Course Information and Requirements

**Course Title:** ILCS 1149: Cinema and Society in Contemporary Italy  
**Credits:** 3  
**Prerequisites:** None  
**Instructor:** Norma Bouchard  
**E-mail:** Norma.Bouchard@uconn.edu; normabouchard60@hotmail.com  
**Office Hours:** I am available on Skype, upon e-mail request

**Required Text:** Louis Giannetti, *Understanding Movies*. Pearson: 2011, 12th edition (you may use an earlier edition, such as 2008, but be sure to read the syllabus carefully as I have indicated up to which topic you need to cover every week)

**Additional Requirements:**  
Film screenings, including clips.  
Readings on HuskyCT—Reserve

The developer of this course is Norma Bouchard, Professor of Italian and Comparative Literary and Cultural Studies at the University of Connecticut.

Course Overview

This course focuses on the complex interaction between film and contemporary Italian society, from World War II to the present. It is structured around films and readings that examine the competing memories of Fascism and the Resistance, Colonialism, and the Holocaust. It also addresses the difficult years of the post-World War II Reconstruction (1945-1948), the rise of civil and political violence (late 1950’s-1970s) and the challenges faced by contemporary Italy: migration and the enduring grip of federated criminal activity, such as Camorra. In addition, this course develops a sensitivity for the act of film viewing and a critical vocabulary for the analysis of how shots, mise-en-scène, editing, and other cinematic languages are mobilized by directors to create meanings for their audiences.

Given the on-line format of the class in an intensive summer offering, below are a few suggestions on how to organize the material.  
1) Read the Introductions to each module.  
2) Read the pages from Giannetti, *Understanding Movies*, and the texts that have been placed on reserve on HuskyCT, in whatever order you prefer.  
3) Follow up with the lectures notes  
4) Watch the films (some are streamed; some will require HuluPlus or Netflicks—see below)  
5) Take the quiz (which is based on material from *Understanding Movies* and the texts that have been placed on reserve on HuskyCT)  
6) Post your answers to the questions of the *Discussion Forum* and respond to at least 1 other student’s post. Since these questions are tied to the topics of the essays, your responses will facilitate your critical examination of the films required in the essay.  
7) Write your essay, allowing yourself enough time to revise  
8) Send your essay
At the completion of this course, you will be able to:

i. Recognize the main events leading to the rise of Fascism after World War I
ii. Illustrate the development of the Fascist movement from the Fascist “squads” and the National Fascist Party to the Regime
iii. Recognize the main repercussions of the Fascist Regime on the personal and public life of Italians
iv. Identify the relationships between Catholic Church and Fascist State, including the significance of the Concordat
v. Illustrate the main reasons leading Italy to the Nazi-Fascist alliance of the 1930’s and entrance in World War II and the effects of these events on Italian society
vi. Illustrate the main developments leading to the end of Fascism and World War II
vii. Identify the Italian civil war after 1943 and the rise of the Resistance (1943-1945)
viii. Recognize the values of the Resistance and their complex realization in the post World War II era

i. Define Formalist, Realist, and Classical Cinema and relevant genres
ii. Interpret the impact of Formalist and Realist styles on the viewing audience
iii. Recognize the 4 elements of Photography
iv. Define the cinematic shot
v. Recognize different types of shots
vi. Interpret the symbolism of different types of shots

i. Define the origin of and motivations for Italian Colonialism
ii. Recognize the areas of Italy’s colonial advance
iii. Describe the evolution and traits of Italian Colonialism during Fascism
iv. Describe major events in the Fascist colonization of North and East Africa
v. Explain the memory of Italian Colonialism in Italy’s cultural and political consciousness
vi. Illustrate the contemporary return of the forgotten memory of Italian Colonialism

i. Define the cinematic angle
ii. Illustrate the different types of angles
iii. Interpret the symbolism of angles
iv. Recognize the types of angles used in Realist versus Formalist cinema
v. Define the cinematic key and identify its different types
vi. Interpret the symbolism of keys
vii. Recognize the major developments in the history of color
viii. Illustrate the symbolism of different colors

i. Identify the conditions of Jewish communities in Italy during the 19th century
ii. Identify the historical role of the Roman Catholic Church in creating a Catholic identity for Italians
iii. Define the rise and evolution of Fascist nationalism into racism
iv. Describe the impact of the Lateran Treaty, or Concordat of 1929, on Jewish Italian communities
v. Explain the role of Nazism and Colonial imperialism on Italian anti-Semitism
vi. Describe the “Manifesto of Fascist Racism” and its impact on Jews
vii. Explain Italy’s role in the internment of Jews and deportation to the camps
viii. Interpret the memory of Italy’s anti-Semitism

i. Define Mise-en-Scène
ii. Recognize relationship between Frame and Mise-en-Scène and associated techniques
iii. Recognize types of in-frame manipulation; weights; skeletal structures; proxemic patterns
iv. Define the symbolism of modes of in-frame manipulation
v. Define manipulation of viewer’s vision and narrative focus
vi. Illustrate types of off-frame manipulation
i. Identify the period of the so-called post-World War II Reconstruction and creation of a Republic

ii. Describe the challenges of Republican Italy's Reconstruction in political, economic, social, and cultural terms

iii. Recognize the major developments in the history of sound

iv. Define synchronized sound

v. Illustrate the problems of synchronized sound and related innovations

vi. Define non-synchronized sound and related innovations

vii. Identify Sound Effects in-screen

viii. Illustrate Sound Effects off-screen

ix. Recognize types of sound-track

viii. Illustrate relationship between sound and genres

i. Recognize the main events leading to the "Economic Miracle" (1958-1975)

ii. Define the challenges of the "Miracle" in economic, social, and political terms

iii. Identify the culture of "Revolt" of 1968-1973

iv. Illustrate the main issues of contestation and the achievements of the culture of "Revolt"

v. Recognize the creation and determinants of Right and Left-wing extremist groups within the culture of “Revolt”

vi. Illustrate the origin of the federation of mafia into Cosa Nostra and Neapolitan Camorra and its ramifications on Italian life

vii. Describe the effects of extremist groups and federated criminal activity on Italian society

i. Recognize movement in relation to characters

ii. Interpret symbolism of movement

iii. Recognize relation between primary modes of movement and genres

iv. Recognize the major developments in the history of camera movement

v. Recognize types of camera movement

vi. Interpret the symbolism of types of camera movement

vii. Recognize the relationship between camera movement and genres

i. Illustrate the changed economic conditions of the 1980s and the limits of the recovery

ii. Explain the reasons for and socio-political impact of EU integration on Italy

iii. Identify the birth and the political traits of the “Second Republic”

iv. Describe the internal challenges of the “Second Republic”

v. Describe the external challenges of the “Second Republic”

i. Define editing

ii. Recognize the major developments in the history of cinematic editing

iii. Illustrate Cutting to Continuity Editing

iv. Illustrate Classical Hollywood Cutting Style and its techniques

v. Define Thematic Editing and its techniques

vi. Recognize Soviet Montage

vii. Interpret the visual impact of editing styles on viewing audiences

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**Course Materials**

**Books:** Louis Giannetti, *Understanding Movies*. Pearson: 2011, 12th edition (you may use an earlier edition, such as 2008, but if you do, please be sure to read the syllabus carefully as I have indicated up to which topic you need to cover weekly)

**Subscriptions:** Since we could not get streaming rights to all the films, some of them will require a subscription to HULU PLUS ([http://www.hulu.com](http://www.hulu.com)) and NETFLICKS. Please plan accordingly, especially for the two titles of the last week of class because these are available on NETFLICKS only.

Your complete Film List is below.

- **HULU:** Roberto Rossellini, *Open City* (1945)
- **UCONN STREAMED:** The Taviani Brothers, *The Night of the Shooting Stars* (1982)
- **UCONN STREAMED:** Moustapha Akkad, *The Lion in the Desert* (1980)
HULU: Giuliano Montaldo, A Time to Kill (1989)
UCONN STREAMED: Roberto Benigni, Life is Beautiful (1998)
UCONN STREAMED: Vittorio De Sica, The Bicycle Thief (1948)
HULU: Vittorio De Sica, Umberto D. (1952)
UCONN STREAMED: Daniele Luchetti, My Brother is an Only Child (2007)
UCONN STREAMED: Gabriele Salvatores, I am not scared (2003)
NETFLICKS: Gianni Amelio, Lamerica (1994)
NETFLICKS: Matteo Garrone, Gomorrah (2008)

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Technical Requirements

- Word processing software
- To learn more about watching Hulu Plus on supported TVs and other devices, please visit http://www.hulu.com/plus/devices.
- Video requirements for viewing movies via Library Resources**
- Internet access

This course is completely facilitated online using the learning management platform, HuskyCT. If you have difficulty accessing HuskyCT, call the Digital Learning Center (DLC) at (860) 486-1187, or contact them online (including instant chat) at http://dlc.uconn.edu/contact.html.

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Minimum Technical Skills Required

To be successful in this course, you will need the following technical skills:

- Use electronic mail (such as email) with attachments.
- Save files in commonly used word processing program formats.
- Copy and paste text or graphics.
- View Hulu streaming files.

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Self Quizzes

This course has weekly self-quizzes. They are intended to test your understanding of basic cinematic concepts and major events in Italian cultural history that will be necessary to write the essays. The format is multiple choice and the content is based on the readings from Understanding Movies and the texts of reserve on HuskyCT. There is no closing date for the quizzes and you can take them multiple times. However, since quizzes will help you with the essays, it is highly recommended that you take them before the essay is due.

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Weekly Discussions

One of the advantages of taking your course online is that you may be able to engage in online discussions with your fellow students at times when it is convenient for you. The intention of the course discussions is to encourage lively, informative exchanges about course-related topics that increase your knowledge of those topics--but it's up to you to make this happen.

In this specific course, there will be two questions posted in the Discussion Forum per film (Post #1 & Post #2). Each student is required to: a) make an original post for each question; 2) make at least one reply to another student's original post.

Here are some guidelines for participating in an online discussion:

1. Do more than state agreement or disagreement. Justify and support your opinion. The most persuasive opinions are supported by evidence, examples,
reasons, and facts. If you disagree with something, say why. If you really like
something that you've read, let people know what makes you think that way.

2. Do the appropriate preparation, such as reading and lesson activity work, before
you join the discussion.

3. Keep your comments fairly brief. A paragraph or two is plenty unless you are
posting something that by nature has to be longer--a short story, for example.

4. Check your message before you send it. Pay attention to your spelling and
grammar, and be sure your message makes the points you want to make in a
clear and concise way. Remember, other students and instructors can read your
messages.

5. Help move the discussion along. When contributing to a discussion, read other
people's comments first. Introduce new ideas, but also build on what others have
said ("Piggy-back" on other people's ideas).

6. Keep up with the discussion throughout the course. After you have made your
contribution on a topic, check back a few times to find out how the discussion is
evolving. Does someone's comment make you think twice about your view?

7. Share your experience with your fellow students. You may be able to offer advice
to someone who is newer to the course.

8. Respect others' ideas and opinions. Feel free to disagree, but express your
disagreement in a respectful manner. Disrespectful communication is poor
communication and not acceptable

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**Weekly Essays**

This course has weekly essays on assigned topics. The essays will enable you to discuss how
Italian cinema has negotiated major events in Italian culture for the audience. The essays are
comparative in nature and ask you to discuss the different interpretation of major events that are
provided in two films, generally by two directors whose styles and views might be divergent or
complementary. Both the self-quizzes and the discussion board questions are designed to
provide you with plenty of ideas and supporting material to write the essays. For grading criteria,
see Rubric for Essays below

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**Grading**

Quizzes: 20% (since these are self-quizzes without a closing date, it is to your advantage to
retake them as many times as you want to earn the highest possible grade)

Essays: 40%

Discussion Forum: 40%

Grading Scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>100-94</td>
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<tr>
<td>A-</td>
<td>93-90</td>
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<tr>
<td>B</td>
<td>86-84</td>
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<tr>
<td>B-</td>
<td>83-80</td>
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<tr>
<td>C</td>
<td>79-77</td>
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<td>C-</td>
<td>76-74</td>
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<tr>
<td>D</td>
<td>69-67</td>
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<tr>
<td>D-</td>
<td>66-64</td>
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<td>F</td>
<td>59-0</td>
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</tbody>
</table>
## Grading Rubric for Essays (= 100 possible points)

<table>
<thead>
<tr>
<th></th>
<th>5 Unacceptable</th>
<th>10 Basic</th>
<th>15 Proficient</th>
<th>20 Outstanding</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Specificity</strong></td>
<td>Relies mostly on plot summaries and uses almost no examples from the films and the historical readings.</td>
<td>Uses few examples from the films, the historical readings, and the cinematic concepts; frequently incorporates plot summaries</td>
<td>Uses examples from the films, the historical readings, and the cinematic concepts most of the times. Avoids plot summary for the most part</td>
<td>Always uses examples from the films, the historical readings, and the cinematic concepts. Avoids plot summary all the times</td>
</tr>
<tr>
<td><strong>Accuracy</strong></td>
<td>Makes incorrect and inappropriate use of cinematic concepts, examples from the films, and historical background</td>
<td>Use of cinematic concepts, examples from the films, and historical background is not always correct or appropriate</td>
<td>Makes correct and appropriate use of cinematic concepts, examples from the films, and historical background most of the times</td>
<td>Makes correct and appropriate use of cinematic concepts, examples from the films, and historical background at all times</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>Argument is incoherent, disorganized and digressive</td>
<td>Argument is not always coherent and organized; there are frequent digressions</td>
<td>Argument is coherent and organized, with occasional digressions</td>
<td>Argument is coherent, well organized and follows through on one line of thought</td>
</tr>
<tr>
<td><strong>Originality</strong></td>
<td>No new insights; rehashes older material</td>
<td>Provides very few insights, ideas and perspectives; frequently rehashes older material</td>
<td>Provides some new insights, ideas and perspectives</td>
<td>Provides new insights, original ideas and perspectives</td>
</tr>
<tr>
<td><strong>Clarity of Expression</strong></td>
<td>The analysis is very poorly written and lacks revision and polish</td>
<td>The analysis is hastily written; revision and polish are minimal</td>
<td>The analysis is fairly well written, shows some amount of revision and polish</td>
<td>The analysis is well written, shows consistent revision and polish</td>
</tr>
</tbody>
</table>

## Grading Rubric for Discussion Forum (1 Answer, 1 Post) (= 100 possible points)

<table>
<thead>
<tr>
<th></th>
<th>5 Unacceptable</th>
<th>10 Basic</th>
<th>15 Proficient</th>
<th>20 Outstanding</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Post</strong></td>
<td>Short post (one or two sentences) which is vague and does not develop an idea for further discussion</td>
<td>Post is appropriate in length, but idea developed for discussion is vague</td>
<td>Post is appropriate in length; idea developed for discussion provides some new insights &amp; perspectives</td>
<td>Post is appropriate in length and provides new insights and original perspectives to develop a specific idea for further discussion</td>
</tr>
<tr>
<td><strong>Response Post</strong></td>
<td>Reply comment does not add value to the discussion; shows little understanding of the</td>
<td>Post is appropriate in length, but relationship to</td>
<td>Reply shows some insights and understanding relative to the topic;</td>
<td>Reply shows insights, depth, and understanding relevant to the topic;</td>
</tr>
<tr>
<td>Content of Distribution</td>
<td>Original post</td>
<td>Original post is weak or unclear</td>
<td>Shows a reasonable level of understanding related to the original post also</td>
<td>Shows a high level of understanding related to the original topic</td>
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</tr>
<tr>
<td>Reference and Support</td>
<td>Posts information that is off-topic, incorrect, or irrelevant to discussion</td>
<td>Contribution is superficial and does not add substantive information to the discussion</td>
<td>Contribution is reflective and substantive most of the time, adding information to the discussion</td>
<td>Contribution is consistently reflective, analytical and original. It advances discussion</td>
</tr>
<tr>
<td>Clarity and Mechanics</td>
<td>Includes little or no reference to the screening and background content</td>
<td>Includes minimal connections to the screening and refers to background content only occasionally</td>
<td>Makes connections to the screening and background content but the connections are not always clear or are too obvious</td>
<td>Authors always uses and makes appropriate connections to examples from the screening, historical readings and cinematic concepts. Avoids plot summaries at all times</td>
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<tr>
<td></td>
<td>Posts are disorganized, difficult to understand, unclear, and contain many errors</td>
<td>Comments are somewhat disorganized with some errors in clarity or mechanics</td>
<td>Contributes valuable information to discussion with minor clarity errors or mechanics errors</td>
<td>Provides clear, concise, well organized comments that are free of clarity errors, easy to read and understand</td>
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</table>
A NOTE ON PLAGIARISM--I expect papers to be your own work. If any material is copied from other sources without attribution, that is grounds for failure--both for the paper and, at my discretion, for the course. If you're not sure how to recognize and avoid plagiarism, click here.

Student Responsibilities and Resources

As a member of the University of Connecticut student community, you are held to certain standards and academic policies. In addition, there are numerous resources available to help you succeed in your academic work. This section provides a brief overview to important standards, policies and resources.

Student Code:
You are responsible for acting in accordance with the University of Connecticut's Student Code, available at http://www.community.uconn.edu/student_code.html. Review and become familiar with these expectations. In particular, make sure you have read the section on

- Academic Integrity in Undergraduate Education and Research

Cheating and plagiarism are taken very seriously at the University of Connecticut. As a student, it is your responsibility to avoid plagiarism. If you need more information about the subject of plagiarism, use the following resource:

- Instructional Module about Plagiarism

Communication
At all times, course communication with fellow students and the instructor are to be professional and courteous. It is expected that you proof read all your written communication, including discussion posts, assignment submissions, and mail messages.

Adding or Dropping a Course
If you should decide to add or drop a course, there are official procedures to follow:

- Matriculated students should add or drop a course through Peoplesoft.
- Non-degree students should refer to Non-Degree Add/Drop Information located on the registrar's website.

You must officially drop a course to avoid receiving an "F" on your permanent transcript. Simply discontinuing class or informing the instructor you want to drop does not constitute an official drop of the course. For more information, refer to the Undergraduate Catalog.

Academic Calendar
The University's Academic Calendar contains important semester dates.

Students with Disabilities
Students needing special accommodations should work with the University's Center for Students with Disabilities. You may contact the Center by calling (860) 486-2020 or by emailing csd@uconn.edu. If your request for accommodation is approved, CSD will send an accommodation letter directly to your instructor(s) so that special arrangements can be made. (Note: Student requests for accommodation must be filed each semester.)

The University of Connecticut's online course management system, HuskyCT, is a product of Blackboard, Inc. "Blackboard measures and evaluates accessibility levels using two sets of standards; Section 508 of the Rehabilitation Act issued from the United States federal government and the Web Accessibility Initiative (WAI) issued by the World Wide Web Consortium (W3C)." (Retrieved December 1, 2008 from http://www.blackboard.com/company/accessibility.aspx).
<table>
<thead>
<tr>
<th>Module or Week</th>
<th>Open Date:</th>
<th>Close Date:</th>
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<tbody>
<tr>
<td>Introductory Module</td>
<td>May 29, 2013</td>
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<tr>
<td><strong>Week 1: Italy’s Memory of Fascism and the Resistance</strong></td>
<td>May 29, 2013</td>
<td>June 10, 2013</td>
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<td><strong>Readings:</strong></td>
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<tr>
<td><strong>ON-LINE RESERVE</strong></td>
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<tr>
<td>Readings for Italian cultural history:</td>
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<tr>
<td>Christopher Duggan, A Concise History of Modern Italy pp. 221-244, from “Forging the Fascist Nation” up to but exclusive of “Reconstruction”</td>
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<tr>
<td>Christopher Duggan, “Fascism and the Vatican,” The Force of Destiny, pp. 483-487</td>
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<tr>
<td><strong>PURCHASED TEXTBOOK</strong></td>
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<tr>
<td>Reading for film concepts:</td>
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<tr>
<td>Louis Giannetti, Understanding Movies, chapter One: “Photography”, up to and inclusive of “The Shots”</td>
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<tr>
<td><strong>Films:</strong></td>
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<tr>
<td>Roberto Rossellini, Open City (1945)</td>
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<td><strong>Assignments:</strong></td>
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<tr>
<td>Self Quiz – No closing date</td>
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<tr>
<td>Discussions:</td>
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<tr>
<td>YOUR ORIGINAL POSTS CLOSE TH, JUNE 6 @ 11:59 PM</td>
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<td>YOUR ANSWER CLOSES M, JUNE 10 @ 11:59 PM</td>
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<tr>
<td>Essay: DUE TU, JUNE 11 @ 11:59 PM</td>
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<tr>
<td><strong>Week 2: Remembering and Forgetting Italy’s Colonialism</strong></td>
<td>June 10, 2013</td>
<td>June 17, 2013</td>
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<td><strong>Readings:</strong></td>
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<td><strong>ON-LINE RESERVE</strong></td>
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<tr>
<td>Readings for Italian cultural history:</td>
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<tr>
<td>Ruth Ben-Ghiat and Mia Fuller, “Introduction”, Italian Colonialism, pp. 1-5 (up to “imperial rule”); maps and chronology pp. xiv-xviii; xx-xxii</td>
<td></td>
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<tr>
<td>Nicola Labanca, “Italian Colonial Interment”, Ruth Ben-Ghiat and Mia Fuller, Italian Colonialism, pp. 27-34</td>
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<tr>
<td>Giorgio Rochat, “The Italian Air Force in the Ethiopian War (1935-1936),” in Ruth Ben-Ghiat and Mia Fuller, Italian Colonialism, pp. 37-44</td>
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<tr>
<td>Alberto Sbacchi, “Poison Gas and Atrocities in the Italo-Ethiopian War (1935-1936)”, in Ruth Ben-Ghiat and Mia Fuller, Italian Colonialism, pp. 47-53</td>
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<tr>
<td>Angelo Del Boca, “The Obligations of Italy Towards Libya”, in Ruth Ben-Ghiat and Mia Fuller, Italian Colonialism, pp. 195-202</td>
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<tr>
<td><strong>PURCHASED TEXTBOOK:</strong></td>
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<tr>
<td>Readings for film concepts</td>
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<tr>
<td>Week 3: Italy, the Jewish Question, and the Experience of the Holocaust</td>
<td>June 17, 2013</td>
<td>June 24, 2013</td>
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</tbody>
</table>
(from “Reconstruction” to middle of p. 262, “political leaflets”).

**PURCHASED TEXTBOOK**
Readings for film concepts:

Films:
Vittorio De Sica, *The Bicycle Thief* (1948)
Vittorio De Sica, *Umberto D.* (1952)

**Assignments:**
Self Quiz – No closing date
Discussions:
YOUR ORIGINAL POST CLOSES TH, JUNE 27 @ 11:59 PM
YOUR ANSWER CLOSES M, JULY 1 @ 11:59 PM
Essay: DUE TU, JULY 2 @ 11:59 PM

<table>
<thead>
<tr>
<th>Week 5: Italy amidst the Rise of Political and Civil Violence from the late 1950's to the late 1970's</th>
<th>July 1, 2013</th>
<th>July 8, 2013</th>
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<tbody>
<tr>
<td><strong>Readings:</strong></td>
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<td><strong>ON-LINE RESERVE:</strong></td>
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<tr>
<td>Readings for Italian cultural history</td>
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<tr>
<td>Christopher Duggan, <em>A Concise History of Modern Italy</em> pp. 261-286</td>
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<tr>
<td>(from bottom of page 261—“from economic miracle to social protest” to first paragraph of page 286)</td>
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</tbody>
</table>

**PURCHASED TEXTBOOK**
Readings for film concepts
Giannetti, *Understanding Movies*, chapter Three, “Movement”, exclusive of “Mechanical Distortion of Movement”

Films:
Daniele Luchetti, *My Brother is an Only Child* (2007)

**Assignments:**
Self Quiz – No closing date
Discussions:
YOUR ORIGINAL POSTS CLOSE TH, JULY 4 @ 11:59 PM
YOUR ANSWER CLOSES M, JULY 8, @ 11:59 PM
Essay: DUE TU, JULY 9 @ 11:59 PM

<table>
<thead>
<tr>
<th>Week 6: Italy from the 1980's onward: Domestic and International Challenges of the post-Cold War era</th>
<th>July 6, 2013</th>
<th>July 12, 2013</th>
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<td><strong>Readings:</strong></td>
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<td><strong>ON-LINE RESERVE</strong></td>
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<td>Readings for Italian cultural history:</td>
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<td>Christopher Duggan, <em>The Force of Destiny</em>, pp. 574-587</td>
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<td>Mario Mignone, <em>Italy Today</em>, pp. 207-230</td>
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**PURCHASED TEXTBOOK**

Readings for film concepts:
Giannetti, *Understanding Movies*, chapter Four, “Editing”, exclusive of “André Bazin” and “Hitchcock”

Films:

Assignments:
Self Quiz – No closing date
Discussions:
*YOUR ORIGINAL POSTS CLOSE TH, JULY 10 @ 11:59 PM
YOUR ANSWER CLOSES F, JULY 12 @ 6 PM*
Essay: *DUE S, JULY 13 @ 11:59 PM. NOTE THAT THIS IS THE LAST WEEK OF CLASS AND THE TERM ENDS ON JULY 12 . I WILL ALLOW THE OPTION OF SUBMITTING THE ESSAY S, JULY 13, @ 11:59 PM BUT NO LATER SINCE I NEED TO READ AND THEN POST FINAL GRADES*

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Next, meet your instructor.

*Updated: 04/20/2013*

Norma Bouchard was born in Italy and educated both in Italy and the United States. She teaches courses in 19th and 20th century Italian Culture and Literature, Italian American Studies, Film, and Mediterranean Studies. She has written a few books as well as essays and articles. In her spare time, she enjoys hiking and walking her old dog (when she can wake him up…..). She looks forward this class!