<table>
<thead>
<tr>
<th>Class code</th>
<th>ICINE-UT-1103-001 (20056)</th>
<th>History of Italian Cinema (lecture)</th>
<th>Monday 3:00pm-5:45pm</th>
<th>Room: Pisa</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>ICINE-UT-1103-002 (20057)</td>
<td>History of Italian Cinema (Screening)</td>
<td>Room: Pisa</td>
<td>Monday 6:00 pm- 8:00 pm</td>
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<tr>
<td></td>
<td>ICINE-UT-1103-003 (20058)</td>
<td>History of Italian Cinema (Screening)</td>
<td>Wednesday 6:00 pm- 8:00 pm</td>
<td>Room: Pisa</td>
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</tbody>
</table>

**Instructor Details**

Name: VITO ZAGARRIO

Email Addresses: vz8@nyu.edu; vito.zagarrio@uniroma3.it

PLEASE USE BOTH MAIL ADDRESSES

Cell

Office Hours: before/after class or by appointment

Villa Ulivi Office Location: upper floor.

**Class Details**

Semester: SPRING 2016

Full Title of Course: History of Italian Cinema

Meeting Days and Times:
- Monday 3:00 pm- 5:45 pm (Lecture)
- Monday 6:00 pm- 8:00 pm (Screening)
- Wednesday 6:00 pm- 8:00 pm (Screening)

Room: Aula Pisa

The professor will be present only on Mondays, introducing and screening the 6:00 films. The students will take care of the Wednesday screening, borrowing the Dvds from the library.
**Prerequisites**

None

| Class Description | The Italian Cinema is a good way to study the whole Italian history, society, ideology and behaviours. The students will have the opportunity to know such authors as Rossellini, De Sica, Fellini, Antonioni, Visconti, Pasolini, Bertolucci, who are well known in the US. The course will also focus on the difference between *auteur* films and genre films (comedy, roman-mythological, western, melodrama); it will stress the gender point of view, the problem of a national identity, the role of the film industry. Strong attention will be paid to the relationship between Italian film and literature, art history, television and other disciplines. Since the professor is also a filmmaker, some attention will be paid to the technical aspects of the “film grammar” and “specific language”. The class will learn some of the cinematic terms to be applied to the film analysis. Students from Tisch are welcome to bring their background to the class. Students who take their very first film class can easily grow in their experience in the production film techniques. One class will be dedicated to the cinematic language, using a tv camera. The professor will screen one or two of the movies he directed, and the class will discuss them. However, the main areas of interest are the film history, the relationship between cinema and the social-political context, the analysis of the cinematic style, and the different theoretical approaches to film. In terms of film history, the students will understand through the textbook that there is a large re-vision of Italian Cinema, concerning some Italian history periods which are being re-discussed, such as the Fascist era or the so called Boom (the economic growth). The course will analyze some “crossing points” of the Italian film history and investigate the major debates on some crucial moments of Italian society:

1) The re-vision of Italian fascism. The Italian cinema during the 30s was considered only a “regime” industry and the films were called the “white telephones”. But more recent studies re-value those products.

2) The Neo-realism. The notion identifies the post-war reaction against the Fascism. Most directors were antifascist, chose their actors from the street and shot outside the Studios. The contemporary debate is changing certain stereotypes of the “Neo-realist” school.

3) The Auteur Film. Both European and Italian Cinemas are famous for their art films. What does “auteur” mean? Can it be considered a “genre”? 

4) The Genre Film. In spite of its artistic tendencies, most Italian films were based on “genre”. Today we can attend a large re-evaluation of the Italian genres and “b movies”.

5) The Comedy Italian Style. Was the national comedy “escapist” or “politically engaged”? Were its directors commercial professionals or authors?

6) Italian cinema is living a big crisis. But starting from the 2000s, there are evidences of a “Renaissance”. What does it mean “New-New Italian cinema”? 

On March 1-2, the professor has organized a film festival, the “ITALIAN IDENTITIES” festival, which will take place at Villa La Pietra and at the Alfieri Movie Theater, downtown Florence. The students must follow the night screenings, which are dedicated to the representation of immigration in contemporary Italian Film.

| Desired Outcomes | On completion of this course, students should:

- Have improved their ability to think critically, engage in complex reasoning and express their thoughts clearly through their written work.
- Have improved their understanding of the methodologies of the film history
- Have mastered a basic understanding of how to research questions in studying the Italian film history. |
- Recognize works by the principal protagonists of the film history and understand why they are significant for the Italian society.

### Assessment Components

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<tr>
<th>Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Attendance, Participation and Discussion in class, written journal*</td>
<td>30%</td>
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<tr>
<td>Attendance to the Italian Identities Film Festival:</td>
<td>10%</td>
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<tr>
<td>Midterm Exam**:</td>
<td>30%</td>
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<tr>
<td>Final Paper:***</td>
<td>30%</td>
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</table>

Failure to submit or fulfill any required course component results in failure of the class.

* The “journal” is a small review of the weekly film, which the students must submit the Monday after the screening.

**The midterm exam is a homework paper (5 pages) on a topic (or various topics) given by the professor

***The final paper is a homework (a 10 pages paper). The topic of that paper must be discussed in advance with the professor. A printed copy will be submitted by the final class. Another digital version will be to be sent via e-mail to the professor. The final paper must have footnotes and a bibliography.

### Assessment Expectations

- **Grade A:** The student makes excellent use of empirical and theoretical material and offers structured arguments in his/her work. The student writes comprehensive essays/exam questions and his/her work shows strong evidence of critical thought and extensive reading.

- **Grade B:** The candidate shows a good understanding of the problem and has demonstrated the ability to formulate and execute a coherent research strategy.

- **Grade C:** The work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and is in need of improvement.

- **Grade D:** The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research.

- **Grade F:** The work shows that the research problem is not understood; there is little or no critical awareness and the research.

### Grade Conversion

- A=94-100
- A-=90-93
- B+=87-89
- B+=84-86
- B-=80-83
- C+=77-79
- C=74-76
- C-=70-73
- D+=67-69
- D=65-66
- F=below 65

### Attendance Policy

Attendance:
Attendance is expected and required of all students. Any absences will negatively impact upon your course grade

Absences:
In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes and making up missed work in a timely manner based upon a schedule that is mutually agreed upon between the faculty member and the student

Absence Due to Illness
- If you are sick, please see a doctor (contact the OSL for information).
- Only a medical certificate from a local medical professional will be accepted to justify an absence due to illness
- Within 24 hours of your return to class you must bring this note to the Office of Academic Support, located on the ground floor of Villa Ulivi. We will review the medical certificate and we will notify your faculty via email about your justified absence due to illness
- Absences for short term illness without a medical certificate are not justified and count as unjustified absences. We will not accept a student email or telephone call regarding an absence due to illness. We will not notify your faculty about these absences
- The Office of Student Life, when assisting you in cases of severe or extended illness, will coordinate with the Office of Academic Support to properly record your absences

Due to Religious Observance
- Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday
- Students must notify their professor and the Office of Academic Support in writing via email one week in advance before being absent for this purpose

Due to a class conflict with a program sponsored lecture, event, or activity
- All students are entitled to miss one class period without any penalty to their grade in order to attend a lecture, event or activity that is sponsored by NYU Florence or La Pietra Dialogues, Acton Miscellany or the Graduate Lecture series.
- Students must notify their professor and the Office of Academic Support in writing via email one week in advance before being absent for this purpose

Late Submission of Work
- All course work must be submitted on time, in class on the date specified on the syllabus.
- To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date
- To receive an incomplete for a course at the end of the semester, two weeks before final exams, both the student and the faculty member must meet with the Assistant Director of Academic Affairs to review the request and if granted, they must both sign an Incomplete Contract detailing the terms for completing missing coursework.
### Plagiarism Policy

**PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM:**

The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

In the event of suspected or confirmed cases of plagiarism, The faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary from school to school. Please consult the “Academic Guidelines for Success” distributed on your USB key at Check-in and on the NYU Florence Global Wiki.

For a detailed description of some possible forms of plagiarism and cheating please consult the Community Compact that you signed at Orientation, a copy of which is on the above mentioned Wiki and USB key.

### Required Texts

The following books are mandatory:

- *Bondanella Peter, A History of Italian Cinema*, New York, Continuum, 2009. The students can buy this book at “Paperback Exchange” Via delle Oche, 4Red, 50122 Firenze, Italy; Email: papex@papex.it; Phone: +39.055.293460; Fax: 39.055.2658395.

### Supplemental Texts (not required to purchase as copies are in NYU-L Library or available online)

The following books are suggested for papers and researches (available at NYU library):


### Internet Research Guidelines

The careful use of internet resources is encouraged and a list of recommended websites will be given. Failure to cite internet and other non-traditional media sources in your written work constitutes plagiarism.

### Additional Required Equipment

Cameras and tv cameras are welcomed. The computers must be used only for researches in class.
| Session 1  | Introduction to the course. The professor and the students will introduce each others. The docent will explain the syllabus and make a general comment on the whole history of the Italian Film. Discussion in class and workshop. Sequences from *My Voyage to Italy* by Martin Scorsese. | Film screening: *3 Days of Anarchy* by Vito Zagarrrio, 2006  
Film journal: the students will write some notes about the films of the official selection. |
| Session 2  | Discussion on contemporary Italian Cinema in relationship with the Italian History, starting from the vision of *3 Days of Anarchy*. Lecture: the debate on the relationship between Italian cinema and the Fascist regime. Cinema and Resistance. Screening of sequences from *Open City* by Roberto Rossellini, 1945. | Film screening: *Paisan* by Roberto Rossellini, 1946  
Home work: watching the whole *My Voyage to Italy* by Martin Scorsese.  
Readings: from Peter Bondanella, Part 1 “Early Italia Cinema”, Chapter “The Coming of Sound and the Fascist Era” |
| Session 3  | Discussion in class about Rossellini’s film. Lecture: Re-viewing the Neorealism and the Fascist Film *Gli uomini che mascalzoni Il sig. Max Bitter Rice The Earth Trembles* | Film screening: *The Bicyle Thief* by Vittorio De Sica, 1948.  
| Session 4  | Neorealism and Today. A comparison between the “Classic Italian Cinema” and the “New Italian Film”. Lecture: Influences of Neorealism on Contemporary Italian Cinema. The Italian Film and the Crisis: The origins of a big crisis within the Italian cinema and the New Italian Cinema of the 90s. | Film screening: *Cinema Paradiso* by Giuseppe Tornatore, 1988  
Readings: from Bondanella, part 2, chapter “Exploring the Boundaries of Neorealism”. |
| Session 5  | Film Techniques workshop. With the help of NYU facilities, the professor will give some elements of “film grammar”, useful to analyze with the right term the cinematic language and the “mise en scène” (the directorial work). | Film Screening: *La dolce vita* by Federico Fellini, 1960  
Readings: from Bondanella, part 2, chapters “The Break with Neorealism: The Cinema of the reconstruction, Fellini’s Trilogies of Character and Grace, and the Return of Melodrama”. |
<p>| Session 6  | Lecture: The Italian “Auteurs”. | <em>The Great Beauty</em> by Paolo Sorrentino, |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Details</th>
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<tbody>
<tr>
<td>February 29</td>
<td>The films of Federico Fellini.</td>
<td>2013. Students will watch the film during the week.</td>
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<td></td>
<td>Presentation: The Immigration in the recent Italian Cinema.</td>
<td>Readings: from Bondanella, part 3 “The Golden Age of Italian Cinema”, chapters “Neorealism’s Legacy to a New Generation, and the Italian Political Film”.</td>
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<tr>
<td>Session 7</td>
<td>“ITALIAN IDENTITY FILM FESTIVAL”, Cinema Alfieri, downtown Florence. Students must attend the screenings</td>
<td>Film screenings 6.30 pm Come il peso dell’acqua, 110’, docu, by Andrea Segre 9.00 pm: La mia classe, 95’ by Daniele Gaglianone</td>
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<tr>
<td>March 1</td>
<td>“ITALIAN IDENTITY FILM FESTIVAL”, Cinema Alfieri, downtown Florence. Students must attend the screenings</td>
<td>Students must participate to the screenings</td>
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<td>Session 8</td>
<td>“ITALIAN IDENTITY FILM FESTIVAL”, Cinema Alfieri, downtown Florence. Students must attend the screening</td>
<td>Film screenings 7.30 pm Adil and Yousuf, shor doc by Claudio Noce 8.00 Round table: The perception of the Other. Immigration in Italian Film Chair: Linda Campani, Vito Zagarrio Panelists: Claudio Noce, Francesco Castellani, Christian Carmosino (documentary filmmaker, Audiovisual Production Center, University Rome 3), Sonia Cincinelli (writer). 9.00 pm Black Star by Francesco Castellani</td>
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<tr>
<td>March 2</td>
<td>“ITALIAN IDENTITY FILM FESTIVAL”, Cinema Alfieri, downtown Florence. Students must attend the screenings</td>
<td>Students must participate to the screenings</td>
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<tr>
<td>Session 8 bis</td>
<td>10 am Villa La Pietra</td>
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<td>Session 9</td>
<td>Lecture: a comparison between La dolce vita and La grande bellezza.</td>
<td>Film screening: Blow Up by Michelangelo Antonioni, 1966</td>
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<td>The Italian Oscars: sequences from Life is Beautiful by Roberto Benigni, Two Women by Vittorio De Sica, and Mediterraneo by Gabriele Salvatores.</td>
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<tr>
<td>March 14</td>
<td>Fall break</td>
<td>During the Fall break, the students must work on their Midterm home work</td>
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<td>NO CLASS</td>
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<td>Session 10</td>
<td>Discussion on the Midterm paper</td>
<td>Film screening: <em>Seduced and abandoned</em>, Pietro Germi, 1961</td>
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<td>March 21</td>
<td>Lecture: The Comedy Italian Style and the Genres. “Commedia all’italiana” is one of the most famous Italian genres. Screening of some sequences of <em>Big Deal on Madonna Street</em> by Mario Monicelli and <em>Divorce Italian Style</em> by Pietro Germi.</td>
<td>Readings: From Bondanella, part 3, chapter “Commedia all’italiana: Comedy and Social Criticism”</td>
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<tr>
<td>Session 12</td>
<td>Lecture: The Spaghetti Western and the Italian Genres. The “western Italian Style” is another famous Italian film genre.</td>
<td>Film screening: <em>Once Upon a Time in the West</em>, by Sergio Leone, 1968</td>
</tr>
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<td>Session 13</td>
<td>Lecture: Other Genres in Italy (horror, melodrama, musicals, etc.)</td>
<td>Film screening: <em>Gomorrah</em> by Matteo Garrone, 2008</td>
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<td>April 11</td>
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<td>Readings: from Bondanella, chapter “Italian Cinema Enters in Third Millennium”</td>
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<td>Session 14</td>
<td>Lecture: a comparison between the Peplum Film and the Epic films during the Silent Era. Workshop in class: The silent film Sequences from <em>Cabiria</em> by Giovanni Pastrone (1914).</td>
<td>Film screening: <em>Io non ho paura</em> by Gabriele Salvatores, 2003</td>
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<td>April 18</td>
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<tr>
<td>Session 15</td>
<td>GOING TO THE MOVIES! According to the season’s film distribution, the class goes to a movie theater in Florence to watch a movie in Italian.</td>
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<td>April 18 Night</td>
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<tr>
<td>April 25</td>
<td>NO CLASS: ITALIAN HOLIDAY</td>
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<td>Session 16</td>
<td>Discussion on contemporary Italian Film.</td>
<td>Film screening: <em>L’ultimo bacio/The Last Kiss</em> by Gabriele Muccino, 2001.</td>
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<tr>
<td>May 2</td>
<td></td>
<td>Reading: Bondanella, Part Four: Generational Change.</td>
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<tr>
<td>Session 17</td>
<td>The Italian Film History: general discussion. Final Papers submission.</td>
<td>Film screening: <em>La donna della luna</em> (The Woman of the Moon), by Vito Zagarrio, 1988 (a good by film)</td>
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</tbody>
</table>
### Classroom Etiquette

- Eating is not permitted in the classrooms. Bottled water is permitted.
- Cell phones should be turned off during class time.
- The use of personal laptops and other electronic handheld devices are prohibited in the classroom unless otherwise specified by the professor. Personal laptops are required for discussion and research in class.
- We recycle! So keep it green! Please dispose of trash in the clearly marked recycle bins located throughout the on campus buildings.

### Required Co-curricular Activities

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<thead>
<tr>
<th>Activity</th>
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<tr>
<td>ITALIAN IDENTITIES FILM FESTIVAL</td>
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<td>The attendance to the festival is mandatory.</td>
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<tr>
<td>GOING TO THE MOVIES IN FLORENCE</td>
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<tr>
<td>The attendance is mandatory. NYU will pay for an Italian film with no English subtitles in a movie theatre downtown Florence.</td>
</tr>
</tbody>
</table>

### Suggested Co-curricular Activities

- Film readings and film analysis. Vision of some contemporary Italian films.
- Audiovisual production: photos, short films and documentaries.