

Course Information

Date Submitted: 2/19/2013

Current Prefix and Number: ITA - Italian , ITA 263 - MSTRPCS ITALIAN LIT TR

Other Course:

Proposed Prefix and Number:

What type of change is being proposed?

Major Change

Should this course be a UK Core Course? No

1. General Information

a. Submitted by the College of: College of Arts & Sciences

b. Department/Division: Modern & Classical Languages

c. Is there a change in 'ownership' of the course? No

If YES, what college/department will offer the course instead: Select...

e. Contact Person

Name: Gloria Allaire

Email: allaire@insightbb.com

Phone: 859-257-7098

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

f. Requested Effective Date

Semester Following Approval: Yes OR Effective Semester:

2. Designation and Description of Proposed Course

a. Current Distance Learning (DL) Status: N/A

b. Full Title: MASTERPIECES OF ITALIAN LITERATURE IN TRANSLATION

Proposed Title: Introduction to Italian Literature, Culture or Film (Subtitle required)

c. Current Transcript Title: MSTRPCS ITALIAN LIT TR

Proposed Transcript Title: INTRO ITALIAN LIT, CULTURE, FILM

d. Current Cross-listing: none

Proposed – ADD Cross-listing :

Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

LECTURE: 3 / week

Proposed Meeting Patterns

LECTURE: 3 / week (no change)

f. Current Grading System: ABC Letter Grade Scale

Proposed Grading System: PropGradingSys

g. Current number of credit hours: 3

Proposed number of credit hours: 3

h. Currently, is this course repeatable for additional credit? No

Proposed to be repeatable for additional credit? Yes

If Yes: Maximum number of credit hours: 3

If Yes: Will this course allow multiple registrations during the same semester? No

2i. Current Course Description for Bulletin: A study of representative Italian writers and their works in a European context, using anthologies and complete texts where necessary.

Proposed Course Description for Bulletin: A study of Italian literature, culture or film according to period, genre or theme. Taught in English. May be repeated once with a different subtitle.

2j. Current Prerequisites, if any:

Proposed Prerequisites, if any: NONE

2k. Current Supplementary Teaching Component:

Proposed Supplementary Teaching Component:

3. Currently, is this course taught off campus? No

Proposed to be taught off campus? No

If YES, enter the off campus address:

4. Are significant changes in content/student learning outcomes of the course being proposed? No

If YES, explain and offer brief rationale:

5a. Are there other depts. and/or pgms that could be affected by the proposed change? No

If YES, identify the depts. and/or pgms:

5b. Will modifying this course result in a new requirement of ANY program? No

If YES, list the program(s) here:

6. Check box if changed to 400G or 500: No

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|JROUHIE|Jeanmarie Rouhier-Willoughby|Dept approval for ZCOURSE_CHANGE ITA 263|20120706

SIGNATURE|RHANSON|Roxanna D Hanson|College approval for ZCOURSE_CHANGE ITA 263|20120706

SIGNATURE|JROUHIE|Jeanmarie Rouhier-Willoughby|Approval resent to department for ZCOURSE_CHANGE ITA 263|20120712

SIGNATURE|RHANSON|Roxanna D Hanson|College approval for ZCOURSE_CHANGE ITA 263|20120724

SIGNATURE|JMETT2|Joanie Ett-Mims|Undergrad Council approval for ZCOURSE_CHANGE ITA 263|20120925

WOMEN IN THE ITALIAN CINEMA

MCLLC/ITA 263 Section 001

Spring 2011

Instructor: Ioana Raluca Larco

Office: 929 POT
Class Time: MWF 12:00-12:50 in CB 338
Office Hours: MF 11:00-11:50 & by appointment
Telephone: 257-7728 (Office)
E-mail: ioana.larco@uky.edu

Overview

This course is a survey on Italian cinema, including important movements (i.e., post-WWII Neorealism) and genres (i.e., *commedia all'italiana* [comedy Italian style]), to the present days. We will watch and discuss movies by directors such as: Giuseppe De Santis, Roberto Rossellini, Federico Fellini, Lina Wertmüller. During our inquiry, we will focus also on the presence of women as protagonists, symbolic figures and movie makers.

Our class discussions and movie screenings are supported and completed by readings that will help us understand better the different stages in the history of Italian cinema, as well as its cultural and socio-economical context. This class is conducted in English. There are no pre-requisites.

Materials needed:

A) Available for purchase at the bookstore:

Carlo Celli and Marga Cottino-Jones, A New Guide to Italian Cinema (Italian & Italian American Studies) [Paperback]

- **Publisher:** Palgrave Macmillan (January 9, 2007)
- **ISBN-10:** 1403975655
- **ISBN-13:** 978-1403975652

B) Movies available on reserve at T. Young in addition to the screenings.

C) Additional material:

- 1) Handouts distributed by the instructor as needed. Please check your email regularly!
- 2) 1 notebook for taking notes.

Goals of the course:

- To introduce students to some of the most representative periods of the Italian cinema, including important movements (i.e., post-WWII Neorealism) and genres (i.e., *commedia all'italiana* [comedy Italian style]), and famous Italian directors. Each movie will be discussed within its cultural and socio-economical context.
- To encourage students to reflect on the way in which the historical context influences the cinematic productions and is reflected by them.
- To promote students' reflection on the presence of women as protagonists, symbolic figures and movie makers.
- To provide students with the basic tools for critiquing the visual techniques of a cinematic production.

Learning objectives:

- Students will be acquainted with the main stages of the Italian cinema, including trends, directors, and genres.
- Students will be able to trace some important stages of the evolution of gender representation.
- Students will be able to position each movie, genre and movement discussed within their cultural and socio-economical context, while appreciating their aesthetical and cultural value.

Week 1 Jan 12-14	Introduction to the course Gender representations I	Handouts distributed by instructor
Week 2 Jan 17-21	<i>(Monday- Martin Luther King Birthday- Academic Holiday)</i> Gender representations II Visual Styles	Handouts distributed by instructor
Week 3 Jan 24-28	The Use of Cinematic Spaces Short Introduction to Film Studies: i. e., camera techniques, editing, narrative, sound etc.	Handouts distributed by instructor
Week 4 Jan 31-Feb 4	Post-WWII Italy and Neorealism	*Movie screening and discussion Roberto Rossellini, <u>Paisà</u> (1946)
Week 5 Feb 7-11	Post-WWII Italy and Neorealism	*Movie screening and discussion Giuseppe De Santis, <u>Riso amaro</u> (1949)
Week 6 Feb 14-18	The 50's	*Movie screening and discussion Federico Fellini, <u>La Strada</u> (1954)
Week 7 Feb 21-25	<i>Commedia all'italiana</i> (Comedy Italian Style)	*Movie screening and discussion Mario Monicelli, <u>Big Deal on Madonna Street</u> (1958)
Week 8 Feb 28- March 4	The Spaghetti Western	*Movie screening and discussion Sergio Leone, <u>The Good, the Bad and the Ugly</u> (1966)
Week 9 March 7-11	Review Midterm exam	Possible topics TBA
Week 10	<i>March 14- 20 (Spring Vacation- Academic Holidays)</i>	<i>Have fun and stay safe!</i>
Week 11 March 21- 25	Art Cinema	*Movie screening and discussion Michelangelo Antonioni, <u>The Eclipse</u> (1961)
Week 12 March 28- April 1	The 1970s	*Movie screening and discussion Lina Wertmüller, <u>Swept Away</u> (1974)
Week 13 April 4-8	The 1980s	*Movie screening and discussion Francesco Rossi, <u>Three Brothers</u> (1981)
Week 14	The 1990s	*Movie screening and discussion

April 11-15		Roberto Benigni, <u>Life is Beautiful</u> (1997)
Week 15 April 18-22	The New Millennium	*Movie screening and discussion Cristina Comencini, <u>The Best day of My Life</u> (2002)
Week 16 April 25-29	Conclusion of the course Film critiquing Project presentations (if available)	

***All movie screenings will take place on the Monday of the assigned week, in our regular class, CB 338, from 6:00pm to 9:00pm**

NB! I encourage you to talk to me personally or to contact me by e-mail right away when you have any questions about the material or about an assignment.

Grading:

<u>Participation:</u> You will demonstrate your constant preparation for this course through active engagement and willingness to participate to class discussion and activities. The seriousness with which you complete your daily assignments will reflect in your thoughtful answers which I expect to constantly increase in quality throughout the semester.	25%
<u>Midterm exam:</u> This will be a 50 minute examination in class mainly on the theoretical issues studied, but it might also contain an essay component.	20%
<u>Essays (2):</u> Students can choose the topic according to their own interests but they MUST discuss it in advance with the instructor. Deadline and other necessary directions TBA	25%
<u>Short class presentations</u> which will mainly cover the readings and the movies we will watch.	10%
<u>Final take-home exam</u> to be submitted through email by May 5. You have the possibility to replace the exam with a project of your choice but you need to talk to the instructor in advance.	20%

Grading scale

100-90	A
80-89	B
70-79	C
60-69	D
0-59	E

Student responsibilities:

- You are responsible for knowing and complying with the policies set forth in this Syllabus.
- You are responsible for all the material in the videos and the assigned readings and for the material discussed in class, including any classes you miss.
- In order to be adequately prepared, you should put in an average of 2 hours of preparation for every class session.
- University policy on cheating will be strictly enforced, including the inappropriate use of online materials. Please include your sources at all times! Any evidence of cheating and/or plagiarism on assignments or tests will be referred to the Judicial Board, as outlined in the Student Handbook. This will be cause of automatic failure for this course. If you are unsure about what

constitutes plagiarism, please discuss it with your instructor as soon as possible. The University's policy on cheating is outlined at:
<http://www.chem.uky.edu/research/grossman/acadoffenses/index.htm>.

Academic Integrity:

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first zero on the assignment on which the offense occurred. If the offense is considered severe or the student academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not as a defense against the charge of academic dishonesty. It is important that you review this information. Borrowed from others need to be properly credited.

Part II of Student Rights and Responsibilities (available online <http://www.uky.edu/StudentAffairs/Code>) states that all academic work, written or otherwise, submitted by students to their instructors or other supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where unsure about the question of plagiarism involving their own work, they are obliged to consult their instructor before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter, or paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of allowing another person to alter or revise the work which a student submits as his/her own, whoever that person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work it must be done by the student, and the student alone. When a student's assignment involves research or sources of information, the student must carefully acknowledge exactly what, where and how he/she employs the words of someone else are used, the student must put quotation marks around the passage in question with appropriate indication of its origin. Making simple changes while leaving the organization, content and structure intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally circulated as to be a part of the public domain (Section 6.3.1).

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Excused Absences:

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) travel related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor of anticipated absences due to their observance of such holidays no later than the last day in the semester to the professor. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. [Name] (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester.

missed (excused or unexcused) per university policy.

Verification of Absences:

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5 states that faculty have the right to request "appropriate verification" when students claim an excused absence due to illness or death in the family. Appropriate notification of absences due to university-related trips is required for an excused absence.

Lateness:

- Students are expected to be in their seats when class begins.
- Since some lateness may be unavoidable for reasons such as having your previous class very far away from ours, you need to let your instructor know ASAP about your situation.
- For each unexcused lateness over three (3), 2% will be deducted from your final course grade.

Eating/Drinking in Class:

- You are welcome to bring water or other non-alcoholic beverages to class, but please **do not** chew gum or eat during class sessions.

Class Discussion:

- It is essential that we show respect and consideration for each other during all our discussions. Please do not talk in class when the instructor or other students are talking. Please stow all material that is not relevant to the class.

Electronic Devices:

All electronic devices are to be turned off and kept out of sight. Five points per incident will be deducted from the final grade of anyone who violates this policy.

Special Accommodations

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Useful tips!

-When you are doing the assigned reading:

- read the material slowly and carefully
- take notes while you read
- read for understanding
- reread until you **do** understand
- look for the answers to the proposed questions/ issues and articulate them with your own words
- note anything you don't understand and ask the instructor about it

-In class:

- pay attention
- take notes
- don't distract others by talking
- ask a question any time you don't understand something

-After class:

- review the material covered during the day's class
- go over your class notes
- jot down questions about anything you don't understand and ask the instructor during the next class
- talk with the instructor if you want clarification or if you are having problems with the readings or assignments

TAKE RESPONSIBILITY FOR YOUR OWN LEARNING!