

Department   MCLL  

Course Number   MLAN 217  

Course Name: **International Film Tradition: Italy**

## **AREAS OF INQUIRY**

### **CREATIVE EXPRESSIONS**

Check box for Honors course consideration ☐

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This form must be submitted to the Faculty Council on Liberal Learning and Academic Life as part of the submission process.

Please attach a proposed syllabus for this course and the Undergraduate Curriculum Course Proposal Form.

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DEADLINE FOR PROPOSALS: **17 February 2006**

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Please answer the following questions:

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#### **Check Only One:**

**X** This course is an existing course (in the current curriculum) that we are now proposing for this Area of Inquiry.

◇ This is a new course that we are now proposing for this Area of Inquiry.

1. Name and contact information for the department chair administering this course.

**Danielle C. Velardi – Commonwealth Hall, Rm #3**

**[dcahill@cnu.edu](mailto:dcahill@cnu.edu) - 594-7107**

2. In any given semester, how many sections of this course is your department willing to offer? **One**

3. Why is this course being offered/what is it designed to achieve (Course purpose/goal)?

**This course will offer a historical overview of Italian cinema from the origins to the present. It will introduce students to the masterpieces of Italian cinema, with examples from the silent era, Neorealism, art films, and the newer trends, and will provide the analytical skills necessary to read and critically analyze a film.**

4. Check the objectives below that the course will address. The first objective is required and every proposal must include at least one more objective from the list below.

**X** Examine selected example(s) of creative expression in terms of artistic, philosophical, cultural and/or psychological issues (**required**)

**X** Discuss the life of creative expressions and/or their originators

◇ Compare the role and/or meaning of creative expressions among cultures and/or historical periods

◇ Distinguish multiple approaches toward comprehending, creating, and evaluating creative works

**X** Apply technical language in developing original ideas or argument

**X** Demonstrate skills necessary to produce works of creative expression

5. Briefly explain how this class addresses the above objectives. A course may cover more than two objectives.
- a.) **MLAN 217 will be taught as a history of Italian cinema. We will examine masterpieces of this essential creative expression of Italian culture. Selected films from the silent era, Neorealism, art films, and the newer trends will be analyzed for their artistic and cultural values. Philosophical, social, psychological, and historical issues will be raised and examined for each film as appropriate.**
- b.) **Students will be asked to develop a short script and video in the manner of one of the genres or filmmakers studied in the course. This assignment will give students a better appreciation and understanding of the creative expressions used by the Italian filmmakers studied in the course. By developing a creative project, students will see in practical terms how creativity functions and evolves.**
- e.) **Students will need to learn and apply the technical language of cinema in order to analyze properly a film.**
- f.) **The assignment outlined in b.) requires students to nurture their own creative skills.**
6. Course Assessment: **Identify how this course will accomplish the above objectives (choose at least one).**
- X** Participating in class discussion and debate
  - X** Engaging in teamwork and other collaborative exercises
  - X** Writing analytical or evaluative papers, perhaps incorporating original research
  - X** Making oral presentations
  - X** Creating an artistic product or a performance
  - ◇ Participating in fieldwork
  - ◇ Other means – please identify
7. Attach a proposed syllabus, which includes a statement of purpose, course objectives, and how these objectives will be accomplished.
8. Please identify and explain if this course contributes to the Foundations of Liberal Learning expectations for:
- ◇ Oral Communication Literacy: **Film discussions will be conducted orally and will be led by two different students each time. Students will learn how to communicate effectively their ideas and how to convey freely their thoughts.**
- ◇ Information Literacy: **Students will acquire essential information about the history of Italian cinema through lectures and readings. Students will also write a research paper, so that they could expand the knowledge of one director or film of their choice and learn how to conduct research both in the library and on the Internet.**
- ◇ Writing Literacy: **In addition to the final research paper, students will be responsible for preparing ten one-page reaction papers on the films viewed in the course. These assignments will teach students how to express their critical ideas, incorporating the new knowledge (film terminology, Italian society and cinema, etc.) in a written form. The writing of an original script (as a team work) will hone the students' creative writing expression.**

9. Explain how this course connects to Vision 2010 – the CNU Strategic Plan. (<http://www.cnu.edu/Vision2010>)  
The links are down the left side of the page.)

**MLAN 217 teaches students to develop an appreciation for Italian cinema, which is one of the richest film traditions of the Western world. By incorporating a creative project in the syllabus, the course will encourage dynamic and innovative ways of studying and learning. The analysis and discussion of a variety of films, which are often different in style and theme from the Hollywood model, will enhance students' critical thinking skills as delineated in VISION 2010. By the critical examination of another culture, students will cultivate a global knowledge and thus learn how to become better citizens of the world.**

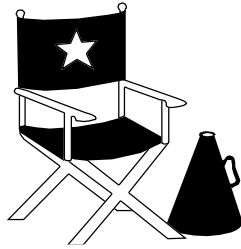
Submission Checklist:

By the deadline, submit a packet with the following documents to the Assistant Dean for Liberal Learning. Please submit in electronic and hard copy form.

\_\_\_\_\_ Area of Inquiry Course Proposal Form

\_\_\_\_\_ Syllabus for the Course

\_\_\_\_\_ Undergraduate Curriculum Committee Course Proposal Form



## Dr. Roberta Tabanelli

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594-7969

[roberta.tabanelli@cnu.edu](mailto:roberta.tabanelli@cnu.edu)

Course: M-W-F

Film screening (required): W 7-9pm

Office Hours:

### **Required Textbook**

- Peter Bondanella. *Italian Cinema. From Neorealism to the Present*. New York: Continuum, 2005. 5<sup>th</sup> ed.
- Additional material provided by the professor.

**Course Description** – This course will offer a historical overview of Italian cinema from the origins to the present. It will introduce students to the masterpieces of Italian cinema, with examples from the silent era, Neorealism, art films, and the newer trends, and will provide the analytical skills necessary to read and critically analyze a film. Philosophical, social, psychological, and historical issues will be raised and examined for each film as appropriate. The films, in VHS or DVD format, are dubbed in English or subtitled. The evening screenings are required.

### **Course Objectives**

- Gaining a broader understanding and appreciation of the intellectual and cultural significance of cinema, with particular reference to Italian cinema
- Gaining factual knowledge (film terminology, Italian film history, cultural background on Italian history and society, film genres, etc.)
- Learning to analyze and critically evaluate ideas and points of views.

**Course Website** – [http://www.faculty.users.cnu.edu/roberta\\_tabanelli](http://www.faculty.users.cnu.edu/roberta_tabanelli) - Please, visit the site for additional information on the films and authors that we will study in this course.

### **Important dates**

- The last day to Add/Drop and Change to Audit Status is ----
- The last day to Withdraw and Elect Pass/Fail Option is ----
- **Final exam:**

**Disabilities** – If you have a disability, please contact your instructor as soon as possible. Your disability must be on record in the Office of Disability Services in the Academic Advising Center in the McMurran Annex.

**Honor code** - Under the Honor Code of Christopher Newport University it is expected that all members of the University community will demonstrate honesty and integrity in their conduct. Lying, stealing or cheating are violations of the Code that will result in sanctioning. All work submitted in this course for a grade is subject to the CNU Honor Code. I encourage you to work together outside of class, and in particular to study together for quizzes and exams. You may share notes and ideas with other students, but you may not ask tutors, proficient speakers or classmates to complete your own work. Nor may you use electronic translation programs. All work is to be solely that of the individual student, except for projects designed as group work. In case of plagiarism (copying or paraphrasing from other sources without quoting them), the instructor may ask the student to rewrite the entire assignment, complete an alternative assignment, getting a zero on the plagiarized assignment or getting an F for the course. In addition to these penalties, the instructor has the right to place a note in the student's university file, which could result in an honors council sanction such as suspension or expulsion from CNU. I expect that you will uphold the CNU Honor Code in all work submitted for this course.

## **COURSE REQUIREMENTS**

**Attendance Policy** – Class attendance is fundamental to student learning and motivation and it indicates that individuals are taking seriously their studies. With the exception of extracurricular activities (e.g., participation in athletic events), religious observances, serious illness or other documented reasons, **your final grade will be lowered one full letter grade for every 4 (four) unexcused absences**. I keep a written record of attendance and will inform you by email when you have reached the 4<sup>th</sup> absence. However, it is mainly your responsibility to keep track of your missed classes. Excused absences must be supported with written documentation from a physician, officer of the court, law enforcement official, or other appropriate authority, as your professor deems appropriate on a case-by-case basis. In case of absence, the student is responsible for any work (homework and tests) missed. Contact me or a classmate to know about announcements and assignments. Two late arrivals of 10 minutes or more to class will also count as an absence. **The weekly film screening is required.**

### **Course Assessment**

<i>Class Participation</i>	<i>10%</i>
<i>Midterm</i>	<i>15%</i>
<i>Final Exam</i>	<i>15%</i>
<i>Reaction Papers on Film</i>	<i>20%</i>
<i>Research Paper</i>	<i>20%</i>
<i>Leading Discussion</i>	<i>10%</i>
<i>Creative Project</i>	<i>10%</i>

**Participation** – Active participation in class, in particular in the Friday discussion session, will enhance your success in this course. The opportunity to debate and discuss with your peers will grant you a better understanding of the films. Asking questions or clarification to your professor is also an important pathway to learning.

### **Written Production**

- **Written Exams** – One **midterm** and one **final** exam will be administered in this course. They will test the factual knowledge acquired throughout the semester.
- **Reaction Papers on Film** – Ten (10) weekly one-page reaction papers on the films viewed in the course. Due Fridays. Read the "Guide" on reaction papers given by the professor to better structure your comments. These short papers will test your critical skills in comprehending and analyzing a film and will prepare you to write a longer research paper.
- **Research Paper** - Eight to ten page-research paper due on the last day of class. Students will discuss the topic with the professor in individual conferences in the week after the mid-term. It is expected that students follow the guidelines on how to write a research paper given by the professor. The paper will attest at your ability to elaborate original ideas and critical thinking.
- **Script** - See description of creative project below.

### **Oral Production**

- **Leading Discussion** – In pairs, students will lead one Friday discussion session (schedule of presentations will be arranged in the first week of classes). The facilitators will provide a close analysis of a scene from the film screened that week; will ask questions to the class to lead the film discussion; and will answer their classmates' questions.

### **Creativity**

- **Creative Project** – This project will be a team effort in which the members of the group (4 to 6 students per group) will write a short script and then shoot a video in the manner of a genre or filmmaker studied in the course. Further instructions on the project will be provided in class. The videos will be shown to the CNU community in an evening screening in the last week of the semester.

### **Grading Scales**

<b>A</b>	100 - 93	<b>C+</b>	79 - 78	<b>D-</b>	63 - 60
<b>A-</b>	92 - 90	<b>C</b>	74 - 77	<b>F</b>	59 - 1
<b>B+</b>	89 - 88	<b>C-</b>	73 - 70		
<b>B</b>	87 - 84	<b>D+</b>	69 - 68		
<b>B-</b>	83 - 80	<b>D</b>	67 - 64		

There is **no curving** of the grades in this course.

We want you to succeed at CNU. Therefore, I may notify the Academic Advising Center if you seem to be having problems with this course. Someone may contact you to help you to determine what help you need to succeed. You will be sent a copy of the referral form. Do not hesitate to contact me at any time that I can be of assistance with the course material.

## SCHEDULE

### **Week I**

M:	Introduction to the course	
W:	Early cinema: the silent era	SCREENING: <i>Cabiria</i>
F:	Film discussion (led by the professor)	

### **Week II**

M:	Early cinema: Fascist propaganda	Reading: ch. 1
W:	The filmmaker and its films	SCREENING: TBA
F:	Film discussion (led by -----)	Reaction paper I

### **Week III**

M:	Neorealism	Reading: ch. 2
W:	The filmmaker and its films: Vittorio De Sica <i>Thief</i>	SCREENING: <i>Bicycle's</i>
F:	Film discussion (led by -----)	Reaction paper II

### **Week IV**

M:	Neo-realism (cont.)	Reading: ch. 3-4
W:	The filmmaker and its films: Roberto Rossellini	SCREENING: <i>Open City</i>
F:	Film discussion (led by -----)	Reaction paper III

### **Week V**

M:	The 1960's: The Economic Boom and the "Commedia all'italiana"	Reading: ch. 5
W:	The filmmaker and its films: Mario Monicelli	SCREENING: <i>Bid Deal</i>
...	F:	Film discussion (led by -----) Reaction paper IV

### **Week VI**

M:	The "cinema d'autore"	Reading: ch. 6
W:	The filmmaker and its films: Federico Fellini	SCREENING: <i>8 1/2</i>
F:	Film discussion (led by -----)	Reaction paper V

### **Week VII** [Start discussing Creative Project]

M:	Review and further details
W:	Review and further details
F:	Midterm exam

### **Week VIII**

M:	The cinema of Michelangelo Antonioni	
W:	The filmmaker and its films: Antonioni	SCREENING: <i>Red</i>
Desert	F:	Film discussion (led by -----) Reaction paper VI

### **Week IX** - [Appointments with professor to discuss topic of research paper]

M:	The 1970s: Italian genres	Reading: ch. 7
W:	The filmmaker and its films: Sergio Leone	SCREENING: <i>The Bad</i>
....	F:	Film discussion (led by -----) Reaction paper VII

### **Week X** - [Start discussing creative project]

M:	Political cinema	Reading: ch. 8
W:	The filmmaker and its films: Pier Paolo Pasolini	SCREENING: <i>Accattone</i>
F:	Film discussion (led by -----)	Reaction paper VIII

### **Week XI**

M:	The cinema of Bernardo Bertolucci	
W:	The filmmaker and its films: Bertolucci	SCREENING: <i>The</i>
Conformist		

F: Film discussion (led by -----)

Reaction paper IX

**Week XII**

M: Class work on creative project

W: Class work on creative project

F: Class work on creative project

1st DRAFT OF RESEARCH

PAPER

**Week XIII**

M: Contemporary Italian Cinema

W: The filmmaker and its films: Nanni Moretti

*Diario*

F: Film discussion (led by -----)

Reading: ch. 10

SCREENING: *Caro*

Reaction paper X

**Week XIV** [*The video project will be screened this week – Time & place TBA*]

M: Oscar winning Italian films

W: The case of *Life is Beautiful*

*Beautiful*

F: Film discussion

Reading: ch. 11

SCREENING: *Life is*

RESEARCH PAPER DUE

UNDERGRADUATE CURRICULUM COMMITTEE

Change to an existing course Form

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Check as appropriate--

- ☐ Changing Credit hours on a course
- ☐ Changing Triplets on a course
- ☒ Course Title change
- ☐ Course Number Change
- ☐ Changing pre- or co-requisites on a course
- ☐ Changing a Course Equivalent
- ☐ Deleting a course from the UG Catalog

**Note: Minor Course Description changes (grammatical edits or minor rewording of the course description) are done as annual edits to the UG Catalog.**

Reason for change: The new title, Italian Cinema, is clearer and more synthetic than the existing one. It will immediately offer student an idea of its content.

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Existing Course listed as:

SUBJ: **Film** Course #: **MLAN 217** Title: **International Film Traditions: Italy**

Credit(s): **3** Triplet (hours listed as credit-lecture-lab/practicum/studio) : 3 - 3 - 0

Prerequisite: **none**

Corequisite: **none**

Course Equivalent (Course formerly taught as): \_\_\_\_\_

Other: \_\_\_\_\_

Change as listed below:

SUBJ: **Film** Course #: **MLAN 217** Title: **Italian Cinema**

Credit(s): **3** Triplet (hours listed as credit-lecture-lab/practicum/studio) : 3 - 3 - 0

Prerequisite: **none**

Corequisite: **none**

Course Equivalent (Course formerly taught as): \_\_\_\_\_

Other: \_\_\_\_\_

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APPROVALS:

Department Chair: \_\_\_\_\_ Date: \_\_\_\_\_

CLAS Chairs **or**  
Sch of Busn Curriculum Committee: \_\_\_\_\_ Date: \_\_\_\_\_

Dean's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

UCC Processed and Provost notified date: \_\_\_\_\_  
(no formal UCC approval needed)