



FS 340 THE CINEMA OF MILAN: AN OVERVIEW FROM POST-WORLD WAR II UNTIL TODAY
IES Abroad Milan

DESCRIPTION:

As the well-known Italian quote goes: “They make movies in Rome, but they make T.V. in Milan.” While Milan is considered to be Italy’s economic and financial capital, it is not considered to be the capital of Italian cinema; however, it must be noted that more than just secondary productions have been made in Milan.

This course provides a general overview of Milan’s cinematic history, emphasizing Milanese movies in which Milanese directors, actors, and actresses play an important role. Topics covered in the course include Milanese film masterpieces: “cop” movies, and the Milanese gangs of the 1960s and 70s; *dalla Milano cupa alla Milano da bere* movies, that examine Milan during the 1980s; Milanese directors, such as Nichetti, Salvatores, and Soldini; and contemporary films. In addition, the course aims to focus on particular moments in Italian history of the 1960s, as well as on typical features of Milanese cinema. Films introduce students to the social, economic, political, and artistic aspects that outline the history and culture of the capital of Lombardy – and that’s a very special way to improve upon your Italian language skills!

CREDITS: 3

CONTACT HOURS: 45

LANGUAGE OF INSTRUCTION: Italian

All films are shown in Italian, with Italian subtitles. Exams, presentations, and required course work are all completed in Italian. Written comments to each film viewed and discussion in class could be partially in English.

PREREQUISITES: none

METHOD OF PRESENTATION:

The professor will adjust the level of the course on student’s average background and interests. Lessons provide two parts:

- 1) An overview of historical, political, economic, and cultural situations described by the film
- 2) In a class-guided vision of one or more parts of the films

The instructor will introduce each movie from a historical and sociological point of view and will analyze its narrative structure, *mise en scène* and linguistic style through the screening of clips (or of the entire film when possible). Students are strongly encouraged to join the debate and express their opinion. Copies of DVD or movie files will circulate for further viewing outside of contact hours.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course Participation - 10%
- Midterm Exam - 20%
- Final Paper - 30%
- Oral Presentation - 20%
- Other - 20%

Final Paper

An 8-10 page written essay on a film, chosen in a specific list

Oral Presentation

One oral presentation required of all students about the topic of final paper

Other

Written comments about each film viewed and discussion in class

LEARNING OUTCOMES:

By the end of the course, students will be able to:

- Identify the most significant historical, cultural, and social aspects of Italy from 1945 to now and how these characteristics are represented in the most relevant works of Italian cinema
- Become aware, from the woman's point of view, of the most significant historical and cultural routes that have passed through Italy (and Europe) over the last 70 years
- Retracing, through Italian cinema history, about homosexuality, homophobia, and the deep changes in family patterns and sexuality
- Recognize social, economic, political, and artistic movements that have affected the history of cinema and certain trends of a certain period

ATTENDANCE POLICY:

Regular class attendance is mandatory. Students are expected to attend classes each day. IES Abroad Milano allows a maximum of two excused absences per course, to be used for emergencies related to health, family, and/or religion. Each further absence will automatically result in a penalty of 2 points off (2/100) of the final grade. Please note that this rule does not apply to exams: failure to attend your midterm and/or final exam will automatically result in an F grade on that paper/exam. Seven absences per course will result in a failing grade (2 excused absences included). Furthermore, absence on the date of scheduled tests, presentation or quizzed does not entitle to recover/reschedule such tests. If using absences for travel, students must be aware that they may remain with no excusable absence in case of an illness.

CONTENT:

Week	Content	Assignments
Week 1	Introducing Italian cinema <ol style="list-style-type: none"> 1. Italy after World War II and Neo-realism 2. Film Language 3. Cinema as an industry/business and art form 4. Introducing Italian cinema: distinctive features, 'genres,' history, and terminology 5. First Milanese movies 	<ul style="list-style-type: none"> • History of Italy from Unità (1861)
Week 2	What is it to be Milanese <ol style="list-style-type: none"> 1. Characteristic features of Milan: maps to history, typical dishes to dialect, music to theater, traditions to flaws 2. Film passages 3. First Milanese films 	<ul style="list-style-type: none"> • <i>Inferno</i> (1911) • <i>Totò, Peppino e ... la malafemmina</i> (1955)
Week 3	The Masterpieces	<ul style="list-style-type: none"> • <i>Miracolo a Milano</i>, Vittorio De Sica (1950) • <i>Rocco e i suoi fratelli</i>, Luchino Visconti (1960) • <i>Cronaca di un amore & La notte</i>, Michelangelo Antonioni (1961) • <i>Teorema</i>, Pier Paolo Pasolini (1968)

		<ul style="list-style-type: none"> • <i>I cannibali</i>, Liliana Cavani
Week 4	Detective movies in Milan, between crimes and politics	<ul style="list-style-type: none"> • <i>Sbatti il mostro in prima pagina</i>, Marco Bellocchio (1972) • <i>Milano calibro 9</i>, Fernando Di Leo (1927)
Week 5	<p>“Milano di piombo,” “Milano da bere,” and the world of fashion</p> <p>1. Fashion as the pretext to shoot commercial moves</p>	<ul style="list-style-type: none"> • <i>Sotto il vestito niente</i>, Vanzina (1985)
Week 6	Gabriele Salvatores	<ul style="list-style-type: none"> • <i>Puerto escondido</i>, (1992)
Week 7	Silvio Soldini	<ul style="list-style-type: none"> • <i>Il comandante e la cicogna</i> (2012)
Week 8	Contemporary movies	<ul style="list-style-type: none"> • <i>Io sono l'amore</i> di Luca Guadagnino (2010) • <i>Il Capitale Umano</i>, Paolo Virzi (2015)

COURSE-RELATED TRIPS:

- Exploring locations where selected movies were filmed and in Milan
- Museo del Cinema
- An evening at the movie theater to watch an Italian movie

REQUIRED READINGS:

Course pack and handouts prepared by the professor:

- Brunetta, Gian Piero. *Guida alla storia del cinema italiano*. PBE Einaudi: 2003 (selected chapters)
- “Cent’anni di cinema italiano” (vol.2. 'Dal 1945 ai giorni nostri')
- Laterza Bari, 2004 (selected sections)
- Bordwell, Thompson. *Storia del cinema e dei film, Il castoro*. Milano: 1998
- Martini, Giulio. *I luoghi del cinema*. Cinecittà Holding/Touring Club Italiano: 2005
- Micciché, Lino. *Cinema italiano degli anni '60 e oltre*. Marsilio, Venezia : 1996. (pp. 37-43, 101-104, 110- 113, 333-345)
- Pasculli, Ettore. *Milano cinema prodigio*. Canal & i Nodi, Milano: 1998
- Palazzini e Raimondi, *Milano films 1896-2009*, Frilli Editori, 2009
- AA.VV., Milano, si gira!, Gremese Editore, 2012.
- Nazzareno Mazzini, La nebbia non c'è più, Passeggiata lungo I film di Milano, Mimesis Edizioni, 2015