unreadable. Unacceptable work for a student at the university level.

F An offensive, unreadable, or incomplete paper.

ITALIAN 3305-3306 – FALL 2010

THE GOLDEN AGE OF ITALIAN CINEMA (1945-1962)

Prof. Alessandro Carrera, Director, Italian Studies

Monday 2:30-5:30pm – Room: M 108 – Weekly Schedule

Week 1 – August 23: *Open City (Roma città aperta*, Roberto Rossellini, 1945).
Textbook pp. 31-42.

Week 2 – August 30: *Paisan (Paisà*, Roberto Rossellini, 1946) Textbook pp. 43-50.

Week 3 – September 6: Labor Day Holiday.

Week 4 – September 13: *Bitter Rice (Riso amaro*, Giuseppe De Santis, 1948) Textbook
pp. 82-85.

Week 5 – September 20: *Bicycle Thieves (Ladri di biciclette*, Vittorio De Sica, 1948)
Textbook pp. 56-62.

Week 6 – September 27: *Miracle in Milan (Miracolo a Milano*, Vittorio De Sica, 1950)
Textbook pp.93-95. First paper due

Week 7 – October 4: *Stromboli (Stromboli, terra di Dio*, Roberto Rossellini, 1949)
Textbook pp. 105.

Week 8 – October 11: *I Vitelloni* (Federico Fellini, 1953) Textbook pp.124-130.

Week 9 – October 18: *La strada* (Federico Fellini, 1954) Textbook pp. 130-134.

Week 10 – October 25: *Big Deal on Madonna Street (I soliti ignoti*, Mario Monicelli,
1958) Textbook pp. 145-146.

Week 11 – November 1: *La dolce vita* (Federico Fellini, 1959) Textbook pp.229-234.

Week 12 – November 8: *Rocco and His Brothers (Rocco e i suoi fratelli*, Luchino
Visconti, 1960) Textbook pp. ... Second paper due

Week 13 – November 15: *L'avventura* (Michelangelo Antonioni, 1960). Textbook pp.
210-213.

Week 14 – November 22: *Accattone* (Pier Paolo Pasolini, 1961) Textbook pp. 178-182.

Week 15 – November 29: *8½* (Federico Fellini, 1962) Textbook pp. 241-245 Third
paper due

Final exam: December 13, 2:00-5:00pm