



History of Italian Cinema – FVA 276

3 credits (45 hours)

Faculty: Marco Marino

COURSE DESCRIPTION

The course introduces the student to the world of Italian Cinema. In the first part the class will be analysing Neorealism, a cinematic phenomenon that deeply influenced the ideological and aesthetic rules of film art. In the second part we will concentrate on the films that mark the decline of Neorealism and the talent of "new" auteurs such as Fellini and Visconti. The last part of the course will be devoted to the cinema from 1970's to the present in order to pay attention to the latest developments of the Italian industry. The course is a general analysis of post-war cinema and a parallel social history of this period using films as "decoded historical evidence". Together with masterpieces such as "Open City" and "The Bicycle Thief" the screenings will include films of the Italian directors of the "cinema d'autore" including "The Conformist", "Life is Beautiful", "Le conseguenze dell'amore".

Students express their opinions and make their own criticisms and written assignments.

STUDENT LEARNING OUTCOMES

At the end of the course the student will be able to:

- describe the history of Italian cinema from World War II to the present, and analyze its links with Italian history and society
- appreciate the masterpieces of Italian cinema
- write and present a critique of a film

DIVISION OF SUBJECT MATTER

<u>Topic</u>	<u>Hours</u>
Course introduction and outline, student backgrounds	1
Italy and World War II	1
Ideological and stylistic characteristics of Italian <u>Neo-realism</u>	2
<i>Roma città aperta</i>	2
<i>Ladri di biciclette</i>	2
<i>Riso amaro</i>	2

<i>Umberto D.</i>	2
Italian Cinema in the 1960s. 1. Film industry and film genres	1
<u>Comedy Italian Style: Mario Monicelli</u>	2
<i>I soliti ignoti, Italian style divorce, Sedotta e abbandonata</i>	6
<u>Western Italian Style: Sergio Leone and “Spaghetti Western”:</u> <i>Per un pugno di dollari</i>	3
Mid-term test	1.5
Italian Cinema in the 1960. 2. <u>The “Auteurs”</u>	1
<i>La dolce vita, Il Gattopardo, Morte a Venezia</i>	5.5
<u>Italian political cinema in the 1970s: Francesco Rosi, Elio Petri, Gillo Pontecorvo</u>	2
The crisis of Italian cinema in the 80s: <i>Nuovo Cinema Paradiso</i>	2
<u>The “New Auteurs” and the heritage of Neo-realism: Gianni Amelio</u> Gabriele Salvatores, Giuseppe Tornatore, Nanni Moretti	2
<u>Young filmmakers in the new Millennium:</u> from Marco Tullio Giordana to Paolo Sorrentino	1
<i>Le conseguenze dell'amore</i>	2
<u>Cinema vs Mafia: <i>I cento passi</i>, by Marco Tullio Giordana.</u>	2
Final Paper: discussion	2
TOTAL HOURS	45

TEXTS

- P. Bondanella, *A History of Italian Cinema*, Continuum International Publishing Group, 2001
- G. Brunetta, *The History of Italian Cinema: A Guide to Italian Film from Its Origins to the Twenty-First Century*, Princeton University Press, 2009

ASSESSMENT

25% Mid-term test (10 open-ended questions, 5 multiple-choice, 500 word short essay)

25%: Written Assignments*

30%: Final Evaluation**

20%: Attendance and Participation

* Assignments: one paper of 4 pages in length for every film including:

- A film critique
- Film era summary
- Comparative analysis

** Final Evaluation: long essay (12-15 pages) concerning one of the movies chosen by students

Grading Scale

A	95%-100
A-	90%-94%
B+	87%-89%
B	83%-86%
B-	80%-82%
C+	77%-79%
C	73%-76%
C-	70%-72%
D+	67%-69%
D	63%-66%
D-	60%-62%
F	under 60

SANT'ANNA INSTITUTE ABSENCE POLICY

You are allowed two unexcused absences. Documentation for any other absence MUST be produced and APPROVED by the professor or the Academic Director. For absences due to illness, please provide the professor with a doctor's note upon returning to class as well as inform them and/or the school the first day of illness. Each unexcused absence after the second will reduce your grade by 3 percentage points.