Core Curriculum Management

New Core Component Proposal

Date Submitted: 04/30/18 2:21 pm

Viewing: FILM 455-ICD : Italian Cinema

Last edit: 04/30/18 2:21 pm
Changes proposed by: larson

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<tr>
<td>Ruth Larson</td>
<td><a href="mailto:larson@tamu.edu">larson@tamu.edu</a></td>
<td>979 845-2124</td>
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Course Prefix | FILM
Academic Level | UG
Complete Course Title | Italian Cinema
Abbreviated Course Title | ITALIAN CINEMA
Crosslisted With | ITAL 455
Semester Credit | 3

Proposal for:
International and Cultural Diversity

International and Cultural Diversity Designation

Is this course currently included in the Core Curriculum?
No

List and describe specific assignments and activities that achieve each of the following ICD Learning Outcomes. Be sure to review the ICD rubric for specific requirements. (Recertification will require evidence of these activities and how they aided students in achieving the required learning outcomes.)

**Live and work effectively in a diverse and global society.**

In this course, students watch a selection of Italian films (with English subtitles), ranging from post-1945 Neorealist classics to contemporary works, each of which has contributed to the development of cinema as both an art form and a means of socio-cultural commentary. Film screenings are paired with readings that contextualize the films historically (as regards their content) and theoretically (as regards their form). Among the diverse, global themes that these films and readings address are Italian fascism, racism, and the colonial experience (Akkad, The Lion in the Desert, 1981); gender performativity (masculinity and femininity in the works of Fellini and Antonioni); aesthetics and fashion, "Italian style" (Guadagnino, I am love, 2009); and religion, spirituality, and ideology (Ozpatak, Sacred Heart, 2004). Students produce written essays in class and during exams in which they analyze the effect on society of ideology, gender, and aesthetics. Exposure to the Italian discourse around these issues leads students to imagine and project themselves in diverse ways of living, working, and thinking.

**Articulate the value of a diverse and global perspective.**

Students develop the ability to draw connections between the diverse perspectives offered by the selected films through two in-class tests (consisting of multiple-choice and short answer questions). Mandatory group projects and individual oral presentations require students to identify and elaborate on three clear thematic links between the subject of their focus and the global issues on which the course is focused. In groups, students engage with peers through discussions of ideology, racism, the colonial experience, gender performativity, and spirituality, both outside of and in the classroom, receiving feedback from the instructor and peers. In a final paper, students prepare a written analysis of the various perspectives offered by the course's films and texts, bringing them to bear on a global context. Film screenings and critical readings offer students examples of a remarkably diverse culture (modern Italy), civilizations (the 20th and 21st centuries), and a variety of lifestyles, so that they can formulate, reflect, and express their own ideas into a broader global context.

https://nextcatalog.tamu.edu/courseleaf/approve/?role=Faculty%20Senate
Recognize diverse opinions and practices and consider different points of view. The masterpieces that students are presented with throughout this course have been selected for the range of viewpoints they offer on issues of gender, social class, race, social conformity and non-conformity, aesthetics, and spirituality. In each class, students engage with the variety of points of view those films present. Students have the opportunity to reflect on the topics in question in both individual and in-group assignments, in addition to class discussion. Special emphasis is placed on locating the varied filmic practices in their historical and social context.

Additional Comments The premise of this course is that art not only enriches our lives, but that it shapes our experience at a foundational level. Watching carefully selected films from cultures different from our own is one of the most powerful and efficient ways of experiencing the world’s diversity and, just as importantly, developing a familiarity with it. The privacy that film screenings afford offers the student a valuable space for reflection in which they are able to develop the insights and critical skill necessary to participate in dialogues between different opinions and different historical moments.

Please ensure that the attached course syllabus sufficiently and specifically details the appropriate core objectives.

Attach Course Syllabus ITAL-FILM-455_Cinema-ICD-syllabus.docx
Reviewer Comments
ITAL/FILM 455.....

Italian Cinema: From Neorealism to the Present

Professor:

Description: This course focuses on movies for their contributions to cinema as an art form and as a means of socio-cultural commentary. Its objectives are to identify the different stages of the art of filmmaking in Italy, its most prominent artists, and the societal changes they bear witness to, in the period ranging from post-WWII Neorealism to the present. The films analyzed during the first half of the course have been chosen as models of cultural and filmic issues that are of a historical, ideological, and aesthetic nature. In the second part of the course we relate them to more recent filmic instances that revisit those same issues in contemporary times. By a contrastive, formal and conceptual, analysis of the two sets of artworks, and by applying to them the critical tools acquired during the first part of the course, students will gain a sense of the ways in which Italian cinema and society at large have changed since the heydays of Neorealism, post WWII reconstruction, and the upheaval of the Italian so called economic miracle. Therefore, while honoring the distinctive legacy of Italian cinematic auteurs such as Rossellini and Antonioni, Fellini and Pasolini, the course will query the creative drive of the Nineties and of today. A sample of topics covered by lectures and discussions: the idiosyncratic features typical of Italian society; modern Italian identity shaping in its national, colonial, and post-colonial past; gender relations and concepts of masculinity/femininity; new family dynamics; fashion and fads; politics and the private; other examples of geographical and ethical displacement of current “italianità;” pop culture phenomena such as the spaghetti Western and the giallo genres. Taught in English.

The course has its own website at ecampus.

Films are available through mediamatrix https://mediamatrix.tamu.edu/ accessible through our eCampus course page.

Learning outcomes: Upon successful completion of the course students will be able to identify major directors and film movements in Italian cinema from Neorealism to the present; interpret and analyze thematic and formal aspects of visual communication in film form; relate those findings with the global critical readings; and formulate the
relationship between Italian cinema and the socio-political context of its production; evaluate Italian political, social, and cultural responses to salient contemporary issues; exercise sensitivity to cultural values different from students’ own; acquire a comparative approach to the evaluation of social phenomena.

**Prerequisites:** Junior or senior classification, or approval of instructor.

**Films (all subtitled/dubbed):**
- Roberto Rossellini, *Open City* [Roma città aperta] 1945
- Moustapha Akkad, *The Lion in the Desert* 1981
- Federico Fellini, *La dolce vita* 1960
- Pier Paolo Pasolini, *Teorema* [Teorema] 1968
- Nanni Moretti, *Dear Diary* [Caro diario] 1993
- Ferzan Ozpetek, *Cuore sacro* [Cuore sacro] 2004
- Dario Argento, *Deep Red* [Profondo rosso] (1975)
- Sergio Leone, *Fistful of Dollars* [Per un pugno di dollari] (1964)

**Texts:** Films available through mediamatrix  
Course reader available at Note-n-Quotes Textbook Solutions 107 Walton Ave. Phone 979-693-3709

**Requirements:**  
2 in-class tests;  
1 group project/presentation on the week’s film  
1 final paper

All exam dates are subject to change.

**Grading Policy:** The final grade will be calculated as follows:

- Group project 20%
- 2 in class tests 40%
- 1 final paper 40%

**Participation:**

Participation means attendance to regular classes, offering active contribution to class discussion and displaying a clear familiarity with the assigned material. Class participation evaluation criteria:

- 100-90 = “A” → student is always well prepared, answers readily when called upon, initiates interactions, volunteers, participates actively in discussions and
group activities;
- 89-80 = “B” → student is prepared but reluctant to take initiative, answers questions only when asked, participates actively in group activities but passively in discussions;
- 79-70 = “C” → student is not fully prepared, does not take initiatives and often is not able to answer questions when called upon, participate scarcely in group activities and in discussions;
- 69-60 = “D” → student is inadequately prepared and has difficulty answering questions when called upon, his/her contribution to group activities and to discussions is minimal or does not cooperate at all.
- 59 and below = “F” → student is frequently absent from class and/or asleep during class activities and discussion and s/he fails to meet all the participation requirements.

Group Project: The group project and presentations will showcase what the group has learned about Italian film up to that moment and will broaden students’ knowledge of Italian film. Groups (2/3 students max.) will be created during the first week of instruction. Each group will select one of the films listed in the course syllabus, and will be responsible for that film for the duration of the meetings devoted to it (usually 2 meetings). Each group will present the historically and culturally relevant background of the film; each group will select two relevant scenes for a close reading analysis, relate them to the assigned critical reading and to the theoretical/historical global concepts and ideas discussed during the weeks prior to the presentation; each group will offer three precise expanders/pointers to the global questions/issues addressed by the film (this may be in the forms of links to other films or to different media). Students are expected to search the library catalogue/internet sources for extra information (for each 2 www sources, 1 from the library). At the end of each presentation, the instructor will collect the list of the sources used.

In-Class Tests will be comprehensive in nature. They will assess the student’s familiarity with the primary and secondary course material and with class lectures. The in-class test’s format will be a mix of multiple choice and short answers.

Final Paper: 8-10 page long; student picks a specific theme/topic pertaining to one of the films covered during the first part of the course, then draw/argue for a set of comparative and/or contrastive relations with one of the films studied during the second part of the course. The nature of these relations will be historical and thematic as well as and formal and filmic. Instructor will suggest topics for the final paper after the midterm. Students are encouraged to propose topics of their own, via agreement with instructor.
During the last week of instruction, each student is required to present the topic of her/his final paper, in class, to groups of peers and instructor.
Students are expected to search the library catalogue/internet sources for extra information (for each 2 www sources, 1 from the library).
All written assignments (double spaced, 12 point font, 1 inch margins all sides) uploaded to turnitin (on eCampus). Each assignment should have the following statement: “On my honor as an Aggie, I have neither given nor received unauthorized aid on this academic work.” _______________________ (Signature of student).”

Late Papers: Papers handed in past the due date will be penalized 1/3 of a letter grade per day, unless special arrangements have been taken with the instructor prior to the due date. (E.g., an A essay handed in 2 days late
Attendance is required. Students should arrive for class on time and stay in class for its full duration. Three significantly tardy arrivals and/or three significantly early departures will be considered as one absence.

Absences: Please see http://student-rules.tamu.edu/rule07 for current policy on university-excused absences.

For illness or injury-related absences of fewer than 3 business days, student will notify instructor by email, attaching the required note.

For injuries or illness of more than 3 business days, the note must also contain the medical professional’s confirmation that absence from class was necessary (see Rule 7.1.6.1).

No penalty or grading disadvantage may accrue from any University-approved absence; make-up exams and late submission of assignments (or a satisfactory alternative) are permitted for University-excused absences within 30 calendar days from the last day of the absence, in accordance with Student Rule I.7.3.

Participation means attendance to regular classes, offering active contribution to class discussion and displaying a clear familiarity with the assigned material. Discussion in class will prove that students are familiar with the material and can apply the concepts presented in class.

Class participation evaluation criteria:

--- 100---90 = “A” → student is always well prepared, answers readily when called upon, initiates interactions, volunteers, participates actively in discussions and group activities;
--- 89---80 = “B” → student is prepared but reluctant to take initiative, answers questions only when asked, participates actively in group activities but passively in discussions;
--- 79---70 = “C” → student is not fully prepared, does not take initiatives and often is not able to answer questions when called upon, participate scarcely in group activities and in discussions;
--- 69---60 = “D” → student is inadequately prepared and has difficulty answering questions when called upon, his/her contribution to group activities and to discussions is minimal or does not cooperate at all.
--- 59 and below = “F” → student is frequently absent from class and/or asleep during class activities and discussion and s/he fails to meet all the participation requirements.

Disabilities: The American with Disabilities Act (ADA) is a federal anti-discrimination statute providing comprehensive civil rights protections for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe that you have a disability requiring an accommodation, please contact Disability Services, currently located in the Disability Services building at the Student Services at White Creek complex on west campus or call 979 845-1637. For additional information, visit http://disability.tamu.edu.

Turnitin: As your professor in this course, I chose to use Turnitin.com, an Internet-based service, which serves as a tool to help detect plagiarism. Plagiarism is one of the worst academic sins, because it destroys the trust among colleagues; and without trust research cannot be safely communicated, and consequently there would be no advancement of science. Therefore, it is my hope that you all agree that we all are going to benefit from the use of this service. Turnitin.com reduces plagiarism by comparing course papers to on-line resources and against turnitin.com's database that includes books, journals, and paper-selling services. For more information on this service please visit: http://itsinfo.tamu.edu/turnitin/.

NO electronic devices during class time, unless they are to be used for class purposes. All such devices must be turned-off before entering the classroom and placed out of sight (for example, in a backpack or purse) until the end of the class.

Grading scale:

A = 100 – 90 %
B = 89 – 80 %
C = 79 – 70 %
D = 69 – 60 %
59 % and below 60 % = F
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<tr>
<th>Wk.</th>
<th>Date</th>
<th>Theme</th>
<th>Readings/screenings (to be completed before class on the day indicated)</th>
<th>Presentations</th>
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<td>1</td>
<td>Aug. 31 M</td>
<td>Course presentation</td>
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<td>Sept. 2 W</td>
<td><strong>The Masters of Neorealism and National Identity Building; the aftermath of WWII and of the Italian colonial experience.</strong></td>
<td>Film: watch Roberto Rossellini <em>Open City</em> (1945) on mediamatrix&lt;br&gt;Cultural History: Forgacs and Lumley “Maps” 15-17; Celli and Cottino-Jones “WWII” 39-42&lt;br&gt;<strong>Film Concepts:</strong> Giannetti ch. 1: “Realism &amp; Formalism” and “The Shots” 2-11</td>
<td>PLEASE NOTE: students in the group that will present next week should screen the film and read the assigned material <strong>before Monday</strong>. Students will coordinate their individual presentation with their peer/s, <strong>prior to presentation week.</strong></td>
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<td>Sept. 7 M</td>
<td>Cultural History: Passmore “Italy: Making History With the Fist” 50-61; Duggan “Forging the Fascist Nation” and “The War and the End of Fascism” 221-239</td>
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<td><strong>Group Project:</strong> PLEASE PRINT AND NOTE ON YOUR CALENDAR&lt;br&gt;1.<strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong>&lt;br&gt;2.</strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong>&lt;br&gt;3.__________________________________________</td>
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<td>Sept. 9 W</td>
<td>Cultural History: Duggan “The Resistance” 240-244; Duggan “Fascism and the Vatican” 483-485 and “The Values of the Resistance” 538-547</td>
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<td>Film Concepts: Giannetti ch. 1: “The Angles” and “Light and Dark” 12-27</td>
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<td>3</td>
<td>Sept. 14 M</td>
<td>Watch Moustapha Akkad <em>The Lion in the Desert</em> 1981½</td>
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<td><strong>Group Project:</strong>&lt;br&gt;1.<strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong><strong>&lt;br&gt;2.</strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong></strong>&lt;br&gt;3.__________________________________________</td>
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<td>Sept. 16 W</td>
<td>Rochat “The Italian Air Force in the Ethiopian War (1935- 1936)” 37-44; Sbacchi “Poison Gas and Atrocities in the Italo-Ethiopian War” 47-53; Del Boca “The Obligations of Italy Towards Libya” 195-202</td>
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<td>Film Concepts: Giannetti ch. 2: “Composition &amp; Design” 60-66</td>
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| Sept. 21 M | | The Break with Neorealism: Fellini and Early Antonioni | Watch Federico Fellini’s *La dolce vita* 1960  
Reich “Fashion and Performative Masculinity,” “Fashion and Italian Cinema” 31-38  
Cultural History: Duggan “Reconstruction” 244-255  
Film Concepts: Giannetti ch. 2: “Territorial Space” 67-78 |
| Sept. 23 W | | | Cultural History: Duggan “Italy in the Fifties” 255-261  
Cultural History: Gnoli *Pretino* Dress by Sorelle Fontana 48-49  
Reich “*La dolce vita*, Fashion and Inetto” 38-48 |
| Sept. 28 M | | | Watch Michelangelo Antonioni’s *L’avventura* 1960  
Cultural History: Duggan “From Economic Miracle to Social Protest” 261-269  
Film Concepts: Giannetti ch. 3: “Kinetics” 93-109 |
| Sept. 30 W | | | Film Concepts: Giannetti ch. 3: “The Moving Camera” 110-119  
Interpretive Reading: Antonioni “A Talk with Michelangelo Antonioni on His Work” 30-36 |
| Oct. 5 M | | The Maturity of Auteurs: New Dimensions in Film Narrative | Watch Michelangelo Antonioni’s *Red Desert* 1964  
Film Concepts: Giannetti ch. 4: “Continuity” and “Griffith and classical cutting” 132-154  
Film Concepts: Giannetti ch. 11: “The Auteur Theory” 463-469 |
| Oct. 7 W | | | Film Concepts: Giannetti ch. 5 “Sound” 202-220 |

Group Project:

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<tr>
<td>Oct. 7</td>
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<td>Midterm week</td>
<td>Watch Pier Paolo Pasolini’s <em>Teorema</em> 1968</td>
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<td>Interpretive Reading: Pasolini “Theorem” 117-122</td>
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<td>Cultural History: Duggan “The Revolts of 1968-1973” 269-274</td>
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<td>Film Concepts: Giannetti ch. 4: “Soviet Montage and the Formalist Tradition” 155-163</td>
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<td>Oct. 8</td>
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<td>In-Class Test #1</td>
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<td>Oct. 14</td>
<td>W</td>
<td>Post-1970 and contemporary Italian cinema: realistic styles and national/international challenges: terrorism, organized crime, migration</td>
<td>Watch Nanni Moretti, <em>Dear Diary</em> (Caro diario) 1993</td>
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<td>Cultural History: Duggan “Recession, Terrorism and the Historical Compromise” 274-286</td>
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<td>Oct. 21</td>
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<td>Film Concepts: Giannetti ch.11: “Theories of Realism” 448-457</td>
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<td>Oct. 26</td>
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<td>Watch Matteo Garrone <em>Gomorrah</em> 2009</td>
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<td>Oct. 28</td>
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<td>Cultural history: Mignone “Emigration, Migration, Immigration, and Social Transformation” 207-230</td>
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<td>Nov 2</td>
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<td>Form and aesthetics: fashion and fads</td>
<td>Watch Luca Guagnagino <em>I am Love</em> 2009</td>
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<td>Film Concepts: Giannetti ch. 11: “Formalist Film Theories” 458-463</td>
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<td>Nov. 4</td>
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<td>Cultural history: selezioni from <em>Italian Glamour</em> 2014</td>
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<td>Nov. 11</td>
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<td>Cultural history: selezioni from <em>Italian Glamour</em> 2014</td>
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<td>Nov. 16</td>
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<td><strong>Ideology and Spirituality</strong></td>
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<td>Watch Ferzan Ozpetek <em>Sacred Heart</em> 2004</td>
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<td>Cultural history: Mignone &quot;Family Tradition and Change&quot; 293-318</td>
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<td>Group Project:</td>
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<td>Nov. 18</td>
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<td><strong>In-Class Test #2</strong></td>
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<td>Nov. 23</td>
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<td><strong>Two popular film genres: the horror mystery</strong></td>
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<td>Watch Dario Argento <em>Deep Red</em> 1975</td>
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<td>Extra Group Project:</td>
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<td>Nov. 25</td>
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<td><strong>and the Spaghetti Western</strong></td>
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<td>Watch Sergio Leone <em>Fistful of Dollars</em> 1964</td>
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<td>Cultural readings: selezioni from Giorgio De Chirico’s paintings</td>
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<td>Dec. 2</td>
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<td>Watch Sergio Leone <em>Fistful of Dollars</em> 1964</td>
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<td>Dec. 7</td>
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<td>Students present their topics for final papers to groups of fellow students (in class)</td>
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**Final paper due by midnight of ………., uploaded to turnitin**
Core Curriculum Management

New Core Component Proposal

Date Submitted: 04/30/18 2:24 pm

Viewing: ITAL 452-ICD: Women and Gender in Italy

Last edit: 04/30/18 2:24 pm
Changes proposed by: larson

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<td></td>
<td>Ruth Larson</td>
<td><a href="mailto:larson@tamu.edu">larson@tamu.edu</a></td>
<td>979 845-2124</td>
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Course Prefix   ITAL
Academic Level   UG
Complete Course Title   Women and Gender in Italy
Abbreviated Course Title   WOMEN GENDER ITALY
Crosslisted With   WGST 452
Semester Credit Hour(s)   3

Proposal for:
International and Cultural Diversity

International and Cultural Diversity Designation

Is this course currently included in the Core Curriculum?
No

List and describe specific assignments and activities that achieve each of the following ICD Learning Outcomes. Be sure to review the ICD rubric for specific requirements. (Recertification will require evidence of these activities and how they aided students in achieving the required learning outcomes.)

Live and work effectively in a diverse and global society.
In this course, students study a variety of Italian media, both literary and filmic, which examine the historical and cultural dynamics underlying the concepts of womanhood and gender in Italian society. A wide range of case studies is presented, from the spiritualized women of Dante and Petrarch, to the highly gendered, violent paintings of Renaissance artist Artemisia Gentileschi, the novels of early 20th century proto-feminist writer Sibilla Aleramo, and the contemporary interracial romances of contemporary Cristina Comencini. Through these texts students learn about global feminine topoi that deeply affect our societies. Students produce written essays in which they discuss and analyze the effect of these topoi. Exposure to the Italian discourse around these global issues enables students to imagine diverse ways of living, working, and thinking.

Articulate the value of a diverse and global perspective.
Students articulate the value of the diverse, global perspectives represented in the course materials by working on class projects that are both individual (with both oral and written components) and group-based. Examples of themes range from the “angelic” woman to violence and sexuality, to maternity and racial issues. In approaching these topics in small groups, students engage with peers outside of the classroom, while also receiving in-class feedback from the instructor and peers. By responding to essay questions, students craft a written analysis of these perspectives, bringing them to bear on a global context. Readings and screenings offer students examples of Italy’s rich and diverse culture as it has developed from the 13th to 21st centuries, enabling them to reflect upon and express their own ideas within a nuanced international perspective.

Recognize diverse opinions and practices and consider different points of view.
The literary texts and films that students are presented with throughout this course have been selected for the range of viewpoints they offer on issues of gender, social class, race, social conformity and non-conformity, aesthetics, and spirituality. In each class, students engage with the variety of points of view those films present. Students have the opportunity to reflect on the topics in question in both individual and in-group assignments, in addition to class discussion. Special emphasis is placed on locating the varied literary and filmic practices in their historical and social context.
The premise of this course is that art not only enriches our lives, but that it shapes our experience at a foundational level. Reading carefully selected literary texts and screening films from cultures different from our own is one of the most powerful and efficient ways of experiencing the world's diversity and, just as importantly, developing a familiarity with it. The privacy that reading and film screenings afford offers the student a valuable space for reflection in which they are able to develop the insights and critical skill necessary to participate in dialogues between different opinions and different historical moments.

Please ensure that the attached course syllabus sufficiently and specifically details the appropriate core objectives.

Attach Course Syllabus: ITAL-WGST-452-syll-IDC-S18.doc
Reviewer Comments
This course is about the historical and cultural dynamics forging the notion of woman and gender in Italian society and literature; discussion of films and theoretical texts concerning subjectivity and language, body and culture; taught in English. Special attention will be given to the autobiographical forms that Italian women writers use to construct their identity. Cross-listed with WGST 452. The course has its own website on eCampus: http://ecampus.tamu.edu.

Prerequisite: ITAL 201 or registration therein or approval of instructor.

Instructional Material:
A course pack is available for purchase at …;
On reserve at Evans:
Marrone, Gaetana ed. Encyclopedia of Italian literary studies, vols 1, 2 (2007);
Films, with English subtitles, on www.mediamatrix.tamu.edu:
Vittorio de Sica. La Ciociara [Two Women], 1963
Federico Fellini. Amarcord [I remember], 1973
Ettore Scola. Una giornata particolare [A special day], 1977
Ferzan Ozpetek. La finestra di fronte [Facing Windows], 2003
Alina Marazzi. Vogliamo anche le rose [We want roses too], 2007
Marco Bellochio. Buongiorno notte [Good morning night], 2003
Giuseppe Tornatore. La sconosciuta [The Unknown Woman], 2006
Cristina Comencini. Bianco e Nero [White and Black], 2008

Learning outcomes
Upon successful completion of this course students will be able to:
- Become familiar with prevailing social scientific approaches to the study of complex societies.
- Articulate key social, political, and cultural phenomena in early modern and contemporary Italy.
- Identify the ways in which Italian society has evolved into its current expressions.
- Identify critical social conflicts within contemporary Italian society.
- Reconstruct phases and elements of Italian identity-construction through recent history.
- Evaluate Italian political, social, and cultural responses to salient contemporary issues.
- Exercise sensitivity to cultural values different from students’ own.
- Acquire a comparative approach to the evaluation of social phenomena.

Requirements:

- 2 in-class book reviews (each one, oral & written) 25%;
- mini-presentations (oral, min. 4 of them) 25%;
- 2 written responses to essay questions 40%;
- participation 10%.

Book Reviews: in-class; each on is an oral (min. 7-max. 10 min) and written report (1/2 pages, double spaced, 12 point font, 1 inch margins all sides. double spaced, 12 point font, 1 inch margins all sides), on a book selected by the student, but by two different authors; one book review by the midterm, and one before the end of classes.

Mini-Presentations: oral---in response to questions regularly assigned by instructor, students will take turns answering them in mini-presentations (4/5 students for each meeting; min.7 -max. 10 min. in all).

Written responses to essay questions: each 4-6 pages, double spaced, 12 point font, 1 inch margins all sides; one by the midterm, and one before the end of classes.

Participation:

means attendance to regular classes, offering active contribution to class discussion and displaying a clear familiarity with the assigned material. Discussion in class will prove that students are familiar with the material and can apply the concepts presented in class. Class participation evaluation criteria:

--- 100---90 = “A” → student is always well prepared, answers readily when called upon, initiates interactions, volunteers, participates actively in discussions and group activities;
--- 89---80 = “B” → student is prepared but reluctant to take initiative, answers questions only when asked, participates actively in group activities but passively in discussions;
--- 79---70 = “C” → student is not fully prepared, does not take initiatives and often is not able to answer questions when called upon, participate scarcely in group activities and in discussions;
--- 69--60 = “D” → student is inadequately prepared and has difficulty answering questions when called upon, his/her contribution to group activities and to discussions is minimal or does not cooperate at all.
--- 59 and below = “F” → student is frequently absent from class and/or asleep during class activities and discussion and s/he fails to meet all the participation requirements

Absences and Make-up Policy
Please see http://student-rules.tamu.edu/rule07 for current policy on university-excused absences. For illness or injury-related absences of few er than 3 business days, student must fill out and provide instructor, as an attachment to an email a Texas A&M University Explanatory Statement of Absence from Class (available at http://attendance.tamu.edu). The form must be printed and signed.

For injuries or illness of more than 3 business days, the note must also contain the medical professional’s confirmation that absence from class was necessary (see Rule 7.1.6.1).

No penalty or grading disadvantage may accrue from any University-approved absence; make-up exams and late submission of assignments (or a satisfactory alternative) are permitted for University-excused absences within 30 calendar days from the last day of the absence, in accordance with Student Rule I.7.3.


Disabilities: The American with Disabilities Act (ADA) is a federal anti-discrimination statute providing comprehensive civil rights protections for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe that you have a disability requiring an accommodation, please contact Disability Services, currently located in the Disability Services building at the Student Services at White Creek complex on west campus or call 979 845-1637. For additional information, visit http://disability.tamu.edu

Turnitin: As your professor in this course, I chose to use Turnitin.com, an Internet-based service, which serves as a tool to help detect plagiarism. Plagiarism is one of the worst academic sins, because it destroys the trust among colleagues; and without trust research cannot be safely communicated, and consequently there would be no advancement of science. Therefore, it is my hope that you all agree that we all are going to benefit from the use of this service. Turnitin.com reduces plagiarism by comparing course papers to on-line resources and against
turnitin.com's database that includes books, journals, and paper-selling services. For more information on this service please visit: http://itsinfo.tamu.edu/turnitin/.

PLEASE, NO electronic devices during class time, unless they are to be used for class purposes. All such devices must be turned-off before entering the classroom and placed out of sight (for example, in a backpack or purse) until the end of the class.

Grading scale:

A = 100 – 90 %
B = 89 – 80 %
C = 79 – 70 %
D = 69 – 60 %
59 % and below 60 % = F

Calendar

September
2 – First day of classes
4 – St. Catherine of Siena

9 – Dante’s Vita Nova & Rime
11 – Petrarca’s Canzoniere Rime Petrose

16 -- Stortoni and Lillie
18 -- Stortoni and Lillie

23 – Anna Banti’s Artemisia
25 – Arslan & Romani
Martedì 30 – Arslan & Romani

October
2 – Aleramo’s Una donna
7 – Fellini’s Amarcord

9 – Midterm presentation & paper
14 – Midterm presentation & paper

16 -- Midterm presentation & paper
21 - Scola’s Una giornata particolare

23 – Ozpeteck’s La finestra di fronte
28 – Moravia’s La Cociara
30 – De Sica’s La Cociara
November
4 – Marazzi’s *Vogliamo anche le rose*
6 – Bellocchio’s *Buongiorno Notte*
11 – Tornatore’s *La sconosciuta*
13 – Tornatore’s *La sconosciuta*
18 – Comencini’s *Bianco & Nero*
20 – Comencini’s *Bianco & Nero*
25 – Final presentations
27 – THANKSGIVING HOLIDAY

December
2 – Final presentations
4 – Final presentations
9 – Last day of classes
   Final written projects due

Selected Bibliography:
Marcus, Millicent. *Filmmaking by the Book. Italian Cinema and the Literary Adaptation.* Baltimore:
Johns Hopkins University, 1993

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Marcus, Millicent. Filmmaking by the Book. Italian Cinema and the Literary Adaptation. Baltimore: Johns Hopkins University, 1993