FS/GS 325 GENDER IN ITALIAN CINEMA FROM FASCISM TO THE THIRD MILLENNIUM
IES Abroad Milan

DESCRIPTION:
The purpose of this course is to provide an overview of Italian cinematic history with a special focus on gender issues. The chronological trajectory will outline the transformation of Italian society, the progressive independence of Italian women, the changing relationships between sexes, and the modification of gender roles through film. The course will start with an examination of the social position of women (and men) in Italy during the Fascist regime and the immediate post-WWII period and how this is reflected in film texts. We will then look at the social impact of the so-called 'miracolo economico' in the sixties, the influence of technology and politics in the seventies on both the individual and the couple, and conclude with an examination of film texts by contemporary Italian film directors, including Paolo Sorrentino, Ferzàn Ozpetek, and Luca Guadagnino.

CREDITS: 3

CONTACT HOURS: 45

LANGUAGE OF INSTRUCTION: Italian

PREREQUISITES: No

METHOD OF PRESENTATION:
Each unit will consist of two parts:
1. An overview of historical, political, economic, and cultural situations portrayed by the movie
2. In-class guided vision of one or more parts or 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. Students are expected to join the debate and express their opinion.

Copies of DVD or movie files will be available for viewing outside of class hours. We will use the flipped-class metod, letting the students watch the film by themselves and dedicate the lesson time to discussions, explanations, analysis, and sharing of opinions and feelings.

REQUIRED WORK AND FORM OF ASSESSMENT:
• Course Participation - 15%
• Midterm Exam - 25%
• Critical Summaries of Each Film - 25%
• Oral Presentation - 20%
• Final Paper - 20%

Course Participation
Active participation in discussions requires completing all readings, film viewings, and other homework on time so that you can contribute in a meaningful way.

Midterm Exam
The midterm exam will be comprised of short-answer questions related to the themes covered during the first half of the course. Questions may relate to specific films or ask students to compare films.

Critical Summaries of Each Film
Students will be asked to watch 12 movies over the course of the semester and to prepare critical summaries in advance of class each week (300 – 500 words). Students will receive a set of guided questions to cover in their summaries in order to help them prepare for and understand the films, in particular the films’ connections to social, political and historical events in Italy. Films must be watched outside of class time and will be available in the IES Abroad Milan library or via YouTube.
Oral Presentation
Students will give a 10-minute presentation, in Italian, on their final paper, summarizing their analysis of their chosen films.

Final Paper
Students must apply the skills learned during the course to a detailed comparative analysis (2000 – 2500 words) of 2 movies of their choice from either the list below or a film, director, or specific theme addressed during the course and agreed upon with the instructor.

1) La famiglia, by Ettore Scola, 1987
2) Romanzo poplar, by M.Monicelli
3) La seconda note di nozze, Pupi Avati, 2005
4) Manuale d’amore, by Giovanni Veronesi, 2005
5) Come l’ombre, by Marina Spada, 2006
6) Vogliamo anche le rose, by Alina Marazzi, 2007
7) Corpo celeste, by Alice Rohrwacher, 2011
8) La finestra di fronte, 2003; Saturno contro, 2007; Mine vaganti, 2010; by Ferzan Ozpetek
9) Viola di mare, by Donatella Majorca, 2009
10) Io sono l’amore, by L. Guadagnino, 2010

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

• Analyze and critique films and film genres within their historical and cultural settings.
• Become aware – from the female perspective - of the most significant historical and cultural trends that have passed through Italy (and Europe) over the last 70 years;
• Retrace - through Italian cinematic history – issues of gender, sexuality, and the role of family;
• Recognize social, economic, political and artistic movements that have affected the history of cinema and certain trends of a certain period.
• Illustrate terminology of critical film studies in the discussion of films

ATTENDANCE POLICY:
Regular class attendance is mandatory. Students are expected to attend classes each day, including course-related excursions. IES ABROAD MILANO allows a maximum of two excused absences per semester. Each further absence will automatically result in a penalty of two points off (2/100) on the final grade. Seven absences per course (including the two excused absences) will result in a failing grade for that course. Furthermore, absence on the date of scheduled tests, presentations or quizzes does not entitle you to recover/reschedule such tests. Failure to attend your midterm and/or final exam will result in an F grade on that paper/exam.

It is your responsibility to manage your absences during the term. If you are sick, you will need to apply your absence to the two excused absences allowed for the term. If you use up your two excused absences for personal travel and then are sick at the end of the semester, those sick days will not be excused.
This class breakdown and calendar of screenings can be adjusted, especially for discussions and field studies, according to the number of students and film distribution. Sessions can have very different durations: the teacher will make sure that they fall in the 44 hours provided.

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<thead>
<tr>
<th>Week</th>
<th>Content</th>
<th>Assignments</th>
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| Week 1  | **Summary of the history of Italy from the Unification (1861) to today.** | • *Sintesi storia d’Italia, Il Fascismo, Il cinema nel regime fascista* (pp. 179-235)  
  o Hand-outs provided by instructor |
| Week 2  | **Italian women in Fascist cinema; the woman under Fascism, seen by post-war authors** | • *Gli uomini che mascalzoni*, M. Camerini, 1932  
  • *Una giornata particolare*, E. Scola, 1977  
  • Introduction of the film and the filmmakers (M. Camerin, E. Scola, B. Bertolucci) e degli attoria (15 pages)  
  o Hand-outs provided by instructor  
  • *Brunetta*, Gian Pier  
  • *Il cinema italiano contemporaneo, da “La dolce vita” a “Centro chiodi,”* Editori Laterza, 2007, Ettore Scola (pg. 374-382)  
  • *Italia Cinema*, B. Bertolucci Bondanella, Peter (pg. 206-218). *From neorealism to present*, Continuum 2007 (Ch. 1, pg. 1-31) |
| Week 3  | **Neorealism, War, and Italian Women: Post WWII**                         | • *Il conformista*, B. Bertolucci, 1970  
  • *La ciociara*, V. De Sica, 1960  
  • *Il neorealismo*, V. De Sica, G. De Santis  
  o Detailed introduction of the film and filmmakers  
  o Hand-outs provided by instructors  
  • *Italia Cinema*, Bondatella, Peter. *From neorealism to present*, Continuum 2007 (Ch. 2, pg. 32-64) |
| Week 4  | **The social impact of ‘il miracolo economico’**                         | • *Riso amaro*, De Santis, 1948  
  • *Morte a Venezia*, L. Visconti, M. Antonioni 1971 (pg. 25)  
  o Detailed introduction of the film and filmmakers  
  o Hand-outs provided by instructors |
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<tr>
<th>Week 5</th>
<th>Midterm Exam</th>
<th>Course-Related Trip: Museo del Cinema, Milan</th>
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<tr>
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<td>'Cent’anni di cinema italiano, Brunetta, Gian Piero</td>
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<td>'Dal 1945 ai giorni nostri’ (vol. 2), Laterza Bari, 2004 (pg. 60-128)</td>
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<th>Week 6</th>
<th>The 60’s and the bourgeois woman. The notion of <em>auteur</em> cinema. The woman and the myth of cinema.</th>
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<tr>
<td></td>
<td>'Deserto rosso, M. Antonioni, 1964 (1st part)</td>
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<td></td>
<td>'Deserto rosso, M. Antonioni, 1964 (2nd part)</td>
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<tr>
<td></td>
<td>F. Fellini, P.P. Pasolini (pg. 18)</td>
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<tr>
<td></td>
<td>- Detailed introduction of the film and the filmmakers</td>
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<td>- Hand-outs provided by the instructor</td>
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<td></td>
<td>Italia Cinema, Bondanella, Peter. <em>From neorealism to the present</em>, Continuum, 2007 (Ch. 6, pg. 196-252 – Ch.8, pg. 275-317)</td>
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<td></td>
<td>Il cinema italiano contemporaneo, from “La dolce vita” to “Cento chiodi,” Editori Laterza, 2007 (pg. 196-206, Pasolini; pg. 313-329 (Fellini)</td>
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<th>Week 7</th>
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<td></td>
<td><em>Fellini’s 8, e ½</em>, 1963 (1st part)</td>
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<td></td>
<td><em>Fellini’s 8, e ½</em>, 1963 (2nd part)</td>
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<td>- Detailed introduction of the film and the filmmakers</td>
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<td>- Hand-outs provided (P. Germi, M. Monicelli: 15 pages)</td>
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<td></td>
<td>Italia Cinema, Bondanella, Peter. <em>From neorealism to the present</em>, Continuum, 2007 (Ch. 5, pg. 250-275)</td>
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<td>Brunetta, Gina Piero, <em>Cent’anni di cinema italiano</em> (vol. 2 ‘Dal 1945 ai giorni nostri’)</td>
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<td>Laterza Bari, 2004 (Ch. II, pg. 22-38; Ch. 14, pg. 318-321)</td>
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<th>Week 8</th>
<th>Guest Lectures with a literature colleague</th>
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<td></td>
<td><em>Divorzio all’italian</em>, Pietro Germi, 1961, Sicilia (1st part)</td>
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<td>- Detailed introduction of the film and the filmmakers (15 pages)</td>
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<td>Laterza Bari, 2004 (Ch. XII/XIII, pg. 260-310)</td>
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<th>Week 9</th>
<th>Course-Related Trip: At the Theatre!</th>
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<tr>
<td></td>
<td><em>Divorzio all’italian</em>, Pietro Germi, 1961, Sicilia (2nd part)</td>
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<td></td>
<td>Brunetta, Gina Piero, <em>Cent’anni di cinema italiano</em> (vol. 2 ‘Dal 1945 ai giorni nostri’)</td>
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### COURSE-RELATED TRIPS:
- Museo del Cinema, Milan
- At the Theatre!

### REQUIRED READINGS:
- Bondanella, Peter. *Italia Cinema. From neorealism to the present*, Continuum, 2007 (selected chapters)
- Brunetta, Gian Piero, *Il cinema italiano contemporaneo, da “La dolce vita” a “Cento chiodi”*, Editori Laterza, 2007 (selected chapters)
- Brunetta, Gian Piero, *Cent’anni di cinema italiano* (vol. 2 ‘Dal 1945 ai giorni nostri’), Laterza Bari, 2004 (selected sections)

### RECOMMENDED READINGS:
- Giovanni Grazzini, *Eva dopo Eva. La donna nel cinema italiano dagli anni ’60 ad oggi*, Laterza, 1980
- Gianni Rondolino, Dario Tomasi. *Manuale del film, Linguaggio, racconto, analisi*, Utet, 2003

Reviews, analyzations, and comments on individual films will be shown in the handouts given by the instructor.